

Act II.

No. 8.

OPENING CHORUS.

"IN THE HUNGARIAN CAFE"

Pesante, ritmico.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as *Pesante, ritmico.* The first measure is marked *f marcato molto*. The second system features a *rit. slow* marking and includes dynamics of *pp*, *mf*, and *pp*. The third system has a *ff* marking and includes a *mf* marking, with a fermata over a measure containing the number 12. The fourth system is marked *ff broad, with swing.* and *allargando*. The fifth system begins with a *mf* marking, followed by *ad lib.*, and ends with dynamics of *p*, *pp*, and *ppp*. The score concludes with a double bar line and a repeat sign.

Vivo.

p *cres: poco a poco*

f

SOME GUESTS. "Sing! Sing! Make him sing!"

Meno mosso.

R.H. *L.H.* *mf poco rit.*

Andantino.

KOSSUTH.

Far, far off beyond sea and land, Where the Dan.ube

p

KOS. rolls its migh.ty wa - - - ters, There, oh,

KOS. there, is my gip - sy band. With its rov - ing *simile.*

KOS. sons and swar.thy daugh - - ters, With its rov - ing

KOS. sons and swar.thy daugh - - ters! There lo - vers call as shadows fall, _____

KOS. *p dolce*

— "The star . light glimmers a - bove, my love, And none will miss you. —

p dolce:

espressivo

KOS.

Be - neath the wil - low find a pil - low on my breast,

espressivo

KOS.

The riv - er's rip - ples are deep a - sleep, And when I kiss you, —

espress:

KOS.

They will not wak - en nor be shak - en from their rest!"

espress:

KOS. *pp* A - bove, my

SOP. *pp* "The star . light glimmers a - bove, my love, And none will miss you.

TEN. *pp* "The star . light glimmers a - bove, my love, And none will miss you.

p *espress:*

KOS. love. Up - on my

SOP. Be - neath the wil - low make a pil - low of my breast!

TEN. Be - neath the wil - low make a pil - low of my breast!

espress:

KOS. breast! Are deep a -

SOP. The riv - er's rip - ples are deep a - sleep, And when I kiss you, —

TEN. The riv - er's rip - ples are deep a - sleep, And when I kiss you, —

espress:

KOB. sleep, Out of their

SOP. They will not wak-en, nor be shak-en from their rest!

TEN. They will not wak-en, nor be shak-en from their rest!

or on my breast.

KOB. rest! By the wil-low find a pil-low on my breast.

SOP. on my breast.

TEN. on my breast.

or

DANCE.
Allegro molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and eighth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation continues the piece. It features a crescendo hairpin in the upper staff. The lower staff continues with its rhythmic accompaniment. The system concludes with a forte (*f*) dynamic marking.

The third system of musical notation shows the continuation of the melody in the upper staff and the accompaniment in the lower staff. The music maintains its rhythmic drive.

The fourth system of musical notation includes a decrescendo hairpin in the upper staff. The lower staff continues with the accompaniment. The system ends with a forte (*f*) dynamic marking.

The fifth system of musical notation features a triplet of eighth notes in the upper staff. The lower staff continues with the accompaniment. The dynamic marking is *mf* *leggiero*.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note triplets and slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings *f* and *ff*, and features a fermata over a chord in the second measure.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes dynamic markings *f* and *mf*.

Fourth system of musical notation. The treble staff features eighth-note triplets and slurs. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes a dynamic marking *f*.

GUESTS WAITERS.

poco rit:

a tempo

CHO. *f* Bra - vo! Bra - vo! keep up the dance, Wild as the airs you

Bra - vo! Bra - vo! keep up the dance, Wild as the airs you

Bra - vo! Bra - vo! keep up the dance, Wild as the airs you

ff poco rit: *a tempo*

CHO. play; Those are tunes that lift, and en -

play; Those are tunes that lift, and en -

play; Those are tunes that lift, and en -

CHO. -trance, Stron - ger than old To - kay.

-trance. Stron - ger than old To - kay.

-trance, Stron - ger than old To - kay.

pp

(Clinking of Glasses.)

First system of piano accompaniment. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three flats and a 3/4 time signature. The top staff contains a simple rhythmic pattern of eighth notes. The grand staff contains a more complex accompaniment with chords and moving lines.

(Clinking of Glasses.)

Second system of piano accompaniment, continuing from the first. It features the same three-staff structure. The music continues with similar rhythmic and harmonic patterns, including some melodic lines in the upper voice of the grand staff.

Third system of piano accompaniment. This system includes a variety of musical textures, including a prominent melodic line in the upper voice of the grand staff and a more active bass line. The piano part continues to support the vocal melody.

Fourth system of musical notation, featuring a choir and piano accompaniment. On the left, the word "CHO." is written vertically. The choir part consists of three staves: a soprano staff, an alto staff, and a bass staff. Each staff has the lyrics "Glas.ses glow . ing bright as a star," written below the notes. The piano accompaniment continues with the same three-staff structure as the previous systems, providing harmonic support for the choir.

CHO.

Fill up with gold - en wine!

Fill up with gold - en wine!

Fill up with gold - en wine!

CHO.

Here's good luck, who - ev - er they are, To these gip - sy

Here's good luck, who - ev - er they are, To these gip - sy

Here's good luck, who - ev - er they are, To these gip - sy

CHO.

poco allargando

folk from a - far, Wish them joy like an - y Mag-

folk from a - far, Wish them joy like an - y Mag-

folk from a - far, Wish them joy like an - y Mag-

ff *a tempo*

CHO. -yar, — *ff* El - yen! El - yen!

-yar, — El - yen! El - yen!

-yar, — El - yen! El - yen!

CHO. *ff* Ah! Ah! Ah!

ff Ah!

ff Ah!

ff Ah!

ff *sempre*

Presto possibile.

(SHOUTS. Eiyen! Eiyen!)

No 9.

SONG.—(Leonard.)

"IF I HAD NOT YOU."

Leonard. *Andantino.* *p*

Love has now the sole con.trol

LEO.

Through the whole of my soul; I can think of her a-lone,

LEO.

noth-ing more! All my form-er loves I must Own were just emp-ty dust;

LEO. *pp*

Ne-ver have I felt this sort of thing be-fore! Ah—

ad lib.

LEO.

— Ah — Ah! — My

tr Or

LEO.

fu - ture life would pre - sent, in truth, A des - o - late

p *pp* *pp*

LEO.

sort of view, If I had not

mfpp *p* *mfpp*

LEO.

you, If I had not you! The

mfpp

LEO. flick - er - ing flame of my fi - er - y youth Would burn with a

LEO. dis - mal blue, If I had not

LEO. you, If I had not you!

LEO. *un poco più*
I could - n't play scales when seat - ed - on That

Tempo I.
p sempre cres.

