

No. 14.

ENTR'ACTE.

*Andante Pastorale.*

PIANO,

*p*

## ACT II.

## No. 15.

## DUET—"I'd be a young girl if I could."

*Allegretto.* NINESTRA.  
I'd be a young girl, if I could!

RISOTTO.  
You're ve - ry

PIANO.

I'd be as love - ly as the  
good— you're ve - ry good; But that un - like - ly I'm a - fraid is!

rose! I'll rouge my  
So I sup - pose— so I sup - pose. And so, no doubt, would most old la - dies!

face, make up my eyes, With cunning dyes— with cunning dyes— My ven - er - a - ble locks a -

- point - ing, I'll try my best your heart - to thrill.

I'm sure you will, my love, but still It is a

Just a lit - tle— a lit tle, lit - tle dis - ap -

lit - tle, lit - tle dis - ap - point - ing! It is a lit - tle— Just a lit - tle, a lit - tle, lit - tle dis - ap -

- point - ing! It is a lit - tle— Just a lit - tle, a lit - tle, lit - tle dis - ap - point - ing!

- point - ing! Just a lit - tle, a lit - tle, lit - tle dis - ap - point - ing!

RISOTTO.

You're cer - tain that you're wide a - wake? There's no mis -

MINESTRA.

- take— there's no mis - take? Your rug - ged wrinkles you can't thin off? I've scrubbed, and scrubbed, and scrubbed a - way For half a

day, for half a day, Un - til I've almost scrubbed the skin off! So gou - ty and rheu - ma - tic I That though I

try, that though I try, I scarce can fas-ten my shoe-buck-les!

*Risorto.*

Mybride could write (sogouty she) "No Po-pe-

Just a lit-tle, a

- ry! "No Po-pe-ry!" On all the walls withal her knuc-kles! But it is a lit-tle— just a lit-tle, a

lit-tle, lit-tle dis-ap-point-ing! It is a lit-tle— Just a lit-tle, a lit-tle, lit-tle dis-ap-point-ing!

lit-tle, lit-tle dis-ap-point-ing! Just a lit-tle, a lit-tle, lit-tle dis-ap-point-ing!

# No. 16. RECIT. & SONG—"All alone to my eerie."—(Teresa.)

*Andante Pastorale.*

PIANO. *p*

The piano introduction consists of two staves. The right hand features a flowing melody in a 6/8 time signature, while the left hand provides a harmonic accompaniment with chords and single notes.

RECIT.

All a - lone to my ee - ric I wan - der a - wea - ry, A de - so - late maid of her

*pp*

The first line of the song begins with a recitative section. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with some harmonic shifts.

lo - ver be - reft; What mat - ter? 'tis on - ly a heart that is lone - ly—A - ma - ny the maids that a

The second line of the song continues the vocal melody and piano accompaniment. The piano part has a more active role with some melodic lines in the right hand.

lo - ver has left!

1. Whis - per - ing breeze,  
2. Heart that in - jest

*pp*

The third line of the song concludes with two alternative endings for the vocal line. The piano accompaniment continues with a soft, harmonic accompaniment.

Bring me my dear! Wind-sha-ken trees, Bec- kon him here! Ri- vu- let, hic— Pri- thee go see—  
 Laughed him to scorn, Now in my breast Ly- ing for- lorn— I- dle to plead— Che- rish thy chain—

Birds, as ye fly, Call him to me! Tell him the tale of the tears that I shed—  
 Thou shalt be freed Nev- er a- gain! My heart it is sad and a- wea- ry my head, For I

*rit.*  
*pp and sostenuto.*

Tell him I die for the love that is dead! Tell him the tale of the tears that I shed—  
 weep and I die for the love that is dead! My heart it is sad and a- wea- ry my head, For I

(2nd verse only.)

Tell him I die for the love . . . that is dead!  
 weep and I die for the love . . . that is dead .

*rit.*  
*Perdendosi.*

## No. 17. DUET—"If I can catch this jolly Jack-Patch."—(Teresa &amp; Minestra.)

*Allegretto.* TERESA.

Ah, me! my heart is wea-ry, oh!

MINESTRA.

If I can catch this jol-ly Jack-Patch— He'll go for a year with a

*Allegretto.* PIANO.

And my days are dark and drea-ry, oh! For love my soul is

flea in his ear! He'll find his joke is a pig in a poke—

ach-ing, oh! And my heart, my heart is break-ing, oh!

Though scarce a score, I'm sev-en-ty-four! When a wo-man has come to



seven - ty year It's well to be wither'd and old and blear; But when she is on - ly a score like me, It's bet - ter a fair young

'Tis well to be young when all is well, And lo - vers are true to the tales they tell; But ah! when love is a  
 girl to be! But when she is on - ly a

u - pas tree, 'Tis bet - ter an a - ged dame to be!  
 score like me, It's bet - ter a - fair young girl to be!

No. 18.

DUET—"If our action's stiff and crude."

NOTE.—These 8 bars to be repeated ad lib.

PIANO. *Andante.*

BARTOLO.

1. If our ac-tion's stiff and crude, Do not laugh, be-cause it's rude.  
 2. Bland re-port-ers in the courts, Who sup-press po-lice re-ports—

NITA.

BARTOLO.

If our ges-tures pro-mise larks, Do not make un-kind re-marks. Clock-work fi-gures may be found  
 She-riff's yeo-man, pen in fist, Mak-ing out the ju-ry list— Stern po-lice-men, tall and spare,

NITA.

Ev-'ry-where and all a-round. Ten to one if we but knew, You are clock-work fi-gures too.  
 Act-ing all "up-on the square"— Which in words that plain-er fall, Means that you can square them all—

NITA.

“Put a pen - ny in the slot ! Put a pen - ny, put a pen - ny, put a

BARTOLO.

