

MR. OSCAR HAMMERSTEIN PRESENTS  
**NAUGHTY MARIETTA**

A COMIC OPERA

WITH M<sup>lle</sup>. **EMMA TRENTINI** ~

BOOK & LYRICS BY

**RIDA JOHNSON YOUNG**

MUSIC BY

~ **VICTOR HERBERT** ~



NAUGHTY MARIETTA . . . . .	60	LIVE FOR TO-DAY . . . . .	60
MR. VOODOO . . . . .	60	SWEET BY AND BY, THE . . . . .	60
SWEET MYSTERY OF LIFE, AH (The Dream Melody) . . . . .	60	IF I WERE ANYBODY ELSE BUT ME . . . . .	60
I'M FALLING IN LOVE WITH SOMEONE . . . . .	60	YOU MARRY A MARIONETTE . . . . .	60
'NEATH THE SOUTHERN MOON (FOR THEE) . . . . .	60	IT'S PRETTY SOFT FOR SIMON . . . . .	60
IT NEVER, NEVER CAN BE LOVE . . . . .	60	DREAM MELODY (Intermezzo) INSTRUMENTAL . . . . .	60
ITALIAN STREET SONG . . . . .	60	WALTZES . . . . .	75
		SELECTION . . . . .	1.00
		SCORE . . . . .	2.50

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# Live For To-day. Waltz Song.

Lyric by  
RIDA JOHNSON YOUNG.

Music by  
VICTOR HERBERT.

Tempo di Valse. (Allegro.)

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a piano introduction and four systems of vocal and piano accompaniment.

**System 1 (Piano Introduction):** The piano part begins with a *p* dynamic and a *cresc.* marking. The melody is in the right hand, and the bass line is in the left hand.

**System 2 (Vocal Entry):** The vocal line enters with the lyrics "Would you say to the rose—". The piano accompaniment continues. Dynamics include *rit.*, *a tempo.*, *rit. p*, and *a tempo. leggiero.*

**System 3 (Vocal Continuation):** The vocal line continues with the lyrics "— when it buds to life: 'Take care, you must joy - less". The piano accompaniment provides harmonic support.

**System 4 (Vocal Conclusion):** The vocal line concludes with the lyrics "be; Close your heart, close your lips — to the sun so bright,". The piano accompaniment ends with a *a tempo.* marking.

And the breez - - es so wild and free?" Ah!

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "And the breez - - es so wild and free?" followed by "Ah!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* (piano) is placed above the final note of the vocal line.

Youth must be youth in a flow'r or maid\_ Though at ev-'ning the pet - als

The second system continues the vocal line with the lyrics "Youth must be youth in a flow'r or maid\_ Though at ev-'ning the pet - als". The piano accompaniment continues with similar chordal textures. The vocal line ends with a fermata over the final note.

fall. Ah! Let me be young while I may\_ to - day, I

The third system begins with the vocal line singing "fall. Ah! Let me be young while I may\_ to - day, I". The piano accompaniment features more complex chordal structures, including some triplets in the right hand. The vocal line ends with a fermata.

may nev - er know joy at all, ne'er at all, ne'er at

The fourth system concludes the vocal line with the lyrics "may nev - er know joy at all, ne'er at all, ne'er at". The piano accompaniment features a dynamic shift from *p* to *f* (forte) in the right hand. The system ends with a fermata over the final note of the vocal line.

all. \_\_\_\_\_ Ah! life is sweet

*ff rit.*

*pesante.*

*ff rit.*

*a tempo.*

when love is young, thrill-ing, en - chant-ing like wine, \_\_\_\_\_

*a tempo.*

When burn-ing glan - ces our soul en - tran - ces, rap - ture al-most di

*pesante.*

*pesante.*

*rit.* \_\_\_\_\_ *rit.* Ah! love is sweet *a tempo.* at joy com-plete,

*rit.*

*ff rit.*

*a tempo.*

care and grief ban-ished for aye; \_\_\_\_\_ Come, then, sur - ren - der,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'care' and continues with 'and grief ban-ished for aye;'. The piano accompaniment consists of chords and moving lines in both hands. A fermata is placed over the vocal line after 'aye;'. The piano part includes a section marked with an '8' and a dotted line, indicating an eighth-note accompaniment.

love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

The second system continues the vocal line with 'love warm and ten - der, live for to - day, to - day!'. The piano accompaniment features a more active texture with eighth notes in the right hand and chords in the left. It includes dynamic markings such as 'ff' (fortissimo) and 'a tempo'. A section marked with an '8' and a dotted line is also present.

*Agitato.*

The third system is primarily piano accompaniment. It begins with a treble clef staff containing a whole rest. The piano part starts with a dynamic marking of 'ff' (fortissimo) and includes the instruction 'Agitato.' (with a fermata over the first measure). The music is characterized by rapid sixteenth-note passages in the right hand and sustained chords in the left. A 'dim.' (diminuendo) marking is used towards the end of the system.