LEO.  *mu - sic stool built - for two, If I had not*

LEO.  *you, If I had not you!*

LEO.  *I hav-nt a no.tion of what I should do, If I had*

LEO.  *not you.*

LEO. *p*
 On the stage I feel you are Bright - est star, near or far;

LEO.
 I ad - mire you more than words ev - er tell! Though the parts you fill at nights

LEO. *pp*
 Are by rights mere - ly tights, Sa - rah Bernhardt could - n't fill them half as well! Ah

LEO. *ad lib:* Or
 Ah! Ah! The

LEO. *pp*
 stage would seem like a des - ert waste, With ne - ver a drop of

LEO. *p* *pp*
 dew, If it had not you, If it

LEO. *p*
 had not you! A mu - si - cal play would in -

LEO. *p*
 - salt my taste, By non - sense de - void of a clue, If it

LEO. had not you, If it had

mf

un poco più

LEO. not you! You do not sup - pose I'd go

LEO. eigh - ty - times To one and the same - re - ve

Tempo I.

p sempre cres:

LEO. If they had not you, If they

LEO. had not you! Grand

LEO. o - pe - ra too, I would ne - ver sit through, If they

LEO. had, if they had not you!

LEO.

No 10.

SONG.— (Barbara.) and CHORUS.

("THE CARRIAGE.")

Moderato.

Barbara. 

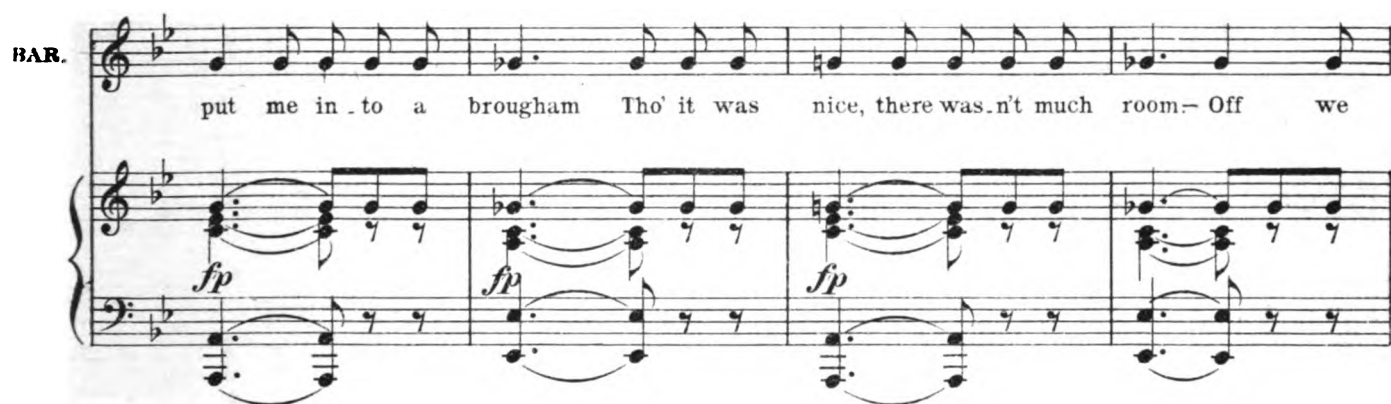
Piano. 

BAR. 

BAR. 

BAR. 

BAR.  least in pub - lic, So my cous - in said! _____ So then he

BAR.  put me in - to a brougham Tho' it was nice, there was - n't much room - Off we

BAR.  go. Gee up! gee whoa! O - ver the pave - ment went the

BAR.  car - riage, Oh, how it tum - bled us! jolt - ed and jum - bled us! It is the

BAR. *great - est fun a - live, I ne - ver will walk when I can*

BAR. *drive! Gee*

CHO. *O - ver the pave - ment went the car - riage, Oh! how it*

O - ver the pave - ment went the car - riage, Oh! how it

O - ver the pave - ment went the car - riage, Oh! how it

BAR. *up, there! Gee whoa!*

CHO. *tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -*

tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -

tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -

BAR.

I ne - ver will walk — when I can drive!

CHO.

live! We ne - ver would walk — if we could drive!

live! We ne - ver would walk — if we could drive!

live! We ne - ver would walk — if we could drive!

BAR.

"Dear cous - in, you are cold, I know" My

BAR.

cous - in said. He held me close and kissed me, so For

BAR.  shame! I said. He answer'd laugh-ing gai-ly, "It's

BAR.  done in Par-is dai-ly!" But tell me, was it truth my cous-in

BAR.  said? Driving with me a-lone in the car-riage, That he de-

BAR.  -clar'd was just like a mar-riage, He kiss'd me a-gain! Up in the

BAR. clouds I seem'd to be sail - ing, Al - though it tum - bled me, jolt - ed and

p grazioso

BAR. jum - bled me! It is the great - est fun a - live; I ne - ver will walk when I can,

BAR. drive! Gee

CHO. That is a source if joy ne - ver fail - ing, Though it may

That is a source if joy ne - ver fail - ing, Though it may

That is a source if joy ne - ver fail - ing, Though it may

f

BAR. up! ————— Gee whoa! —————

CHO. tum - ble you jolt you and jum - ble you! It is the great - est fun a -
tum - ble you jolt you and jum - ble you! It is the great - est fun a -
tum - ble you jolt you and jum - ble you! It is the great - est fun a -

BAR. I ne - ver will walk ————— when — I can

CHO. - live, We ne - ver would walk ————— if we could
- live, We ne - ver would walk ————— if we could
- live, We ne - ver would walk ————— if we could

Poco più (Marcia animato.) (Imitating a cabman's call.)

BAR.  drive! Tchk,tchk! tchk,tchk!

CHO.  drive! tchk,tchk!

drive! tchk,tchk!

f *pp* *3*

BAR.  tchk,tchk!

cres: molto *mf* *pp* *pp* *3*

BAR.  tchk,tchk!

CHO.  tchk,tchk!

cres: molto *mf* *mf*

BAB.

CHO.

The first system of music includes vocal staves for BAB. and CHO., both of which are currently silent. The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a steady eighth-note bass line. The key signature has two flats.

BAB.

CHO.

The second system of music continues the piano accompaniment with a triplet in the right hand and a bass line in the left hand. The vocal staves for BAB. and CHO. remain silent.

BAB.

CHO.

No, I won't go walk.ing an. y . more!

The third system of music features the vocal line for BAB. singing the lyrics "No, I won't go walk.ing an. y . more!". The piano accompaniment includes a piano (*pp*) dynamic marking and continues with the established eighth-note bass line and right-hand accompaniment.

N^o 11.

DUET. (Catherine and Joseph.)

"YOUP-LÀ, CATARINA!"

Allegretto. CATHERINE.

Catherine. At To-ri-no on the mar-ket,

Piano. *p* *sfp*

CATH. I was quite the belle,

JOSEPH. ... sul - la piaz - za, ... la più bel - la ra -

sfp

CATH. When my fa-ther sat and drank Chi - an - ti night - ly,

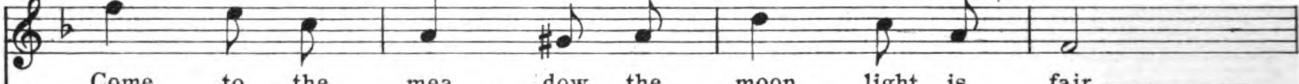
JO. - gaz - a!