And the mot - to of the lot, }  
 If you want to move the lot, }

“ Put a pen - ny, put a pen - ny, a

pen - ny in the slot ! Put a pen - - ny, put a pen - - ny, put a pen - ny in the slot !” . .

pen - ny in the slot ! Put a pen - ny, put a pen - ny, a pen - ny in the slot !” . .

NITA.

U - su - rer, for mo - ney lent, Mak - ing out his cent. per cent.— Wi - dow plump or mai - den rare,

BARTOLO.

NITA.

Deaf and dumb to sui - tor's pray'r— Tax col - lec - tors, whom in vain You im - plore to "call a - gain"—

BARTOLO.

NITA.

Cau - tious vo - ter, whom you find Slow in ma - king up his mind— If you'd move them on the spot,

NITA.

BARTOLO.

Put a pen - - ny, put a pen - - ny, Put a pen - ny in the  
 Put a pen - ny in the slot! Put a pen - ny, put a pen - ny, a pen - ny in the

slot! Put a pen - - ny, put a pen - - ny, put a pen - ny in the slot! . .  
 slot! Put a pen - ny, put a pen - ny, a pen - ny in the slot! . .

No. 19. TRIO—"Where gentlemen are eaten up with jealousy."

*Allegro.*

BARTOLO. VERSE 1. Where  
 NITA. VERSE 2. Here's a  
 PIETRO. VERSE 3. When a

*Allegro.*

PIANO.

gen - tle - men are eat - en up with jea - lou - sy,      They make themselves ex - ceed - ing - ly ri - dic - u - lous,      For  
 gen - tle - man, as fierce as a Ma - ho - me - tan,      So car - ried off by jea - lou - sy ve - hic - u - lar,      He's  
 la - dy is dis - posed to be ty - ran - ni - cal,      She's c - qual to un - li - mit - ed in - i - qui - ty;      And

ev - 'ry - thing a - round they tint - ed yel - low see -      Their an - ties and ex - tra - va - gan - ces tic - kle us,      Their  
 down on an un - for - tu - nate Au - to - ma - ton!      Some peo - ple are so ter - ri - bly par - tic - u - lar,      Some  
 flirt - ing may be flirt - ing, tho' me - cha - ni - cal -      A fact that has the sanc - tion of an - ti - qui - ty -      A

Their  
 Some  
 A

Their  
 Some  
 A

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us, Their  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar, Some  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty, A

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us, Their  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar, Some  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty, A

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us, Their  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar, Some  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty, A

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us!  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar!  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty!

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us!  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar!  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty!

an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us!  
 peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic - u - lar!  
 fact that has the sanc - tion of an - tic, tic, tic, tic, ti - qui - ty!

tic, tic, tic, tic, tic, tic, tic, tic,

Where gen - tle - men are cat - en up with jea - lou - sy, They make them - selves ex -  
 Here's a gen - tle - man, as fierce as a Ma - ho - me - tan, So car - ried off by  
 When a la - dy is dis - pos'd to be ty - ran - ni - cal, She's e - qual to un

tic, tic, tic, tic, tic, tic,


- ceed - ing - ly, ex - ceed - ing - ly ri - dic - u - lous, For ev - 'ry - thing a - round they tint - ed  
 jea - lou - sy, by jea - lou - sy ve - hic - u - lar, He's down on an un - for - tu - nate Au -  
 - li - mit - ed, un - li - mit - ed in - i - qui - ty; And flirt - ing may be flirt - ing, though me -

tic, tic, tic, tic, tic, tic,

1st & 2nd time.

tic, tic, tic, tic, (tic - kle us.  
tic - u - lar.

yel - low see— Their an - tics, yes, their an - tics and ex - tra - va - gan - ces tic - kle us!  
- to - ma - ton! Some peo - ple are so ter - ri - bly, so ter - ri - bly par - tic - u - lar!  
cha - ni - cal— A fact that has the sanc - tion, has the sanc - tion of an -



3rd time.

ti - qui - ty!

ti qui - ty!

ti - qui - ty





# No. 20. SOLI & CHORUS—"Time there was when earthly joy."

*Andante.*

PIANO.

TENORS.

Time there was when earth - ly joy Gave our sen - ses full employ ;

BASSES.

Time there was when earth - ly joy Gave our sen - ses full employ ;

In those days, for ev - er gone, . . . Bless us, how we car - ried on !

In those days, for ev - er gone, . . . Bless us, how we car - ried on !

Clink - ing glass - es— Love ly lass - es— Re - vel heart - y— Pic - nic par - ty—

Clink - ing glass - es— Love - ly lass - es— Re vel heart - y— Pic - nic par ty—

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Clink - ing glass - es— Love ly lass - es— Re - vel heart - y— Pic - nic par - ty—".

Gay don - zel - la— Ta - ran - tel la— gay don - zel la—

Gay don - zel - la— Ta - ran - tel - la— Ta - ran - tel - la |

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Gay don - zel - la— Ta - ran - tel la— gay don - zel la—".

The third system consists of two piano accompaniment staves in treble and bass clefs, with a key signature of one sharp (F#). It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

In those days, for ever gone,

In those days, for ever gone,

Bless us, how we car-ried on! It's a most un-ac-count-a-ble thing-- An

Bless us, how we car-ried on! It's a most un-ac-count-a-ble thing-- An

hour a-go, as ban-dit-ti, We played like young lo-vers in spring, The mis-chief in vil-lage and

hour a-go, as ban-dit-ti, We played like young lo-vers in spring, The mis-chief in vil-lage and

ci - ty; But

ci - ty; But

The first system consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics 'ci - ty;' and 'But'. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth notes.

since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -

since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -

The second system consists of four staves. The top two staves are vocal lines with lyrics 'since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -'. The bottom two staves are piano accompaniment.

- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -

- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -

The third system consists of four staves. The top two staves are vocal lines with lyrics '- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -'. The bottom two staves are piano accompaniment.

ev - er you say or you sing, It's a most un - ac - count a - ble thing!

ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

SOPRANOS.

