

# Percussion

Timpani [2 drums], Cymbals,  
Bass Drum, Side Drum, Triangle,  
Tambourine, Castanets

# THE GONDOLIERS

OR,

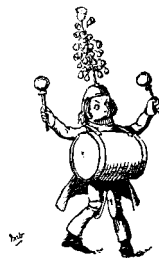
# THE KING OF BARATARIA

COMIC OPERA IN TWO ACTS

WRITTEN BY  
W. S. GILBERT

COMPOSED BY  
ARTHUR SULLIVAN

*Edited with an Introduction by Marc Shepherd*



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In due course, the full and piano-vocal scores will be available for purchase from lulu.com and for download at imslp.org.

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# THE GONDOLIERS

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## INTRODUCTION

**Allegro vivace**

(Cue) **Violins** 12

**Triangle** 12  
(5-16)

(Tune Timp. to D-A)

**A** Triangle

17 **f**

23 **B** 16 (25-40)

44

51 2 (56-57)

Oboe **C**

58

10

65 12 D Violins

(67-78) *p*

83 Triangle

88

93 E

**Tacet to End**

F **Allegretto grazioso** G

(98-126) *Violins* (128-130) *Oboe* (133-149) (150-181)

H **Allegretto tempo di gavotte** J K

182 *Violins* (184-201) (202-223) (224-235)

236 *Fl., Oboe, Cl.* rit. Option 1: Option 2:

240a Segue 240b Attacca

# ACT I

## No. 1. CHORUS OF CONTADINE *with SOLOS*

**Allegretto moderato**

Timpani (D-A) **f**

Triangle Cymbals/ Bass Drum

4 **A** 15 **B** 20 **C** 29

(9-12) (13-27) (28-47) (48-76)

Change to Cymbals/Bass Drum

**D** 18

77 Two there are for whom, in du - ty, Ev - 'ry (80-97)

**E** 9 23

(98-106) Now ye know, ye dain - ty (109-131)

**Allegretto moderato**

132 **F** 6 9

Violins (134-139) (140-148)

**G** 8 **H** 9

(149-156) (157-165) With plea-sure, no - bo-dy con - tra-di-cen-te!

### Allegro con brio

Cymbals/Bass Drum

“For the merriest fellows are we . . .”

169 **1** | *mf* | **6** (172-177) | *mf* | **6** (180-185)

186 **J<sub>1</sub>** | *mf* | **10** (188-197) | *mf*

201 **1** | *p* | **K<sub>1</sub>** | **1** | **1**

208 | **3** (211-213) | **2** (215-216) | *mf*

218 **2nd Verse** | **6** (219-224) | *mf* | **6** (227-232) | *mf*

234 **J<sub>2</sub>** | **10** (235-244) | *mf* | **1**

249 | **K<sub>2</sub>** | **1** | **1**

256 | **3** (258-260) | **2** (262-263) | *mf* || **c**

**Allegro agitato** **recit.** **L** a tempo

265 2 6 11

(266-267) (268-273) (274-284)

Change to Triangle

**Allegretto grazioso**

286 17 14 16

(287-303) (304-317) (318-333)

Violins

**O** 16 **più lento**

(334-349)

Buon' gior - no, si - gnor - i - ne!

**10+**

**Allegro vivace con molto brio**

353 **Violins**

**Triangle**

25 **P** 16 **Q** 1 1 1

(361-385) (386-401)

“We’re called *gondolieri*...” *p*

1 1 1 1 1 1 2

(419-420)

**R** 13 **S** 27 **T** 16 **U**

(423-435) (439-465) (466-481)

1 1 1 7 **V** 5

(489-495) (496-500)

4 2

(505-508) (515-516)

1 1



**Moderato recit.** **a tempo moderato** **A** **B**

9 8 13

527 And now to choose our brides! (529-537) (538-545) (546-558)

**Allegro con moto** **C**

6 11

559 Bsns, Horns "Are you peeping. . . ." (563-568) (569-579)

**Moderato** **Allegro moderato** **recit.** **a tempo**

20 1 18

(581-600) I've at length a-chiev'd a cap-ture! This is Tes-sa! (605-622)

"My papa, he keeps three horses. . . ."