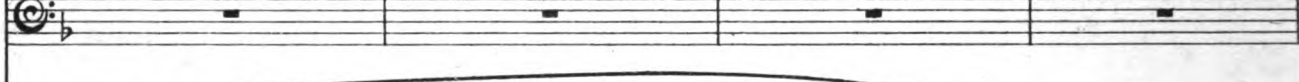
sfp


CATH.  Ask'd po - lite - ly;

JO.  Then a charm - ing gio - vi - not - to ...



CATH.  Come to the mea - dow, the moon - light is fair, _____

JO. 

dolce 

Ad. * *Ad.* *

CATH.  Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na!

JO.  Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na!



Ad. *

CATH. I'll play the man - do - line, dance with me there, _____

JO.

rit. *

CATH. Youp - là, youp - là, Ca - ta - ri - - Ca - ta - ri - - na!

JO. Youp - là, youp - là, Ca - ta - ri - - Ca - ta - ri - - na!

CATH. Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na! *rit.*

JO. Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na! *rit.*

rit.

MISTIGRETTE, LEONARD & ANDREW.
pp a tempo

Mm.
(Bouche fermée.)

CATH.

Youp - là, youp - là,

JO.

Youp - là, youp - là,

MIST.
LEON.
AND.

Mm.
(Bouche fermée.)

CATH.

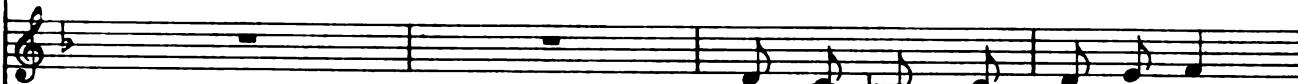
Ca - ta - ri, - Ca - ta - ri - - na!

JO.

Ca - ta - ri, - Ca - ta - ri - - na!

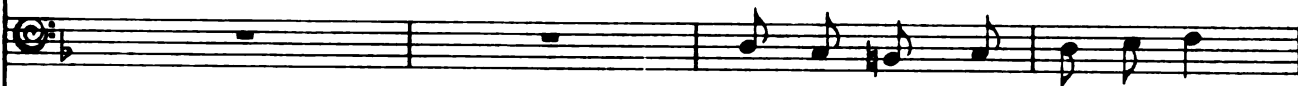
MIST.
LEON.
AND.

CATH.

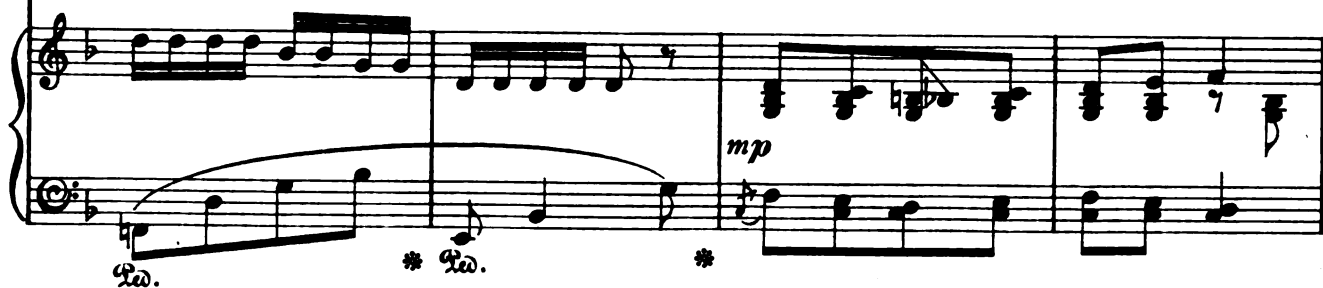


Youp - là, youp - là, Ca - ta - ri, -

JO.



Youp - là, youp - là, Ca - ta - ri, -

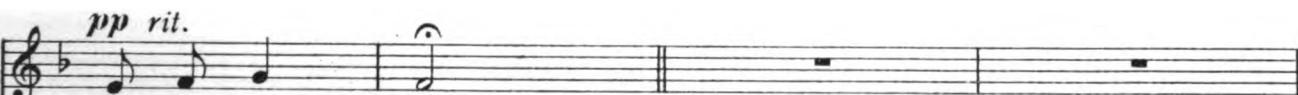


ad.

* ad.

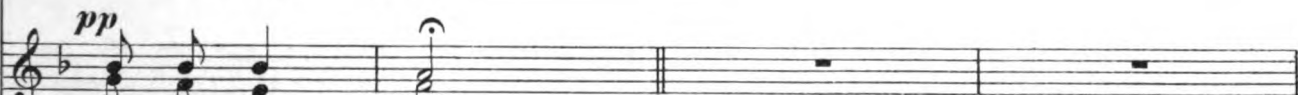
mp

MIST.



pp rit.

Ca - ta - ri - - na!

LEON.
AND.

pp

Ca - ta - ri - - na!

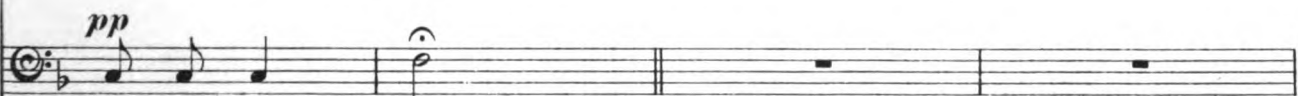
CATH.



pp

Ca - ta - ri - - na!

JO.



pp

- Ca - ta - ri - - na!



p rit.

p a tempo

CATH.  of To - ri - no,

JO.  You could see me on the mar - ket Such a handsome

 *sfp* *sfp*

CATH.  *il più bel fac - chi - no;*

JO.  por - ter, My in - na - mo - ra - ta, could not

 *sfp*

CATH.  When he came nel - la - se - ra - ta,

JO.  long re - sist me, Then she kissed me!



CATH. Come to the mea - dow, the moon - light is fair, Youp-là, youp-là,

JO. Come to the mea - dow, the moon - light is fair, Youp-là, youp-là,

dolce.

CATH. Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

JO. Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

CATH. dance with me there, Youp-là, youp - là, Ca - ta - ri,

JO. dance with me there, Youp-là, youp - là, Ca - ta - ri,

CATH. 
 Ca - ta - ri - na! Youp - là, youp - là, Ca - ta - ri,

JO. 
 Ca - ta - ri - na! Youp - là, youp - là, Ca - ta - ri,



MISTIGRETTE, LEONARD & ANDREW.

CATH. 
 Ca - ta - ri - na!" *rit.* *pp^a tempo* Mm. _____

JO. 
 Ca - ta - ri - na!"

(Bouche fermée)



rit. *pp a tempo*

MIST. LEON. & AND. 
 Youp-là, youp-là, Ca - ta - ri,

JO. 
 Youp-là, youp-là, Ca - ta - ri,



mf

MISTIGRETTE, LEONARD & ANDREW.