Af - ter a wea - ry search

Hid - ing, at last, we find you; Leav - ing us in the lurch

Is - n't good breed ing, mind you. Of fer a - po - lo - gee—

We shall want some per sua . . . ding ; When do you think you'll be

SOLO CONTRALTO.

Tir'd of mas - quer - ad - ing? This jo cu - lar monk - ish pre - tence, Though

all ve - ry well in its way, Is like - ly to pall on the sense, If

SOLO SOPRANO.

kept up all night and all day. At an o ver drawn joke or take in, How

ev - er a - mus - ing, we scoff ; So ma ny know when to be - gin, So

CHORUS.

ve - ry few when to leave off ! So ma - ny know when to be - gin, So

ARROSTINO.

ve - ry few when to leave off ! These

1st time. 2nd time.

blan - dish - ments I pray you curb, Nor think us churls— nor think us churls. Our girls ! Tho' our e -  
pi - ous calm do not dis - turb, Now there's good girls— now there's good

mo - tions, as you see, We try to freeze— we try to freeze! We don't, as yet, pre-tend to be St. An - tho -

nies— St. An-tho - nies; So go a - long— nor think us churls, Now there's good girls— now there's good girls! Ah,

1st Sopr.

cru - el ones! Time was, your love was stronger! Ah, cru - el ones, you love us then no long - er!

It's a

It's a

Cadenza Clarinet.



most un - ac - count - a - ble thing— An hour a go, as ban - dit - ti, We

most un - ac - count - a - ble thing— An hour a - go, as ban - dit - ti, We

played like young lo - vers in spring, The mis - chief in vil - lage and ci - ty;

played like young lo - vers in spring, The mis - chief in vil - lage and ci - ty;

But since we got mer - ry and mel - low On the wine of that con - jur - ing

But since we got mer - ry and mel - low On the wine of that con - jur - ing

fel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

fel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

Trans - mo - gri - fied here In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

*Andante.*

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

*Andante.*

2nd Sops. 1st Sops. 1st & 2nd Sops.

questions try to par - ry. The men to whom we were betroth'd, We find as ho - ly fri - ars cloth'd, Who must - n't ev - er mar - ry, Who

questions try to par - ry. Who

questions try to par - ry. Who

PIETRO.

must - n't ev - er mar - ry! Now I'll ex - plain, (If calm you'll be) As well as I can: Though I'm in pain And ought to see

must - n't ev - er mar - ry!

must - n't ev - er mar - ry!

A med - i - cal man.

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "A med - i - cal man." followed by a triplet of eighth notes. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics "This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see" are repeated three times across the system, with the second and third instances starting on a new line of music.

A med - i - cal man. If he's in pain, It is as plain As

A med - i - cal man. If he's in pain, It is as plain

A med - i - cal man. If he's in pain, It is as plain

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with "A med - i - cal man. If he's in pain, It is as plain As" followed by a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. The lyrics "A med - i - cal man. If he's in pain, It is as plain" are repeated three times across the system, with the second and third instances starting on a new line of music.

plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,

Med-i-cal, med-i-cal man. If he's in pain, It is as plain  
Med-i-cal, med-i-cal man. If he's in pain, It is as plain As  
Med-i-cal, med-i-cal man. If he's in pain, It is as plain As

As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,

RECIT. PIETRO.

My worthy friends, the wine you chose to  
 Med-i-cal, med-i-cal man.  
 Med-i-cal, med-i-cal man.  
 Med-i-cal, med-i-cal man.

*Allegro.*  
*f* *p*

drink Makes ev - 'ry one what he pre-tends to be; You

*f*

per - son - a - ted monks, and monks you are, And will be monks un - til the spell's re-moved.  
 Oh, hor - ror! Oh,  
 Oh, hor - ror! Oh,  
 Oh, hor - ror! Oh,

*trem.*

hor - ror and despair un-pre - ce - den - ted ! But how long must they wait— to drea - ry cell, To

hor - ror and despair un-pre - ce - den - ted !

hor - ror and despair un-pre - ce - den - ted !

PIETRO.

life - long ce - li - ba - cy stern - ly vowed? Have pa-tience, for I hold the

Yes say— how long?

Yes, say— how long?

an - ti - dote, And in an hour or two, or there - a - bouts, The

spell . . shall be re - moved, and you may wed As quickly and as of - ten as you please !

Oh,

Oh,

Oh,

The first system of the musical score features a vocal line with lyrics and three instrumental staves. The vocal line begins with a melodic phrase and ends with a fermata. The instrumental staves provide harmonic support, with the piano part featuring a rhythmic accompaniment.

rap - ture ! Oh, rap - ture, joy, and bliss un - pre - ce - den - ted !

rap - ture ! Oh, rap - ture, joy, and bliss un pre - ce - den - ted !

rap - ture ! Oh, rap - ture, joy, and bliss un - pre - ce - den - ted !

*p*

The second system continues the musical score with three vocal lines and piano accompaniment. The lyrics are repeated across the vocal parts. The piano part includes a dynamic marking of *p* (piano) and concludes with a double bar line and repeat sign.



SOPRANOS.

*Tempo di Valse.*

An hour! 'twill ra - pid - ly

*Tempo di Valse.*

pass, . . . . . Our free - dom we then shall re - co - ver ; Each lo - ver will wel - come his

lass— Each lass will re - turn to her lo ver ! The bells for our wed - ding will

chime, De . . . light in each bo - som im - plant - ing, So, . . . gen - tle - men, in the mean -

- time. Pro - - ceed, if you please, with your chaunt-ing! So . . . pray, pro - -

- ceed, if you please, with your chaunt . . . . ing! . . . . An hour I 'twill

Time

Time

ra - pid - ly pass, . . . . Our free - dom we then shall re - co - ver; Each lo - ver shall

there was when earth - - ly joy . . . . Gave

there was when earth - - ly joy . . . . Gave

wel - come his lass— Each lass will re - turn to her lo - - ver! The bells for our  
 our sen - - ses full em - ploy; Earth . .  
 our sen - - ses full em - ploy; Earth . .

wed - ding will chime, De - - light in each bo - som im - plant - ing, So, . . . gen - tle - men,  
 - ly plea - - sures . . . that al - - lure . . . . . For  
 - ly plea - - sures . . . that al - - lure . . . . . For

in the mean - time, Pro - - ceed, if you please, with your chaunt - ing! So, . . . pray,  
 an hour . . . . . we ab - jure, . . . . . For  
 an hour . . . . . we ab - jure, . . . . . For

pro - - ceed, if you please, with your chaunt ing!

an hour we ab - jure Earth

an hour we ab - jure Earth

- ly plea - - sures that al - - lure, For

- ly plea - - sures that al - - lure, For

an hour we ab - jure. . . .

an hour we ab - jure. . . .