**Vivace. Tempo di Valse.**

3

623 Violins (628-630)

**Triangle**

1 1 1

631 *p*

1 1 1 1

638

**D**

1 1 3 3

647 (652-654) (656-658)

1 6

659 (663-668) **10+**



## **No. 2**

**ENTRANCE OF DUKE, DUCHESS, CASILDA, & LUIZ**

# No. 2. ENTRANCE OF DUKE, DUCHESS, CASILDA, & LUIZ

## Allegro marziale

Cornet Cue

Cornets

Side Drum

Stage Drum

Optional Stage Drum is carried by LUIZ. If present, then Side Drum in orchestra does not play where Stage Drum is played.

Cue

Side Drum

10

Cue

Side Drum

18

Side Drum

Stage Drum

28

Side Drum

Stage Drum

35

**B**

Side Drum

Stage Drum

(43-49) (50-57) (60-61)

*f*

(2nd Verse)

Cue

Nei - ther that Grand - ee from the Span - ish shore,

Side Drum

Stage Drum

62

*mf*

*p*

Side Drum

Stage Drum

68

*mf*

*p*

Side Drum

Stage Drum

75

(79-85)

*mf*

*p*

**C**

If ev - er, ev - er, ev - er They get back to Spain, They will

Side Drum

Stage Drum

86

(89-97)

*ff*

*ff*

**Dialogue**

# No. 3. SONG — DUKE OF PLAZA-TORO

**Cue:** He always leads everybody. When he was in the army he led his regiment. He occasionally led them into action. He invariably led them out of it.

**Allegro marziale**

Side Drum  $\text{2/4}$  *solo* *f* *dim.* *p* **1st Verse 14** (7-20)

**D<sub>1</sub>** **4**  
Cue (21-24) That ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-za-

Cue **2nd Verse 14**  
To-ro!

S.D. **14** (35-48)  
29 *solo* *f* *dim.* *p*

**D<sub>2</sub>** **4**  
Cue (49-52) That un-a-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-za-

Cue **3rd Verse 14** **D<sub>3</sub> 21**  
To-ro!

S.D. **14** **21**  
57 *solo* *f* *dim.* *p* (63-76) (77-97)

**Segue**

**No. 4. RECIT. & DUET—CASILDA & LUIZ**  
— Tacet — **Dialogue**

**No. 5. DUET—CASILDA & LUIZ**  
— Tacet — **Dialogue**

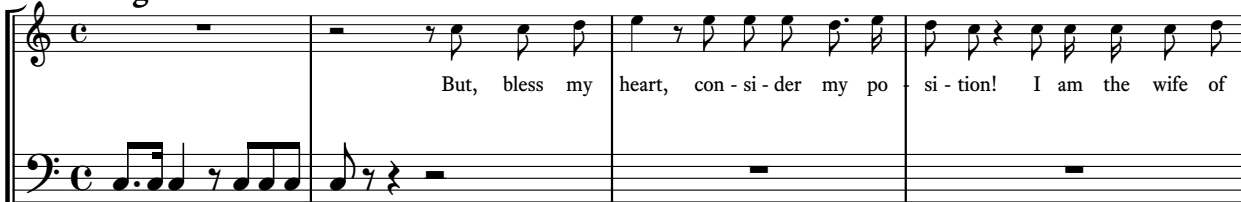
**No. 6. SONG—DON ALHAMBRA**  
— Tacet — **Dialogue**

**No. 7. RECIT.—CASILDA & DON ALHAMBRA**

*Cue:* She will return with them, and if she finds any difficulty in making up her mind, the persuasive influence of the torture chamber will jog her memory.


**Allegro con brio** **recit.**

Cue

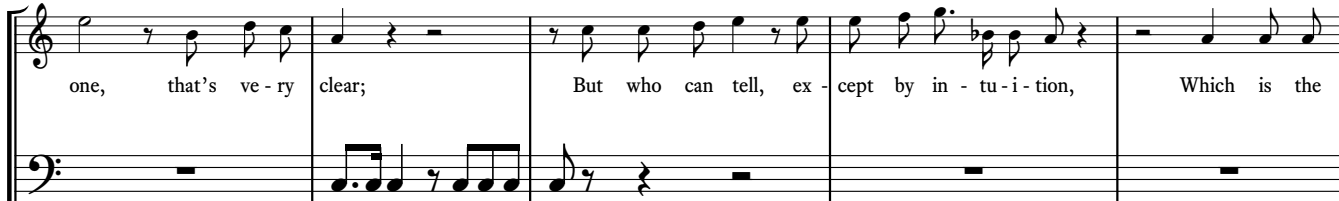


But, bless my heart, con - si - der my po - si - tion! I am the wife of

Timpani (E-C)