Mm.
(Bouche fermée)

CATH.
Ca - ta - ri - na!

JO.
Ca - ta - ri - na!

MISTIGRETTE. *pp rit.*

MIST. LEON & AND.
Ca - ta - ri - na!

LEONARD. *pp*

ANDREW.
Ca - ta - ri - na!

CATH.
Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

JO.
Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

mf *p rit.*

Nº 12.

SONG. (Mistigrette) and CHORUS.

"THE BOA"

Allegro, non troppo.

Allegretto, poco sostenuto.

Piano.

Piano introduction for 'The Boa'. The piece begins in 3/4 time with a key signature of two sharps (F# and C#). It features a dynamic marking of *f* (forte) and includes a triplet of eighth notes. The tempo is marked 'Allegro, non troppo'. The introduction concludes with a key signature change to one sharp (F#) and a time signature change to 2/4, with a dynamic marking of *p* (piano) and the tempo marking 'Allegretto, poco sostenuto'.

MISTIGRETTE.

Vocal line for the Mistigrette section. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegretto, poco sostenuto'. The dynamic marking is *mf* (mezzo-forte). The lyrics are: "1. There are ma - ny styles of dress - ing smart - ly, An - cient Bri - ton girls were 2. When the la - dy's free from ob - ser - va - tion, Some - bo - dy will start a". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano).

MIST.

Vocal line for the Mistigrette section. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegretto, poco sostenuto'. The dynamic marking is *mf* (mezzo-forte). The lyrics are: "paint - ed part - ly: Af - ri - cans as - sume 'the al - to - ge - ther,' con - ver - sa - tion, Hint - ing that she need - n't fear the wea - ther". The piano accompaniment is in the same key and time, with a dynamic marking of *mf* (mezzo-forte).

MIST.

Vocal line for the Mistigrette section. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegretto, poco sostenuto'. The dynamic marking is *p* (piano). The lyrics are: "We pre - fer a bo - a, fur or fea - ther! When the men per - ceive it If he were her bo - a, fur or fea - ther! 'Don't you see' he says that". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano).

MIST.

wild - ly wav - ing, There's a charm a - bout it quite en - slav - ing;
 thing is sil - ly, Al - ways slip - ping down, it leaves you chil - ly;

MIST.

Down the Pa - ris bou - le - vards it flut - ters in the wind, With a
 If you on - ly let me put my arm a - bout you so, That would

MIST.

Petite Valse.

string of men be - hind! The girl keeps on
 nev - er let you go! Al - tho' not ap -

p *leggiero*

MIST.

go - ing as if nev - er know - ing, With fur - gai - ly
 - pear - ing, she's ea - ger - ly hear - ing The ac - cents en -

MIST. *rall.* *a tempo*

flow - ing! She nev - er sees them, oh, no ah! no ah!
 - dear - ing. Love tho' he's old - er than No - ah, No - ah,

MIST.

Tied to the ends of her bo - a! bo - a! Wheth - er they
 Knows how to man - age a bo - a, bo - a, Ma - ny a

MIST.

run or go slow, ah! slow, ah! They're nev - er quite out of
 lov - er will go, ah! go, ah! Tied up for life to a

MIST. *rit. poco* *pp*

sight of her Bo - a!
 wife with a Bo - a!

colla voce

MIST. *a tempo* Oh! no, ah!
Than No - ah!

CHO. She nev - er sees them no, ah! Tied to the
Love tho' he's old - er No - ah! Knows how to

MIST. Bo - a! Wheth - er they're quick or slow
Bo - a! Ma - ny a lov - er is

CHO. ends of her bo - a! Wheth - er they're quick or slow
man - age a bo - a! Ma - ny a lov - er is

MIST. They're nev - er quite out of sight of her bo - a!
Tied up for life to a wife with a bo - a!

CHO. They're nev - er quite out of sight of her bo - a!
Tied up for life to a wife with a bo - a!

Dance after 2nd Verse.

ff

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a dynamic marking of *f*. The first measure features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Subsequent measures show a mix of eighth and quarter notes with various articulations like accents and slurs.

The second system continues the piece with two staves. It features a steady flow of eighth and quarter notes in both hands, maintaining the rhythmic pattern established in the first system.

The third system of musical notation shows a continuation of the dance piece. The right hand has more complex phrasing with slurs and accents, while the left hand provides a consistent accompaniment of eighth notes.

The fourth system of musical notation includes a triplet of eighth notes in the right hand. The piece continues with similar rhythmic and melodic motifs.

The fifth and final system of musical notation concludes the piece. It features a dynamic marking of *fff* (fortississimo) in the right hand. The music ends with a final cadence in both staves.

Nº 13.

TRIO (In Three Parts.)

Mac Sherry

Catherine, Joseph — Mistigrette, Leonard—Mistigrette, Andrew.

Andantino misurato.

MAC SHERRY.

Mac Sherry.

Here I can be hid - den,

Piano.

M. SH.

And I quite ex-pect, An - y.thing for-bid - den I can soon de-lect:

M. SH.

Through the leaf - y cur - tain I can plain - ly see;

M. SH.

All that was un-cer-tain Will be clear to me! I

M. SH.

Poco agitato.

hear the sound of foot-steps, Now we shall

M. SH.

CATHERINE.

Allegretto grazioso.

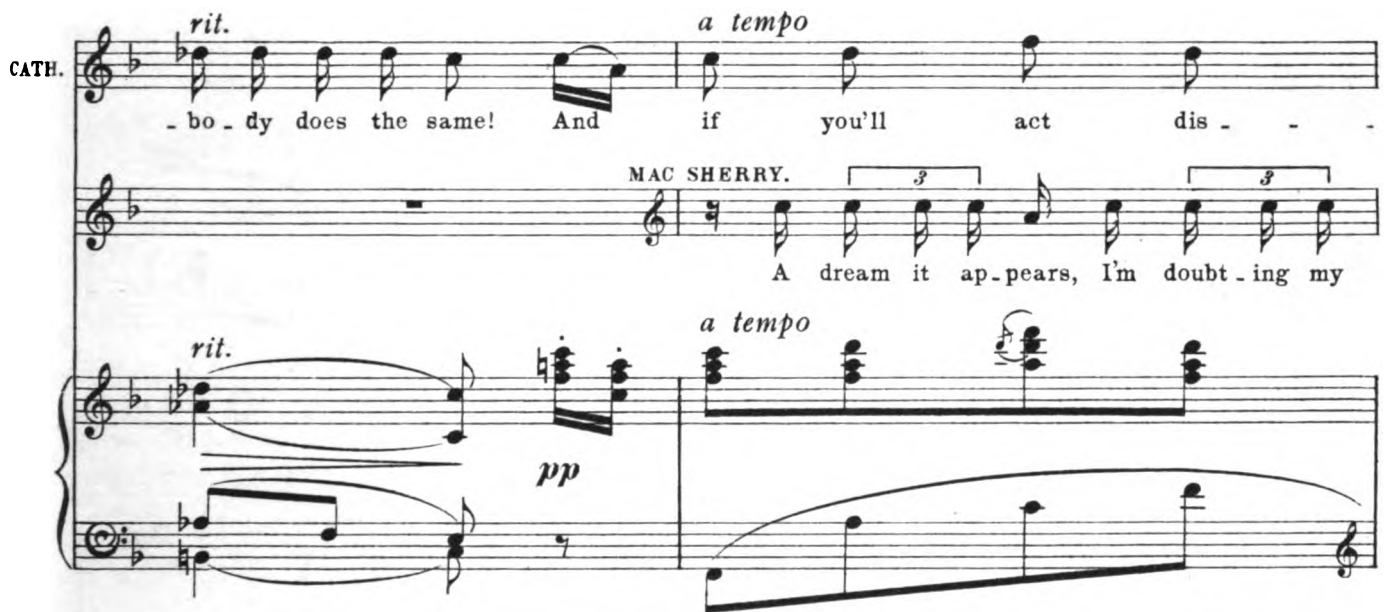
see! Love, how can you think so bad-ly Of your