# No. 21. SOLI & CHORUS—"The Duke and Duchess hither wend their way."

*Andante con moto.*

PIANO.



*p* *cres.*

LUIGI.

The



Duke and Duch - ews hi - ther wend their ways, Let us re -



ARROSPINO.

- ceive them with a song of praise. With glad ac - claim we'll



make the wel - kin ring, The on - ly ques - tion is— what shall we sing?

CHORUS.  
We  
We

know no song That fits a throng Of fri - ars smug and grea - sy: Our world - ly lays Of  
know no song That fits a throng Of fri - ars smug and grea - sy: Our world - ly lays Of

*Unaccompanied.*

by - gone days Are much too free and ea - sy; Tho' suit - ed to A ban - dit crew, They're  
by - gone days Are much too free and ea - sy; Tho' suit - ed to A ban - dit crew, They're

ARROSTINO.

Stout

not at all mon - as - tic, And can't be sung By so - ber tongue Of mild ec - cle - si - as - tic.

not at all mon - as - tic, And can't be sung By so - ber tongue Of mild ec - cle - si - as - tic.

*tr*

- heart - ed be! So ma ny here We need not fear The or - de - al be

*f* *p*

- fore us; No sin - gle word is ev - er heard When sing - ers sing in cho - rus. So

sing with me—

La, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

La, la, la, la, la, la, la, la, la, la, la,

*f*

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

la, la, la, la, la, la, la, la, la, la, la. La, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,



la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

ALFREDO. *Andante moderato.*

The wel - come you so feel - ing - ly ex - press In words well

la, la, la, la, la, la, la, la, la, la, la!

la, la, la, la, la, la, la, la, la, la, la!

cho - sen, touch us, I con - fess; And my re - ply con - veys, as you may guess, In -

RECIT.

a - de - quate - ly my in - debt - ed - ness. La, la, la, la, la, la, la, la! la,

la, la,

la, . . . la,

ALFREDO (1st MONK).

la, (thank you) La, la,

la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, . . . la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la!  
la, la!  
la, la!  
f

# No. 22. SONG—"Where's my Duck-a-deary?"—(Teresa.)

*Andante.* TERESA.

Wil-low, wil-low,

PIANO. *'Cello solo.* *dim.* *p*

where's my love? Lo - vers' ways are ma - zy; All who hear me, Much I fear me,

*cres.*

Think I'm go - ing cra - zy. Wil - low, wil - low, where's my love? Wait - ing I, and

*un poco rall.*

wea - ry— Wil - low, wil - low, where's my love? Where's . . . my duck - a - dear - y?

*cres.* *pp*

*'Cello solo.* *dim.*

## No. 23.

## DUET, RECIT., &amp; TRIO—"In days gone by."

*Andante.*

ALFREDO. 1st VERSE. In days gone by, But soon to come a - gain, With ar - dour  
 TERESA. 2nd VERSE. In days gone by I played an i - dle part: With scornful

PIANO. *mf* *p*

pure I used to pine, And strove to lure That heart of thine With all my might and main. I know not  
 smile, And heart-less jest And world-ly guile, Made ma - ni - fest, I grieved thy faith - ful heart. How chang'd am

why, But now, for thee, I find . . . I do not care: To be ex - act, Thy beau - ty rare Does not at - tract— To  
 I! The love I dar'd de - cline, . . . Is now the breath Of life to me. And till kind Death Shall set me free My

all thy charms I'm blind! But take good heart— an hour will pass a - main, And  
 love shall live for thine! Be brave, poor heart— an hour will pass a - main, And

*rit.*

all my love will then come back a - gain, But take good heart— an hour will pass a - main, And  
 all his love will then come back a - gain, Be brave, poor heart— an hour will pass a - main, And

*Allegro.*

all my love will then come back a - gain!  
 all his love will then come back a - gain!

*Allegro.*

*Sva.*

RECIT. ULTRICE.

So, I have found you!

*Sva.*

ALFREDO.

Pas - - sion - ate - ly loved one! Thy dain - ty hand I kiss— I mean the gloved one! Oh thou a -

- dored with pas - sion most ro - man - tic! Wor - shipped with all the fire of fren - zy fran - tic! For one short

hour my love con - sent to share it— It won't last long - er than an hour— I swear it!