I would say to the rose when it buds to life: "Be

The fourth system features a vocal line starting with 'I would say to the rose when it buds to life: "Be'. The piano accompaniment includes dynamic markings of 'poco rit.' (poco ritardando) and 'p a tempo.' (piano a tempo). The piano part consists of chords and moving lines in both hands.


guard-ed, be sweet, be shy; \_\_\_\_\_ Yield not your sweets to each



suit - or bold that, care - less, pass - es by. \_\_\_\_\_

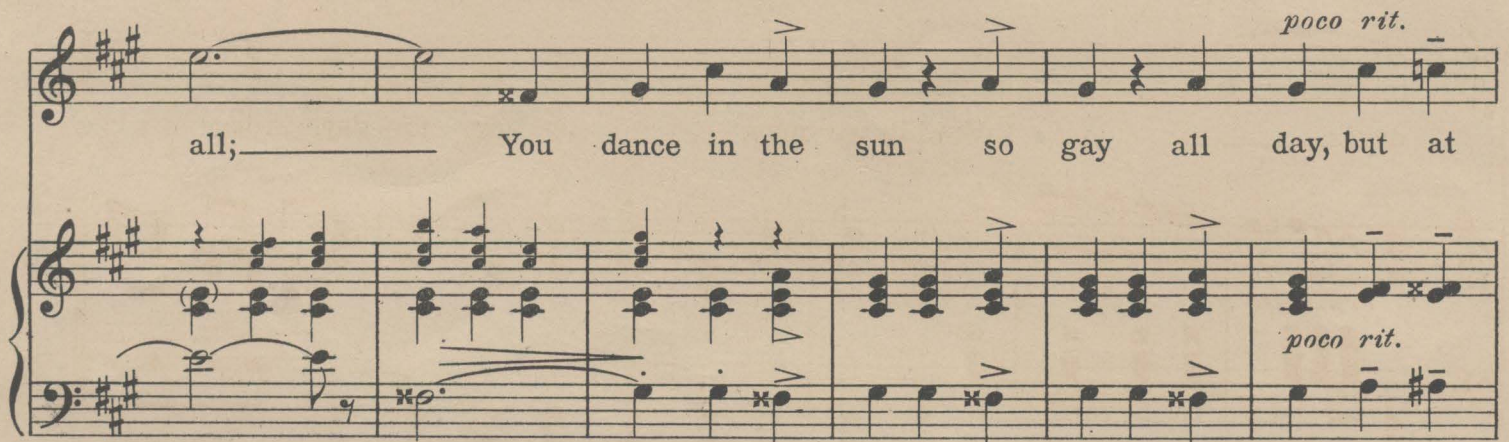


Youth is so sweet, its day is so fleet, but joy's not the end of



all; \_\_\_\_\_ You dance in the sun so gay all day, but at

*poco rit.*



night-time the petals - fall. Ah, come, then sur -

*a tempo poco a poco accel.*

*pp*

ren - - der to love warm and ten - der Ah

*espress.*

live for to - day! Ah, live while we may! Ah, live for to - day, for to -

*sempre accel.* *f accel.*

day! Live while we may, live for to - day, for to

*brilliante.*

day!

*fz ff accel.* *Short pause.*

Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like

*ff rit.* *a tempo.* *ff rit.* *a tempo.*

wine! When burn - ing glan - ces our soul en - tran - ces

rap - ture al - most di - vine Ah! Love is sweet

*pesante.* *rit.* *rit.*



*a tempo.*

Ah!, Joy com-plete, care and grief ban-ished for aye!

*a tempo.*

Come, then, sur - ren - der love warm and ten - der live for - to - day, to

*fp*

*Piu mosso.*

day! Ah! Ah! Ah! Ah! Ah!

*ffz* *p*

*sfz* *p* *Molto piu mosso.*

— Ah! ah Ah! ah Ah! live

*ffz* *p* *ffz* *sfz*

— for to - day, for to - day, just to - day live — for to -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics: "— for to - day, for to - day, just to - day live — for to -". The piano accompaniment consists of chords and rhythmic patterns. Dynamic markings include *ffz* and *fz*.

day, for to - day, just to - day,

The second system continues the vocal line with the lyrics: "day, for to - day, just to - day,". The piano accompaniment includes a section marked *ffz* and a section marked *fff*. There are also markings for *col 8va* and *col 8va* in the bass line.

to - day!

The third system concludes the vocal line with the lyrics: "to - day!". The piano accompaniment features a section marked *fff accel. al fine.* and another section marked *fff*. There are also markings for *col 8va* and *col 8va* in the bass line.

The fourth system consists of piano accompaniment on two staves. It features a section marked *fz* and a section marked *fff*. There are also markings for *col 8va* and *col 8va* in the bass line.

The Quintessence of Poetry and Music.

# Love Laid His Sleepless Head.

Lines by  
ALGERNON CHARLES SWINBURNE.

Music by  
VICTOR HERBERT.

Very Slow.

Love laid his sleep-less head, On a thorn - y rose-bed, And his  
eyes with tears were red And pale his lips as the dead.  
And fear and sor-row and scorn Kept watch by his head for - lorn. Till the  
night was o - ver - worn And the world was mer - ry with morn.

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