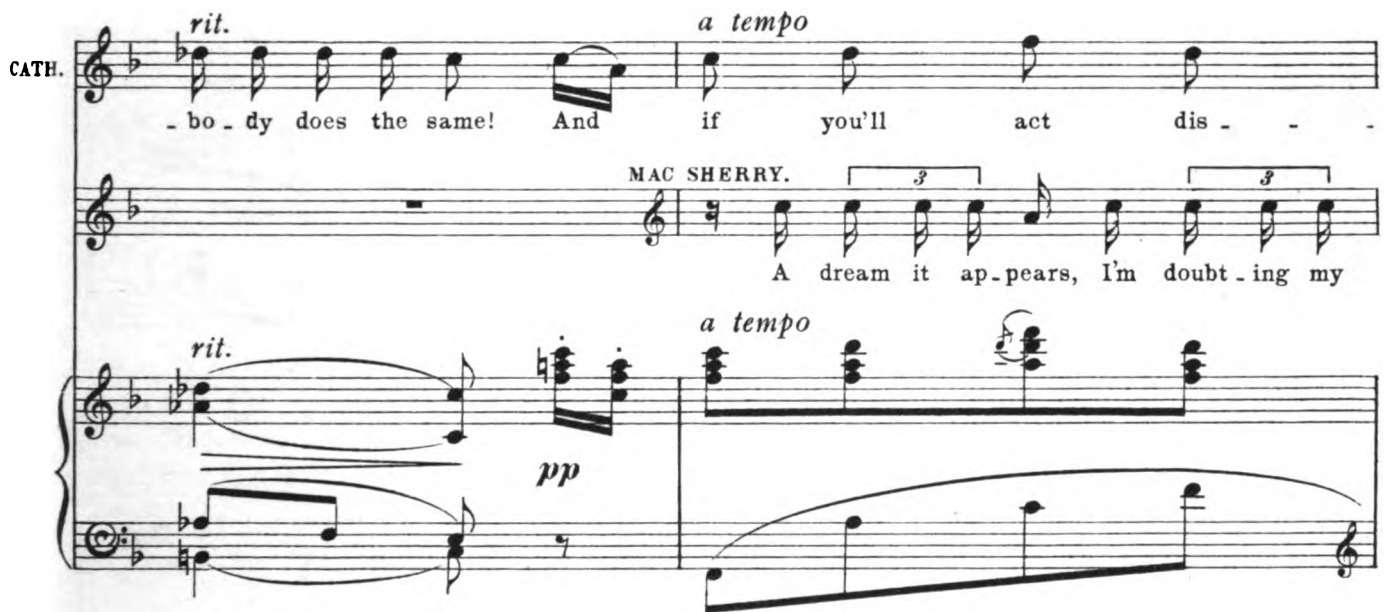
CATH.

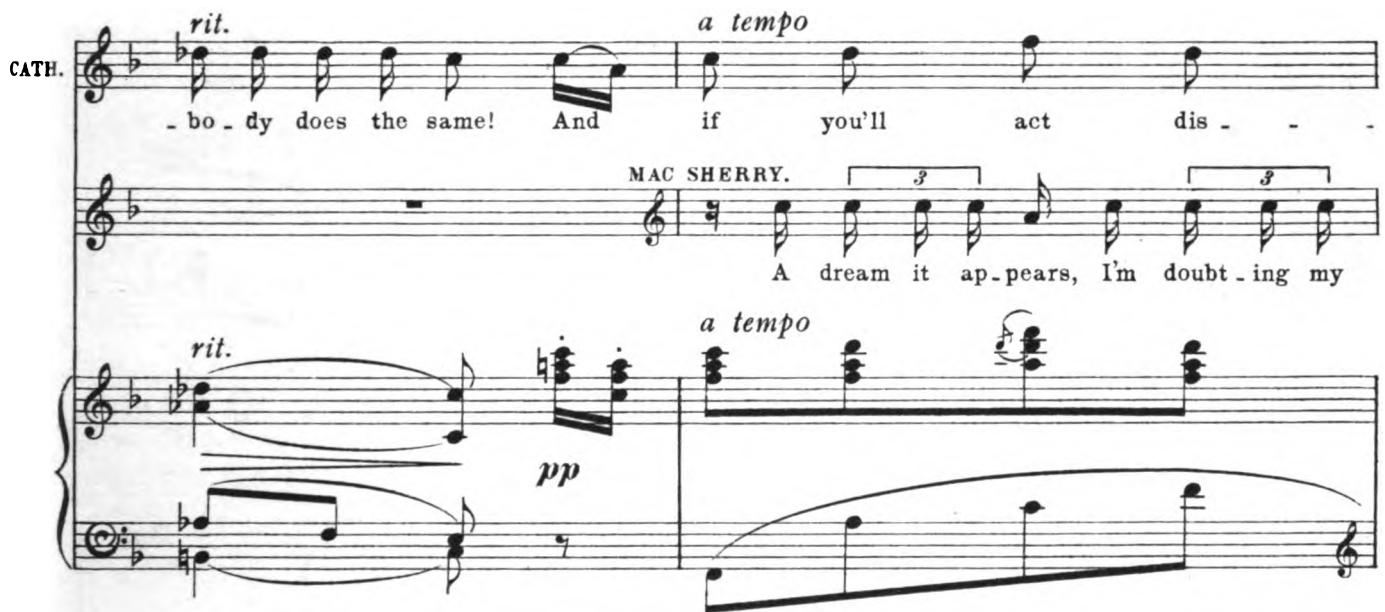
own, who loves you mad-ly? For I am, as you must know, Ma-dame
MAC SHERRY.
What is that?