*a tempo.*

**TERISA.**  
An hour will soon have past— With pas - sion I'm de -

**ULTRICE.**  
The days of scorn are past— With pas - sion he's de -

**ALFREDO.**  
The scorn I felt is past— With pas - sion I'm de -

*a tempo.*

men - ted! It won't much long - er last— With that I'll be con -

men - ted! Tri - umph - ant I, at last— My heart is now con -

men - ted! But still, it will not last— With that I'll be con -

ten - ted. Though he is at her feet, Thanks to the wiz - ard's

ten - ted. A sup - pliant at my feet, . . . Thanks to the wiz - ard's

ten - ted. A sup - pliant at her feet, . . . Thanks to the wiz - ard's

po - tion— An hour— and ob - so - lete His new - ly - born de -

po - tion— With in - so - lence I'll treat His new - ly - born de -

po - tion— An - hour— and ob - so - lete My new - ly - born de -



- vo - tion! An hour will soon have past— With pas - sion I'm de -

- ve - tion. The days of scorn are past— With pas - sion he's de -

- vo - tion. The scorn I felt is past— With pas - sion I'm de -

- men - ted! It won't much long - er last— With that I'll be con -

- men - ted! Tri - umph - ant, I, at last! My heart is now con -

- men - ted! But still, it will not last— With that I'll be con -

- ten - ted. Though he is at her feet, Thanks to the wiz - ard's

- ten - ted. A sup - pliant at my feet, Thanks to the wiz - ard's

- ten - ted. A sup pliant at her feet, Thanks to the wiz - ard's

po - tion— An hour— and ob - so - lete His new - ly - born de -  
 po - tion— With in - so - lence I'll treat His new - ly - born de -  
 po - tion— An hour— and ob - so - lete My new - ly - born de -

- vo - tion, An hour— and ob - so - lete His new - ly - born de -  
 - vo - tion, With in - so - lence I'll treat His new - ly - born de -  
 - vo - tion, An hour, and ob - so - lete My new - ly - born de -

*a tempo.*

- vo - tion!  
 - vo - tion!  
 - vo - tion!

*f*

*8va.*

## No. 24.

## SCENA--(Ultrice)--"An hour? Nay, nay."

*Allegro moderato.* RECIT. ULTRICE.

PIANO. *Allegro moderato.* *f* An

hour? Nay, nay— A life - time ra - ther— that is as I will. His

love is mine— yes, mine a - lone, un - til . . . His dy - ing day! Go,

*p*

cheat yourselves with pro - mi - ses, poor fools! I hold the ta - lis - man that o - ver - rules . . . The po-tion's

*f*

pow'r! Al fre - do, till he dies, shall wear my gyves! An hour? Poor fools, that

hour . . shall last your lives! Ha! ha! an hour!

1st VERSE. When  
2nd VERSE. Her

hun - gry cat On help - less mouse In spor tive hu - mour poun - ces, Her  
ta - lons quit Their na - tive fur - A - part she fierce - ly rends him, And,

play - ful pat So trea - cher - ous No fell in - tent an - noun - ces: He  
bit by bit, At length to her Di - ges tive re - gions sends him. "Be -

thinks she yearns For game of play Pro - voked by pure af - fec - tion, But  
ware of games With fe - line friends-- They're gen - e - ral - ly hol - low!" So

soon he learns, To his dis - may, That game is Vi - vi - sec - tion! Yes,  
he ex - claims, As he de - scends Her com - pre - hen - sive swal - low! Yes,

yes, he quickly learns, To his dis - may, That game is Vi - vi - sec - tion!  
(2nd VERSE.)  
yes, so he exclaims, As he de - scends Her com - pre - hen - sive swallow!

1st time. 2nd time.

# No. 25. SOLI & CHORUS—"Oh, please you not to go away."

*Allegro.*

PIANO.

1st & 2nd SOPRANOS.

Oh, please you not to go a - way Un - til you've

seen the clock-work play. Two fi - gures car - ry on the plot, And one's a man— the o - ther's

not. They're full of com - pli - ca - ted springs, And weights, and wheels, and cat - gut strings— You wind 'em

up, just in the back, With crack-y, crack-y, crack-y, crack— Then all the wheels, re-volv-ing

quick, Go tick-y, tick-y, tick-y, tick— And then the fi-gures eat and drink, And walk and

talk, and wink and think, And quar-rel, just like lo-vers twain, And kiss and make it up a-

gain.

TENORS.  
It's ve-ry true, and ve-ry quaint— The one's a man, You wind 'em

BASSES.  
It's ve-ry true, and ve-ry quaint— the o-ther ain't. You wind 'em

And all the wheels, re - volv - ing  
 up, just in the back, With crack - y, crack - y, crack - y, crack— And all the wheels, re - volv - ing  
 up, just in the back, With crack - y, crack - y, crack - y, crack— And all the wheels, re - volv - ing

quick, Go tick - y, tick - y, tick - y, tick. It's ve - ry true— The one's a  
 quick, Go tick - y, tick - y, tick - y, tick. it's ve - ry quaint—  
 quick, Go tick - y, tick - y, tick - y, tick. it's ve - ry quaint—

*1st SOP.*  
 man— It's ve - ry true— it's ve - ry quaint— The one's a man— the o - ther  
 the o - ther ain't! The one's a man— the o - ther  
 the o - ther ain't! The one's a man— the o - ther



PIETRO.

*Moderato.*

ain't! May it please your Gra - ces—These ar:

ain't!

ain't!

*Moderato.*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The tempo is marked 'Moderato'. The lyrics are 'ain't! May it please your Gra - ces—These ar:'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

fi - gures two, Who, in port and pa - ces, Show you some-thing new. Note their hu - man fa - ces, And the

Detailed description: This system contains the fourth vocal staff and the third and fourth staves of the piano accompaniment. The lyrics are 'fi - gures two, Who, in port and pa - ces, Show you some-thing new. Note their hu - man fa - ces, And the'. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

things they do: We've re - served front pla - ces— Hal - lo! Why, it's you! Al - fre - do and Ul - tri - ce!

*sf* *tr*

Detailed description: This system contains the fifth vocal staff and the fifth and sixth staves of the piano accompaniment. The lyrics are 'things they do: We've re - served front pla - ces— Hal - lo! Why, it's you! Al - fre - do and Ul - tri - ce!'. The piano part includes dynamic markings 'sf' (sforzando) and 'tr' (trill). The system concludes with a double bar line.

ELVINO.

Peasants two! Why, let me look! Up-on my word, it's true! No Duke and Duch - ess they, but peasants two!

Oh!

Oh!

Oh!

*Allegro.*

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

*Allegro.*

*ALFREDO.* *rit.*

- ry ve - ra - ci - ty? Spare your un - re - strained lo - qua - ci - ty, Lis - ten while we the truth un - cloke.