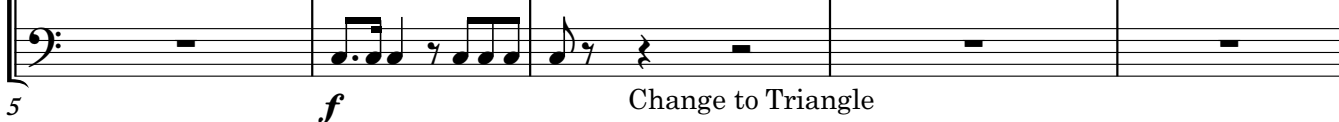


*f*




one, that's ve - ry clear; But who can tell, ex - cept by in - tu - i - tion, Which is the

5 *f* Change to Triangle




*f*



Prince, and which the Gon - do - lier? Sub - mit to Fate with - out un - seem - ly

10 *f*



*f*



wran - gle: Such com - pli - ca - tions fre - quent - ly oc - cur— Life is one close - ly

14



*f*



com - pli - ca - ted — tan - gle: Death is the on - ly true un - rav - el - ler!

18



*f*

**Attaca**

# No. 8. QUINTET— DUKE, DUCHESS, CASILDA, LUIS, & DON ALHAMBRA

**Allegretto moderato** A

Cue **13**

Triangle **13**  
(3-15) *p*

**un poco rit.** B **a tempo**

**3** (21-23) **10** (27-36)

C **4** (37-40)

**4**

E **Triangle** **2** **3** **4**

44 *p*

**5** **6** F **6** **1** **rall.**

49 (52-57)

G **a tempo** **1**

60 **Segue**

# No. 9. CHORUS *with SOLO*—TESSA —Tacet—

Dialogue



# No. 10. FINALE — ACT I

**Cue:** DON ALHAMBRA. Only for a time—a few months. After all, what is a few months?  
 TESSA. But we've only been married half an hour!

Timpani (D-A)  
 Triangle  
 Tambourine  
 Cymbals/  
 Bass Drum

**Allegretto moderato**

Violin

“Kind sir. . . .”

24  
 (5-28)

**A<sub>1</sub>**

14 7 2nd Verse 24

(29-42) (44-50) (51-74)

**A<sub>2</sub>**

14 6 recit. 11 colla voce

(75-88) (90-95) (96-106)

let each hap - py pair Be re - u -

**Andante**

Strings

2

(110-111)

108 ni-ted. Vi-va! His ar-gu-ment is strong!

**Allegro con brio**

Cymbals/  
 Bass Dr.

114 *f*

“Then one of us will be a Queen”

12  
 (118-129)

**B<sub>1</sub>**

130 I won - der whether She'd wear a fea - ther? I ra - ther think she should!

**Triangle**

2 3 4 5 6 7 8 2nd Verse 16

(144-159)

136 *p*

6

**B<sub>2</sub>**

**1**

Musical staff for measures 160-165, featuring a bass clef and a melodic line with various notes and rests.

160 With end - less stocks of beau - ti - ful frocks, And as much as she wants to eat!

Triangle

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**C**

**3rd Verse**  
**13**

(174-176)

(177-189)

166 *p*

Triangle percussion staff for measures 166-189, showing rhythmic patterns with numbers 2-8 and bar lines for sections (174-176) and (177-189).

**colla voce**

**D**

**a tempo**  
**1**

Musical staff for measures 190-195, featuring a bass clef and a melodic line with various notes and rests.

190 With her "How de do?" And her "How are you?" And "I trust I see you well!"

Triangle

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**E**

**4th Verse**  
**12**

(204-206)

(207-218)

196 *p*

Triangle percussion staff for measures 196-218, showing rhythmic patterns with numbers 2-8 and bar lines for sections (204-206) and (207-218).