cresc. poco a poco

CATH.  Sher - ry just for show! But there's mo - ney in the game, Ev - 'ry -

CATH. *rit.*  - bo - dy does the same! And if you'll act dis - - -

MAC SHERRY. *a tempo*  A dream it ap - pears, I'm doubt - ing my

rit. *pp* *a tempo* 

CATH. *Poco più.*  - creet - ly I will kiss you, Oh! so sweet - ly! Is - n't

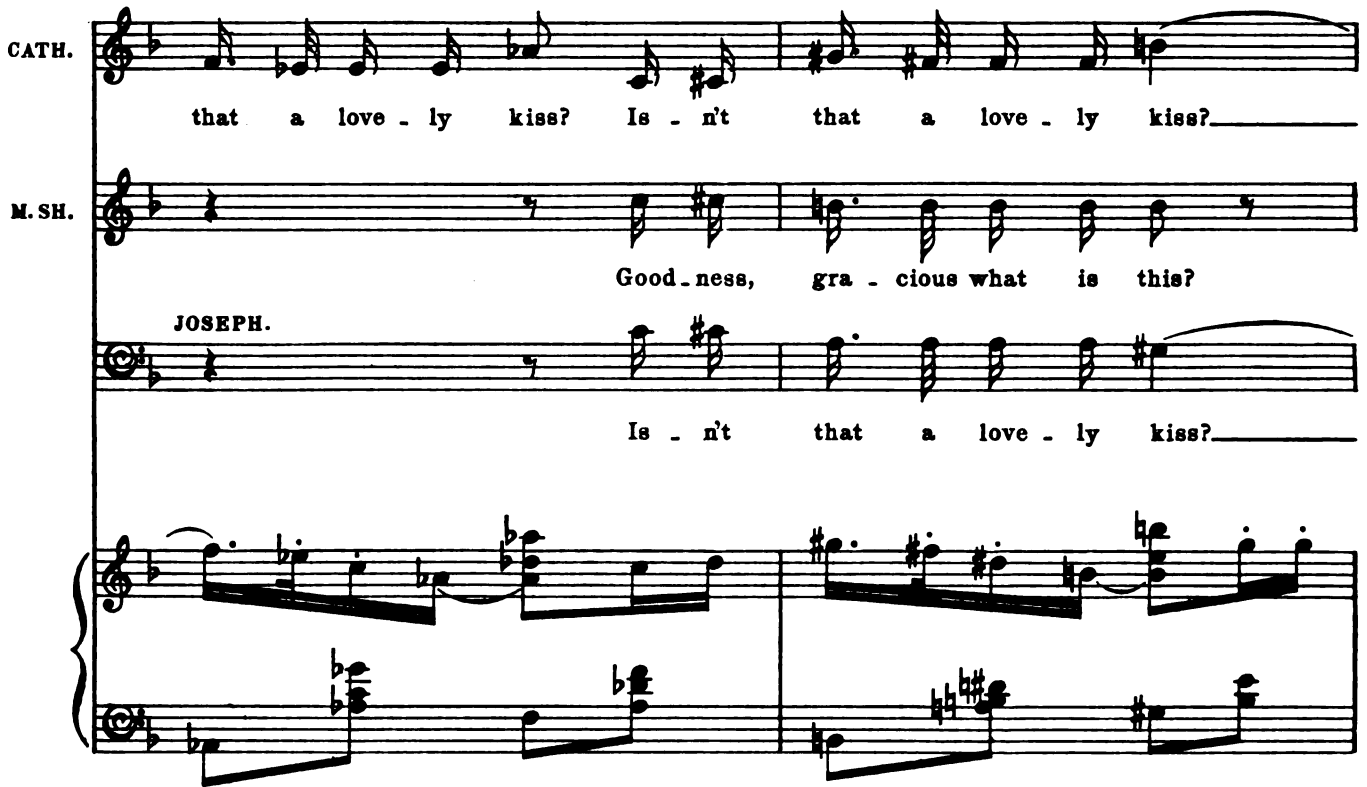
M. SH.  ears! Yet I have my fears, sad fears, This has gone on for twenty years!

Poco più. 

CATH. that a love - ly kiss? Is - n't that a love - ly kiss?_____

M. SH. Good - ness, gra - cious what is this?

JOSEPH. Is - n't that a love - ly kiss?_____



Agitato.

CATH. _____

M. SH. How aw - full! How aw - full! A scene of love un -

JO. _____

Agitato.

fp



M. SH.

- law - ful! I find my wor - thy new - phew's wife is lead - ing a dis -

M. SH.

- grace - ful life! To think of such things

M. SH.

makes me trem - ble!

LEONARD.

M. SH.

Dear, it

They come! I must dis - sem - ble!

Tempo I.

MISTIGRETTE

LEON.  No! I'm
is a sil - ly ru - mour I de - clare that you,

Tempo I.



MIST.  in no laugh - ing hu - mour! There's that Span - ish crea - ture there. It is


MIST.  more than I can bear! Tell me at once for which you care? _____

LEONARD.

As you

MAC SHERRY.

Are the lass and



MIST.

LEON.
ask, I now de - clare it, I will break with her, I

M. SH.
lad simply mad? It can not be so, not so! I'm mis -

MIST.
Le - o - nard! Then you

LEON.
swear it! As a sign and seal of this Let me

M. SH.
- ta - ken, it is not so, I know, no,

MIST. are my own? Yes, you

LEON. give a lover's kiss, Ah, let me, let me give a

M. SH. that's not so, no, It's

colla voce **ff** **ff**

Agitato.

MIST. are!

LEON. kiss!

M. SH. fright - ful, yes, fright - ful! Such con - duct is not right - ful!

Agitato.

M. SH.

For the way in which he kissed her Was not pro - per

M. SH.

with a sis - ter! Who - ev - er heard of such a thing? —

M. SH.

— None, ex - cept in the Ni - be - lun - gen Ring! —

M. SH.

— To think of such things

M. SH. makes me trem - - - - - ble!

M. SH. She's coming back, I must dis - sem - ble! Mi - sti -

ANDREW.

Allegretto, un poco piu mosso.

AND. - grette, I will not put it more pre - cise - ly, But I

AND. think you have not been be - hav - ing nice - ly, It is

MISTIGRETTE.

MIST. *cresc.*
 on ly nat - ur - al, Once. I loved you best of all, But the

MIST. *poco a poco*
 time is past and o - ver, Le - o - nard is now my lov - er.

ANDREW.
 That's an

MIST. *f*
 It is not so ve - ry strange, Tho'an

AND. *f*
 un - ex - pect - ed change! What an

mf

MIST. *p*
un - ex - pect - ed change! For when Cu - pid bends his bow, He will

AND.
un - ex - pect - ed change!

MIST. *rall.*
lay the brav - est low! Yes, from Cu - pid's bow, A dart will lay us

AND. *p*
Yes, from Cu - pid's bow, A dart will lay us

MIST. *mf a tempo*
low, ah! Tho' we can - not love a - gain so, We are

AND. *mf*
low, ah! Tho' we can - not love a - gain so, We are
a tempo

MIST. friends and will re - main so! When the bird has sung his song Let the

AND. friends and will re - main so! Let the

The first system of the musical score consists of three staves. The top staff is for the MIST. voice, the middle for the AND. voice, and the bottom for the piano accompaniment. The MIST. and AND. parts have lyrics: "friends and will re - main so! When the bird has sung his song Let the" and "friends and will re - main so! Let the" respectively. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *fp* (fortissimo piano) in the second measure.