- ry ve - ra - ci - ty?

- ry ve - ra - ci - ty?

- ry ve - ra - ci - ty?

*Moderato.* *ULTRICE.* *ALFREDO.*

At Vi - no's base de - sign— The Duke and Duch - ess a - ping— We

*ULTRICE.* *ALFREDO.*

drank the curs - ed wine, For which we all were gap - ing. Then all at once we

*f*

In - to the wiz - ard's clutch-es, To

fell, ALFREDO. Who changed us, strange to tell, To

gen - uine Duke and Duch-ess. We've told you all we know a - bout the

gen - uine Duke and Duch-ess. Don't ask for further de-tails—cease your chat-ter ;

But—

But—

But—

matter.

We may as well restrain our use-less chat-ter; They've told us all they know a-bout the matter!

We may as well restrain our use-less chat-ter! They've told us all they know a-bout the matter!

We may as well restrain our use-less chat-ter! They've told us all they know a-bout the matter!

PIETRO.

There's on - ly one thing to be done, Destroy the an - ti - dote by fierce ig - ni-tion, And

there - by bring back ev - 'ry one To his (or her) o - ri - gi - nal con - di - tion!

Hur - rah! . . . Hur -

Hur - rah! . . . Hur -

Hur - rah! . . . Hur -

*Allegro.*

- rah! . . . .

- rah! . . . . San - dal and shoon we glad - ly lose, Here is an end to our call - ing cler - i - cal.

- rah! . . . . San - dal and shoon we glad - ly lose, Here is an end to our call - ing cler - i - cal.

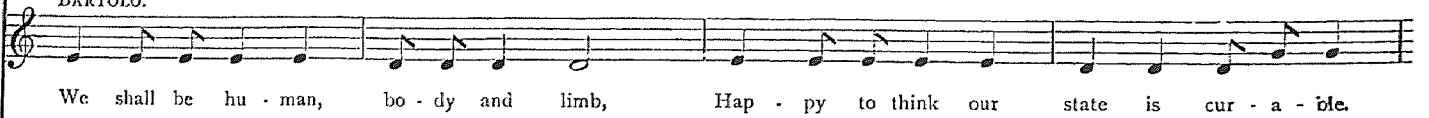
SOPRANOS.

Now they may mar - ry when - ev - er they choose, All of us are with joy hys - ter - i - cal.

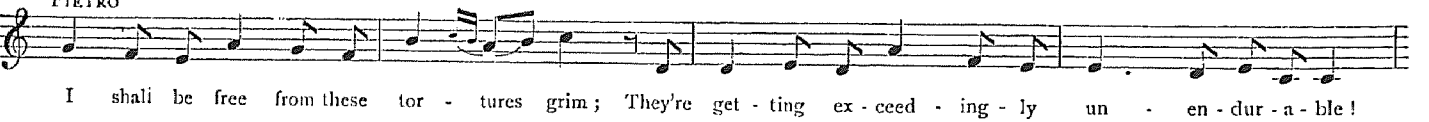
NITA.



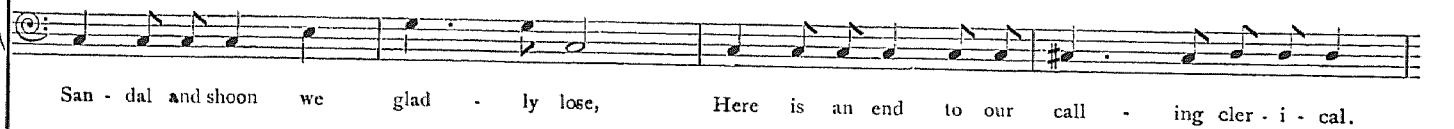
BARTOLO.



PIETRO



CHORUS.



Now they may mar - ry when - ev - er they choose, All of us are with joy hys - ter - i - cal,  
 Now we can mar - ry when - ev - er we choose, All of us are with joy hys - ter - i - cal,  
 Now we can mar - ry when - ev - er we choose, All of us are with joy hys - ter - i - cal,

All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,  
 All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,  
 All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,

quick— the an - ti - dote! How hor - ri - fied you  
 quick— the an - ti - dote! How hor - ri - fied you  
 quick— the an ti - dote! How hor - ri - fied you



PIETRO.

I had it in this coat— Safe in my poc - ket - book. The

look !

look !

look !

The first system of the musical score. It features a vocal line at the top with lyrics: "I had it in this coat— Safe in my poc - ket - book. The". Below the vocal line are three staves for piano accompaniment, each with the instruction "look !". The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line ends with a fermata over the word "The".

truth I must ad - mit, Some thief has sto len it !

Oh hor - ror !

Oh hor - ror !

Oh hor - ror !

The second system of the musical score. It features a vocal line at the top with lyrics: "truth I must ad - mit, Some thief has sto len it !". Below the vocal line are three staves for piano accompaniment, each with the instruction "Oh hor - ror !". The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line ends with a fermata over the phrase "Some thief has sto len it !".

*Allegro non troppo.*

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

*Allegro non troppo.*

traï - tor ! Ill - - o - mened har - binger ! Low - born e - qui - vo -

traï - tor ! Ill - - o - mened har - binger ! Low - born e - qui - vo -

traï - tor ! Ill - - o - mened har - binger ! Low - born e - qui - vo -

- ca - tor ! This is a hid - eous plot To rob us of our

- ca - tor ! This is a hid - eous plot To rob us of our

- ca - tor ! This is a hid - eous plot To rob us of our

PIETRO.

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen - ces! Have

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen ces!

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen - ces!

RECIT. *Moderato.*

pi - ty! It's bad e-nough for you, no doubt you'll say, But it's much worse for me—the truth I'm

*Moderato.*

stat-ing— Have pi - ty! If I can't find the an - ti - dote to-day, I die in a - go - nies ex - cru - ci

- at - ing! Com - mencing with a gentle pain Scarce worth a ques-tion, It grows apace till you complain Of indi-ges-tion; Then

*trem.*

follows an internal fire That scorns e - mulsions, Un - til ere night fall you expire In fierce con - vulsions !