**colla voce**

**F**

**a tempo**  
**1**

Musical staff for measures 219-224, featuring a bass clef and a melodic line with various notes and rests.

219 And say, "How cle-ver!" At what - so - ev - er she con - de - scends to say!

Triangle

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**4**

225 *p*

Triangle percussion staff for measures 225-236, showing rhythmic patterns with numbers 2-8 and a bar line for section (233-236).

Musical staff for measures 237-240, featuring a bass clef and a melodic line with various notes and rests.

(237-240)

right - down reg - u - lar Royal, Royal Queen! \_\_\_\_\_

**G** Cymbals/  
Bass Dr.

247 *f*

257 *mf*

267 **H** 8 (271-278) Change to Tambourine

**J** 22 (281-302) 10 (303-312) **Allegro vivace** Strings

15 (317-331) **K** 9 (332-340) **L** 11 (341-351) **5**

Musical staff with bass clef. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A circled 'M' is above the final measure.

352 The Lord High Va - ga - bond in the stocks— They all \_\_\_ shall e - qual be! \_\_\_\_

357 **Tambourine** *p*

Measures 2-7 of the Tambourine part, marked *p*. Each measure contains a rhythmic pattern of eighth notes.

364 **N**

Measures 8-13 of the Tambourine part, marked with a circled 'N' above measure 10.

370

Measures 14-18 of the Tambourine part.

375 **O** *f*

Measures 19-24 of the Tambourine part, marked with a circled 'O' above measure 22 and *f* below measure 23.

381

Measures 25-30 of the Tambourine part.

387 **P** *p*

Measures 31-36 of the Tambourine part, marked with a circled 'P' above measure 35 and *p* below measure 36.

393

Measures 37-42 of the Tambourine part.

399

Measures 43-48 of the Tambourine part.

405

49 50 **Q** 51 52 53

*f*

410

54 55 56 57 4

(415-418)

**R**

Cymbals/  
Bass Dr.

419

427

**S**

1 2 3 4 5 6

435

441

1

Tune Timp. to D-A

**13**

**Moderato recit.**

**8**

**SS**

**9**

(447-459) (460-467) (468-476)

**10+**

**Andante con moto**

477 **Viola** **T**

Now, Mar-co dear, My wish-es hear: While you're a-way, (479-481) (482-489)

490 **U**

You'll lay your head Up - on your bed At set of sun, (492-497)

**V** **11**

(498-508) Do not for - get you've mar - ried me!

**Allegretto moderato (à la Barcarole)**

Timp. (D-A)

2  
(512-513) *f*

520

5  
(525-529)

W

3  
(530-532) *p cresc. f*

2 (539-540) *mf* X 9 (543-551) Y 4 (552-555) *p*

558

*cresc. ff*

Z

566 *dim.*

572

1

579

End of Act I

# ACT II

## No. 1. CHORUS OF MEN *with* MARCO & GIUSEPPE

**Allegretto**

Cymbals/  
Bass Drum

*f*

Silent

7 (6-12) **A** 8 (13-20) **B** 10 (21-30) **C** 11 (31-41)

**Tacet to End**

**D** 12 (42-53) **E** 2 (54-55) 30 (56-85) **F** 4 (86-89) 15 (90-104)


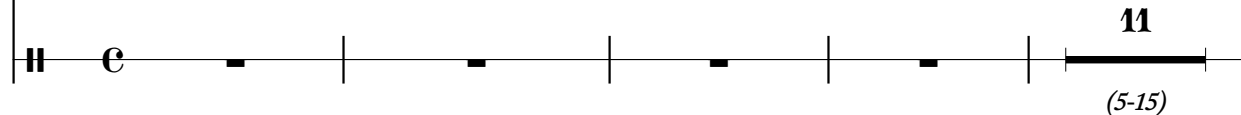
**Dialogue**



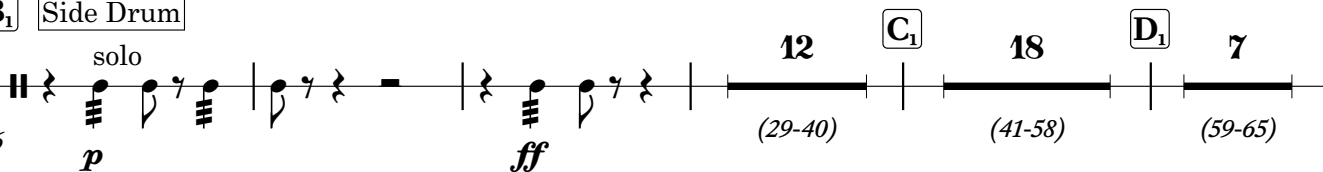
# No. 2. SONG — GIUSEPPE *with* CHORUS

*Cue:* In return for these advantages the least we can do is to make ourselves useful about the Palace.