MIST. e - cho lin - ger long! Yes, yes we're friends and will re -

AND. e - cho lin - ger long! Yes, yes we're friends and will re -

The second system continues the musical score with three staves. The MIST. and AND. parts have lyrics: "e - cho lin - ger long! Yes, yes we're friends and will re -" and "e - cho lin - ger long! Yes, yes we're friends and will re -" respectively. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand, with dynamic markings of *fp* and *pp* (pianissimo).

MIST. - main so!

AND. - main so!

The third system concludes the musical score with three staves. The MIST. and AND. parts have lyrics: "- main so!" and "- main so!" respectively. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *pp* and *poco rit.* (poco ritardando).

No. 14.

DUET.— (Barbara and Andrew.)

Andrew. *Andantino quasi Allegretto.* *AND.*
Ah! cou - sin dear, This

Piano. *mf* *p*

AND.
mo - ment I have seen it, You are the hob - The

AND. *BAR.* *AND.*
kitch - en fire, you know. What? No, of course I

poco rit *a tempo*

AND. *BAR.* *AND.*
did . n't real - ly mean it, You're ra - ther dense, I said, In . deed? Oh, blow!

AND. BAR. AND. BAR.

I've lost my wits, And it is you who've done it, I? You I love Ah

BAR. AND.

what is that you say? Yes, you I love in such a fran-tic way,— I

AND. Piu mosso. BAR.

can-not end a word when I've be-gun it, Do you for-

Allargando.

BAR. AND.

- get you have a wife? I nev-er had one in my

a tempo

AND. 

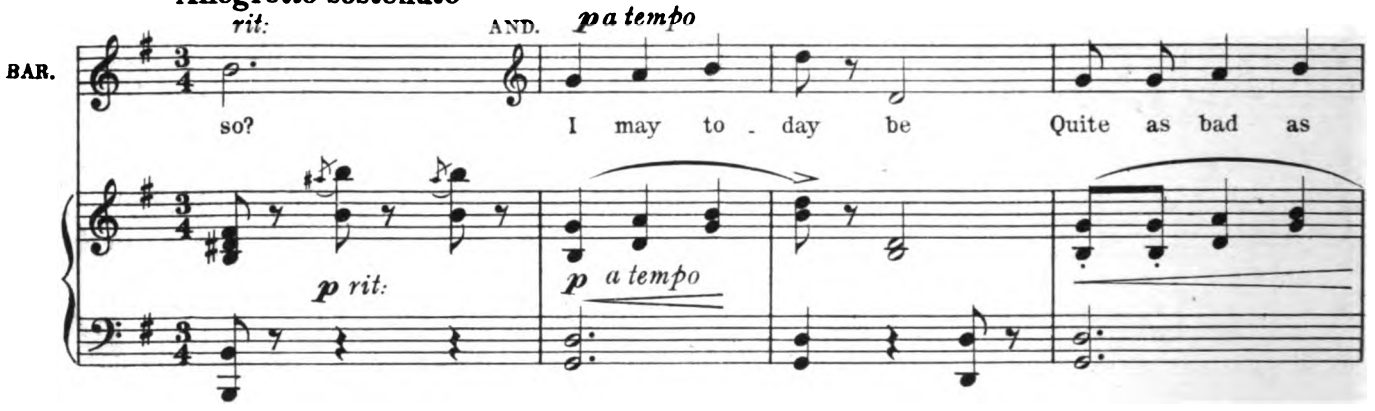
life. It was all a mis - er - a - ble, Wretch - ed, ly - ing, ut - ter

AND. 

fa - ble That I made up years a - go, Just a sto - - ry, was it

BAR. 

Allegretto sostenuto

BAR. 

so? I may to - day be Quite as bad as

rit. *AND. p a tempo*

p rit. *p a tempo*

AND. 

may be But it was spoof! But it was what? No - thing more, I

BAR. 

AND. 

AND. BAR. AND.

swear, Your wife and ba - by? Bub - bles gone to

AND. BAR. *f*

air! You may, as you say, be Just as bad as

BAR. *poco rit.*

may be, But still there is no ba - by there! Ah!

fp *poco rit.* *pp*

Slightly quicker.

BAR. *p*

Your tale was told, For un - cle's gold?

p *fp* *pp* *fp*

BAR. *AND.* *BAR.* *rit.*

You've guessed in one, No wife, no son!

DANCE. (business.)

p a tempo *fp* *fp*

mf *f* *pp rit: poco* *pp*

Andantino quasi Allegretto. Tempo I. *AND.*

No, I am free from

mf *p*

AND. ma - tri - mon - ial fet - ter, None has the right to come be - tween us two!

AND. You are my dream, I vow I love you bet - ter— Bet - ter than whom? Than

BAR. AND.

AND. a - ny one but you.— I must con - fess that I am hap - py al - so,

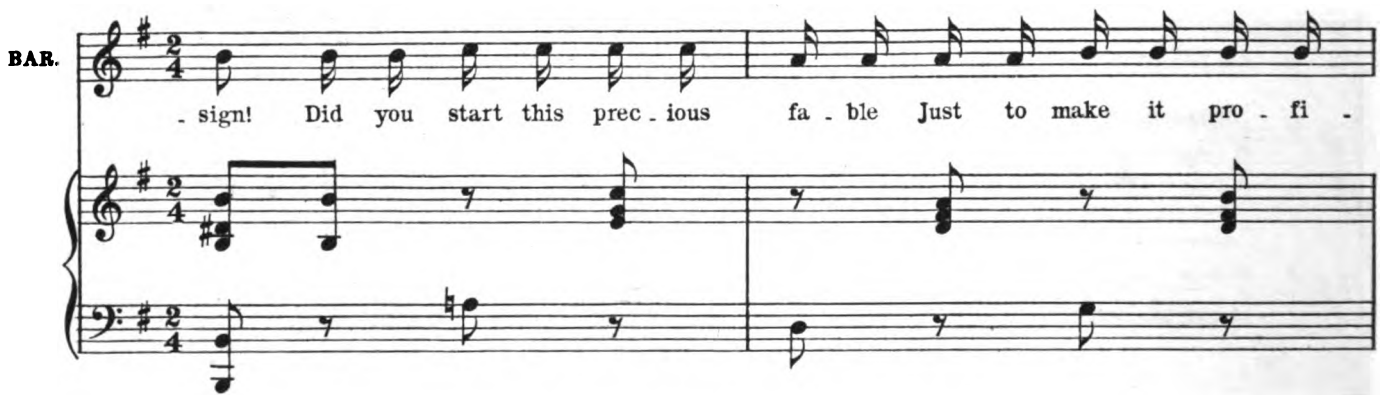
BAR.

BAR. Since first we met I liked you more and more. You felt for me A

AND. BAR.

BAR.  love that I can call so, Now, that it is right— I thought it wrong be .