Ac - curs - ed  
Ac - curs - ed  
Ac - curs - ed

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

har - bin - ger ! Low - born e - qui - vo - ca - tor ! This is a hid - cous

har - bin - ger ! Low - born e - qui - vo - ca - tor ! This is a hid - cous

har - bin - ger ! Low - born e - qui - vo - ca - tor ! This is a hid - cous

plot To rob us of our sen - ses— Re - store . . . us on the

plot To rob us of our sen ses— Re - store . . . us on the

plot To rob us of our sen - ses— Re - store . . . us on the

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

dread the con - se - quen - ces!

dread the con - se - quen - ces!

dread the con - se - quen - ces!

## No. 26.

## TRIO—"Ophelia was a dainty little maid."

*Allegretto.*

PIANO.

NITA. 2nd VERSE. O - phe - lia to her sex was a dis - grace, Whom

BARTOLO. 3rd VERSE. There's a ven - er - a - ble pro - verb in my mind, Which ap -

PIETRO. 1st VERSE. O phe - lia was a dain - ty lit - tle maid, Who

no - bo - dy could feel com - pas - sion for; O - phe - lia should have gone to E - ly Place To con -

- plies to this cat - as - tro - phe, I think; To a horse who is un - for - tu - nate - ly blind A - ny

loved a ve - ry me - lan - cho - ly Dane; Whose af - fec - tion of the heart, so it is said, Pre -

- sult an e - mi - nent so - li - ci - tor. When such pro - mi - ses as these Breaks a sui - tor, rich and re - gal, Why, sub -  
 nod is just as good as a - ny wink. Op - por - tu - ni - ty I'll seize Of a - void - ing a - ny er - ror; Of sub -  
 - ced - ed his af - fec - tion of the brain. Heir - ap - par - ent to the Crown, He thought light - ly of her pas - sion. Hav - ing

- stan - tial dam - a - ges Is the pa - na - ce - a le - gal—From a ju - ry—sons of Adam, Tho' as sto - ny as Mac - a - dam, Maid or  
 - stan - tial dam - a - ges I have always had a ter - ror. That ca - la - mi - ty to par - ry Not a mo - ment will I tar - ry, Off I'll  
 wander'd up and down, In an in - co - he - rent fash - ion, When she found he wouldn't wed her, In a ri - ver, in a mead - der, Took a

## TUTTI.

ma-dam, she'd have had 'em, Would O - phe - lia !

1. When she found he wouldn't wed her, In a ri - ver, in a meadder, Took a  
 2. From a ju - ry, sons of A - dam, Tho' as sto - ny as Mac - a - dam, Maid or  
 3. That ca - la - mi - ty to par - ry Not a mo - ment will he tar - ry, Off he'll

car - ry and I'll mar - ry Poor O - phe - lia !

1. When she found he wouldn't wed her, In a ri - ver, in a meadder, Took a  
 2. From a ju - ry, sons of A - dam, Tho' as sto - ny as Mac - a - dam, Maid or  
 3. That ca - la - mi - ty to par - ry Not a mo - ment will I tar - ry, Off I'll

head - er, and a dead - er Was O - phe - lia !

1. When she found he wouldn't wed her, In a ri - ver, in a meadder, Took a  
 2. From a ju - ry, sons of A - dam, Tho' as sto - ny as Mac - a - dam, Maid or  
 3. That ca - la - mi - ty to par - ry Not a mo - ment will he tar - ry, Off he'll

head - er, and a dead - er Was O - phe - lia !  
 ma - dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and he'll mar - ry Poor O - phe - lia !

head - er, and a dead - er Was O - phe - lia !  
 ma - dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and I'll mar - ry Poor O - phe - lia !

head - er, and a dead - er Was O - phe - lia !  
 ma - dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and he'll mar - ry Poor O - phe - lia !



No. 27.

FINALE.

*Andante.*

PIANO. *p*

TERESA.

Hope lived, and free from fear Love sang her roun-de-lay. La, la, la,

la, la, la, la, la, la! Hope died, and at his bier Love pined a-way. La, la, la, la, la, la, la, la, la, la! For

Love and Hope are one In joy and pain, And naught be-neath the sun Shall make them twain. La, la, la,

*dim.* *dim.*

la, la, . . la, la, la, la, la, . . la la, la, la, la, . . la, la, la, la, . . la la, la, la,

*colla voce.*

*tr* La, la! . . . . . Ha! false one! Thou

*Allegro.*

*f*

TERESA.

Ah! spare me!

know-est now The tor-ture of a love that's gone a-stray!

Thou know-est now The fate of those who

*Andante.* TERESA.

Ah! spare me! Al-fre-do! My pride is Ere death-ly

will not when they may!

*Andante.*

*p*

*cres.*

bowed, And hum- bled is my head, Who could be proud Whom thou hast ban - ish - ed? A  
 cold I lie on yon - der strand, Ah, let me hold The hand that is his hand; Ere

fu - gi - tive, O love, from thy de - cree, Why should I live If I am dead to thee! Thou wilt for -  
 lost I be In yon - der cold e - clipse, Vouch - safe to me The lips that are his lips! May he for -

1st time.  
 - get Thy love of old— My sun has set, . . . My tale is told! . . .  
 - get His love of old— Her sun has set, . . . Her tale is

2nd time. Allegro.  
 told! . . .

*Allegro.*  
*f*

ULTRICE.