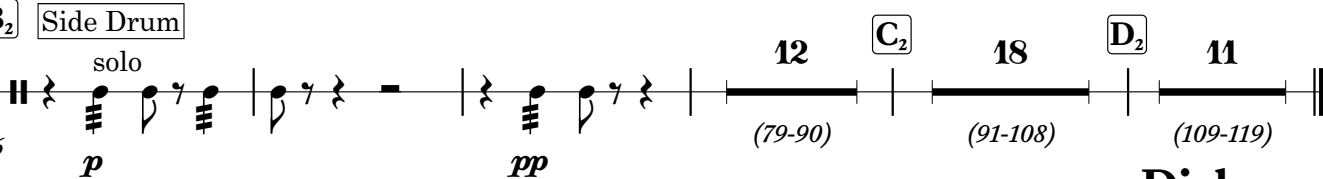
**Allegro non troppo**

Cue  11  
 Side Drum  11  
 (5-15)

**A<sub>1</sub>**  7  
 16 First, we po - lish off some batch - es Of po - li - ti - cal des - patch - es (19-25)

**B<sub>1</sub> Side Drum**  12 **C<sub>1</sub>** 18 **D<sub>1</sub>** 7  
 26 solo (29-40) (41-58) (59-65)

**2nd Verse A<sub>2</sub>**  7  
 66 Af - ter lunch - con (mak - ing mer - ry On a bun and glass of sher - ry), (69-75)

**B<sub>2</sub> Side Drum**  12 **C<sub>2</sub>** 18 **D<sub>2</sub>** 11  
 76 solo (79-90) (91-108) (109-119)

**Dialogue**

# No. 3. SONG — MARCO — Tacet —

**Segue**

# No. 4. SCENA — CHORUS OF GIRLS, QUARTET, DUET & CHORUS

**Allegro vivace**

Triangle **12**  
Violin (5-16)

“Here we are, . . .”

Triangle

17 *f*

24

31 **A** (33-40)

44

50 **1**

**B** **2** **20** **C** **4** *f*  
(57-58) (59-78) (79-82)

**D** **D**  
87

93 **1** **E** **8**  
(99-106)

**Allegretto grazioso**

107 **1** **1** **2** **3** **4** **5** **6** **7**  
*p*

115 **1** **H<sub>1</sub>** **4**  
(120-123)

124 **J<sub>1</sub>** **4** **2nd Verse**  
(128-131) *p*

134 **H<sub>2</sub>**

141 **4**  
(144-147)

151 **J<sub>2</sub>** **4** **K**  
(152-155)

162 *cresc.* **f** **Dialogue**

**No. 5**  
**CHORUS & DANCE**

# No. 5. CHORUS & DANCE

**Cue:** A banquet *and* a dance! Oh, it's too much happiness!

**Tempo di Cachucha**

Triangle 8 Triangle 2 3 4 5

*Note:* Percussionist play either Triangle or Castanets/Tambourine (next page)

6 7 8 9 10 11 12 13 14 15 16

16

A 17 1 1 1 1

27

1 B 18 C 1 2 3 4 5 6

39 (43-60)

7 8 9 10 11 12 13 2 1

67 (74-75)

D 20 E Dance 2 3 4 5

(79-98)

6 7 8 9 10 11 12 13 14 15

108

16 F 16 1 2 3 4 5 6

118 (119-134)

**Dialogue**

# No. 5. CHORUS & DANCE

*Cue:* A banquet *and* a dance! Oh, it's too much happiness!