Hold! . . . Stay thy hand! Te - re - sa, come to me; My soul is soft - ened and my heart is

The first system of the score for Ultrice. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Hold! . . . Stay thy hand! Te - re - sa, come to me; My soul is soft - ened and my heart is". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features a series of chords in the right hand and a more active bass line in the left hand.

stirred! Come to me quick - ly— I have wrong - ed thee. Par - don, Te - re - sa, I have

The second system of the score for Ultrice. The vocal line continues with the lyrics: "stirred! Come to me quick - ly— I have wrong - ed thee. Par - don, Te - re - sa, I have". The piano accompaniment continues with similar harmonic support, including a dynamic marking of *p* (piano) in the right hand.

TERESA.

Ul - tri - ce!

great - ly erred! Take heart, take heart, for thou shalt right - ed be; Live—for thy love shall be re -

The first system of the score for Teresa. The vocal line begins with the exclamation "Ul - tri - ce!". The lyrics continue: "great - ly erred! Take heart, take heart, for thou shalt right - ed be; Live—for thy love shall be re -". The piano accompaniment features a more active bass line with a dynamic marking of *f* (forte).

stored to thee! Come hi - ther, all!

*Allegro.*

The second system of the score for Teresa. The vocal line concludes with the lyrics: "stored to thee! Come hi - ther, all!". The tempo marking *Allegro.* is placed above the piano part. The piano accompaniment becomes more rhythmic and active, with a dynamic marking of *sf* (sforzando) in the left hand.

CHORUS.  
SOPRANOS.

*p*

Now, what is this, and what is that? We wish to go to yon-der

TENORS.

*p*

Now, what is this, and what is that? We wish to go to yon-der

BASSES.

*p*

Now, what is this, and what is that? We wish to go to yon-der

*p*

val - ley. What do you want? What are you at? Ex - plain your con-duct ge - ne -

val - ley. What do you want? What are you at? Ex - plain your con-duct ge - ne -

val - ley. What do you want? What are you at? Ex - plain your con-duct ge - ne -

## ULTRICE. RECIT.

Proud of my new-born rank Which raised me from my clan, From yon - der moun - te - bank

- ral - ly !

- ral - ly !

- ral - ly !

*f* *p* *p*

I stole the tal - is - man !

*f* *Allegro.*

Ah, false one ! From yon - der moun - te - bank She stole the tal - is - man !

Ah, false one ! From yon - der moun - te - bank She stole the tal - is - man !

Ah, false one ! From yon - der moun - te - bank She stole the tal is - man !

*f* *Allegro.*

PIETRO.

An - o - ther min - ute and my fate were sealed! A light—quick—quick! my

for - - tune for a light! The parch - ment barns— my tor - tures slow - ly yield— 'Tis

gone! And with it our dis - tort - ed plight!

Hur - rah! The spell's re -

Hur - rah! The spell's re -

Hur - rah! The spell's re -

moved, Hur - rah! The men we loved, Hur - rah! Are ours a -  
 moved, Hur - rah! The girls they loved, Hur - rah! Are theirs a -  
 moved, Hur - rah! The girls they loved, Hur - rah! Are theirs a -

gain, Hur - rah! With might and main, Hur - rah! . . .  
 gain, Hur - rah! With might and main, Hur - rah! . . .  
 gain, Hur - rah! With might and main, Hur - rah! . . .



ARROSTINO.

*Allegro.*

1st VERSE. The

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *Allegro.* The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section towards the end. The vocal line is mostly rests, with a few notes at the end of the system.

The second system continues the musical score. The vocal line contains the lyrics: "Duke and the Duch-ess, When they tra - vel thro' the land, How the pair they will stare, with their high jer - ry ho ! They will". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system continues the musical score. The vocal line contains the lyrics: "yet fall a prey to the va - lour of our band, For we shall not be hap - py till we get them ; With our". The piano accompaniment includes trills (*tr*) and a forte (*f*) dynamic marking.

The fourth system continues the musical score. The vocal line contains the lyrics: "high jer - ry ho ! And our can - ti cle pe - dai - ti - cal, And our mys - tic, tho' ar - tis - tic, Jer - ry". The piano accompaniment includes a piano (*p*) dynamic marking.

high, jer - ry ho! With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

SOPRANOS. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

TENORS. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

BASSES. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

mys - tic, tho' ar - tis - tic, Jer - ry high, jer - ry ho! Their high, high, high, high, high, high, high, their

mys - tic, tho' ar - tis - tic, Jer ry high, jer - ry ho! Their high, high, high, high, high, high, high, their

mys - tic, tho' ar - tis - tic, Jer - ry high, jer - ry ho! Their high, high, high, high, high, high, high, their

high jer - ry ho! . . .

high jer - ry ho! . . .

high jer - ry ho! . . .

PIETRO, BARTOLO, and NITA. 2nd VERSE. The Duke and the Duchess, had they tra - vell'd thro' our land, With their  
ALFREDO and TERESA. 3rd VERSE. The Duke and the Duchess, if they tra - vel thro' our land, As they

cries of sur - prise and their high jer - ry ho! They'd have seen ma - ny things that they  
may, a - ny day, with their high jer - ry ho! They will find that we're link'd, heart in

would - n't un - der - stand ; Not the least is our show, you may bet them With our  
 heart, hand in hand, And a lov - ing ex - am - ple we'll set them, With our

high jer - ry ho! And our click - ings and our tick - ings—Our em - pha - tic au - to - ma - tic Jer - ry  
 high jer - ry ho! And our no - tion of de - vo - tion, And our gen - tle sen - ti - men - tal Jer - ry

high, jer - ry ho! With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 high, jer - ry ho! With their high jer - ry ho! And their no - tion of de - vo - tion, And their

With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 With their high jer - ry ho! And their no - tion of de - vo - tion, And their

With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 With their high jer - ry ho! And their no - tion of de - vo - tion, And their

- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }

(GIORGIO with TENORS.)

- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high, high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }

- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high, high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }

*2nd Verse.* *Last Verse.*

high jer - ry ho ! . . . high jer - ry ho ! . . .

high jer - ry ho ! . . . high jer - ry ho ! . . .

high jer - ry ho ! . . . high jer - ry ho ! . . .

*D.C. S.*

End of Opera.