**Tempo di Cachucha**

Castanets  
Tambourine

**8** **Cast.** **1** **2** **3** **4** **5**

**Tutti** **(3-10)** **Tamb.** **f**

**6** **7** **8** **9** **10** **11** **12** **13** **14** **15**

16

**A** **Tamb.**

27

**Cast.** **B** **1** **2** **3** **4** **5** **6**

39

**1** **2** **3** **4** **5** **6** **3**

49 **(58-60)**

**C** **1** **2** **3** **4** **5** **6** **7** **8** **9**

61

**10** **11** **12** **13** **14** **15** **Cast.**

70

**D** 1 2 3 4 5 6

79

90 (100-102)

**Dance** 2 3 4 5 6 7 8

103

9 10 11 12 13 14 15 **Cast.**

111

**F** 1 2 3 4 5 6

119

127

1 2 3 4

134

**Dialogue**

**No. 6. SONG—DON ALHAMBRA**  
—Tacet—

**Dialogue**

**No. 7. QUINTET**  
—Tacet—

**Segue**

# No. 8. CHORUS OF MEN *with* DUKE & DUCHESS

**Allegro à la marcia**

Cue

Cornets

Cymbals  
Bass Drum

**f**

7

**A**

(11-12) (17-18)

“With ducal pomp...”

19 (21-22)

**B**

25 (27-28) (31-32)

33 (36-51) Cornets

**D**

Cym./BDr.

(54-55) **f**

(60-61)

**Dialogue**



# No. 9. SONG—DUCHESS

**Cue:** It was very difficult, my dear; but I said to myself, “That man is a Duke, and I will love him.” Several of my relations bet me I couldn’t, but I did—desperately!

**Allegro con fuoco**

Cue

Strings, Ww.

9

1st Verse

Cymbals

Bass Drum

9

(4-12)

*sf*

**A<sub>1</sub>**

4

rall.

2

più lento

3

1

a tempo

3

**B<sub>1</sub>**

11

(13-16)

(17-18)

(19-21)

(23-25)

(26-36)

37

Strings, Ww.

Cym./BDr.

9

2nd Verse

9

(40-48)

*f*

**A<sub>2</sub>**

4

rall.

2

più lento

3

1

a tempo

3

**B<sub>2</sub>**

8

colla voce

2

(49-52)

(53-54)

(55-57)

(59-61)

(62-69)

(70-71)

72

a tempo

Strings, Ww.

Cym./BDr.

*f*

Dialogue

## No. 10. RECIT. and DUET—DUKE and DUCHESS —Tacet—

Dialogue

## No. 11. GAVOTTE —Tacet—

Dialogue

# No. 12. QUINTET & FINALE— CASILDA, GIANETTA, TESSA, MARCO, GIUSEPPE & CHORUS

**Cue:** My good girls, I don't blame you. Only before we go any further we must really arrive at some satisfactory arrangement, or we shall get hopelessly complicated.

**Molto vivace**

Timp. (C-G)  
Triangle,  
Side Drum  
Tambourine

Strings

9 **A** 18  
(4-12) (13-30)  
"Here is a case. . ."

**B** 16  
(31-46)  
Violins

Triangle

52 *p* 2 3 4 5 6 7

59 8 5  
(60-64)

69 Change to Timp. 4 Silent 1 8  
(70-73) (77-84)

**Allegro vivace**

Timp. (C-G)  
85 *f*

Violins

♩ mm. 92-95 Optional

89 3 3 3 3 3 3 3 3 (93-95)

♩ **Timp.** **11** **Più lento**  
 96 (100-110) Let him forth-with be

**A** **a tempo**  
 112 crown'd! **f** (116-117)

**Più lento** **Timp.** **B** 9 **C** 2 **D** **Più lento** 2  
 118 Ww., Brass Tune G to F (120-128) (129-130) **pp**  
 "The Royal Prince..."

3 4 5 6 7 8 9 10  
 134

11 12 7 **Timp.** 1  
 142 (144-150) His name, Lu - iz! **ff** Change to Side Drum

**E** **a tempo vivace** 10 **F** 12  
 154 Strings (155-164) Cornets (167-178)

**G** 17 **H** 12  
 (179-195) (196-207) A roy - al crown and a gol - den

**V.S.**

**Allegro con brio**

Side  
Drum

212

221

Triangle

(231-239)

(249-255)

256

**K** Tambourine

272

283

321

Timp.

(331-336)

**N**

*f*

**End of Opera**