BAR. *Più mosso.* *AND.*  . fore. My an-gel! then you will be mine? You must con-fess your dark de-

BAR.  - sign! Did you start this prec-ious fa-ble Just to make it pro-fi-

BAR. *AND.*  - ta-ble? And was that its on-ly use? I was poor — My one ex-

Allegretto. sostenuto. BAR.

AND

cuse! You may to - day be, Just as bad as

rit. *p a tempo*

BAR.

may be, But yet, per - haps, — But yet per - haps? I'll for - give and

AND. BAR.

BAR.

spare, My wife and ba - by, No - bo - dy need

AND. BAR.

BAR.

care! Though you may to - day be, Just as bad as

AND.

Though I may to - day be, Just as bad as

f

BAR. *p* *poco rit:*
 may be, At least there's not a ba - by there, Ah!

AND. *p*
 may be, At least there's not a ba - by there,

fp *poco rit:* *pp* *p.*

Slightly quicker.

BAR. — You naugh.ty lad! (I like them bad!)

p *fp* *pp* *fp*

AND. BAR. *rit:*
 For.give me quick! No wife, no chick!

p *rit:*

DANCE. (business.)

p a tempo *fp*

mf *f* *pp rit. poco*

BAB. Though you may to - day be, Just as bad as
 AND. Though you may to - day be, Just as bad as

BAB. may be, At least there's not a ba - by there.
 AND. may be, At least there's not a ba - by there.

p *poco rit:* *a tempo*

BAB. *p.*

Nº 15.

FINALE.

Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew, Mac Sherry,
Joseph, Hotel Manager, Police Commissaire, and Chorus.

Piano.

Allegro. (Alla breve.)

BARBARA. *Più allegro ancora.*

MISTIGRETTE.

Come on, and we will see, If

CATHERINE.

Oh! dear - y, dear - y me! You'd

LEONARD.

ANDREW.

MAC SHERRY.

What can the mat - ter be? It

JOSEPH.

That is too much for me, I

Più allegro ancora.

mf sempre cresc.

JAR. They will not hear or see, What

MIST. you stand up to me, I scorn to turn and flee, Come

CATH. bet - ter let me free, Do lis - ten to my plea, What

LEON. AND. They will not hear or see, What

M. SH. is - nt nice to see; Pray lis - ten to my plea, And

JO. will not let you free I ve ry plain - ly see The

BAR. will the up - shot be? If you could but a - gree To

MIST. in and we will see! You think you'll fright - en me With

CATH. will be - come of me? For can't you real - ly see That

LEON. AND. will the up - shot be? If they do not a - gree, We

M. SH. do not make so free! What can the mat - ter be? It

JO. mean - ing of the spree, But if you want to be A -

BAR. leave the case to me! They will not hear my plea, I
MIST. dag - ger on your knee, I don't care if you've three! Come
CATH. this is all a spree? It is - n't you, it's he; That's
LEON. AND. shall be up a tree! They do not know our plea, They
M. SH. is - n't nice to see; Good peo - ple hear my plea, They
JO. - mak - ing fun of me, Well, that's what we will see! I

BAR. can - not make them see. Let me go, or ca - ram - bai! There'll be
MIST. on and we will see.
CATH. what you sure - ly see.
LEON. AND. will not hear or see.
M. SH. will not hear or see.
JO. will not hear your plea.

PEPITA.

PEP.

blood-shed in the strife, I will stab you with my knife, With my

PEP.

lit - - - - - tle na - va - jo!

Con moto.

PEP.

Ca - ram - ba! It was my moth - ers, it was my

PEP.

moth - ers fam - i - ly dirk - Worn on one leg or - - - the

PEP. oth - er, This is the way I learnt of my mo - ther! This is the

BARBARA & MISTIGRETTE.

That was the man - ner of her mo - ther!

LEONARD ANDREW & MAC SHERRY.

That was the man - ner of her mo - ther!

JOSEPH.

That was the man - ner of her mo - ther!

PEP. tool with which I work! You

PEP. see here the trai - tor's re - ward? Now lis - ten what he

JOSEPH.

PEP.
 an - swers. Let me a - lone! I don't know

PEPITA.

JO.
 no - thing of you Bal - let dan - cers Such an an -

PEP.

- swer calls for blood!

BARBARA MISTIGRETTE & CATHERINE.
 Stop! she can fight like a Spanish Es -

LEONARD & ANDREW.
 Stop! she can fight like a Spanish Es -

JOSEPH & MAC SHERRY.
 Stop! she can fight like a Spanish Es -

PEP.  I will shed it in a flood!

BAR. MIST. CATH.  - pa - da! We're

LEON. AND.  - pa - da! We're

M. SH. & JO.  - pa - da! We're



PEP. 

BAR. MIST. CATH.  not in your na - tive po - sa - da.

LEON. AND.  not in your na - tive po - sa - da.

M. SH. & JO.  not in your na - tive po - sa - da.



PEP.  Now your

BAR. MIST. CATH.  Shut up

LEON. AND.  Shut up

HOTEL MANAGER.  Make this noise and up - roar cease!

M. SH. & JO.  Shut up

SOP. ALTO.  *f* Make this noise and up - roar cease!

TEN.  *f* Make this noise and up - roar cease!

BASS.  *f* Make this noise and up - roar cease!

 *ff*

PEP. pi - ti - ful life shall cease!

BAR. MIST. CATH. will you, and hold your peace?

CEON. AND. will you, and hold your peace?

H.M. *ff* Send at

M.SH. & JO. will you, and hold your peace?

SOP. ALTO. Make this noise and up - roar cease!

TEN. Make this noise and up - roar cease!

BASS. Make this noise and up - roar cease!

Piano accompaniment with treble and bass clefs.

PEPITA.

pp

BARBARA.

pp

MISTIGRETTE & CATHERINE.

pp

LEONARD & ANDREW.

pp

MAC SHERRY.

pp

H. M.

JOSEPH.

pp

SOP.
ALTO.

TEN.

BASS.

once for the po - lice!

It's the po -

It's the po -

It's the po -

It's the po -

It's the po -

It's the po -

The piano accompaniment consists of two staves. The right hand plays chords and a melodic line, while the left hand provides harmonic support with chords and a bass line. The music is in a 3/4 time signature and includes dynamic markings such as *ff* (fortissimo).

Tempo rubato.

PEP. *- lice! How shall I find re - lease?*

BAR. *- lice! How shall I find re - lease?*

MIST. CATH. *- lice! That's how we end the piece!*

LEON. AND. *- lice! That's how we end the piece!*

M.S.H. *- lice! We shall not get re - lease!*

JO. *- lice! Joking had bet - ter cease!*

SOP. ALT. ***pp** It's the Po - lice.*

TEN. ***pp** It's the Po - lice.*

BASS. ***pp** It's the Po - lice.*

p

Tempo rubato.

Valse.

MISTIGRETTE.

It's the Po - lice To keep the peace!

Musical score for Mistigrette, featuring a vocal line and piano accompaniment in 3/4 time, key of D major. The piano part includes arpeggiated chords and sustained bass notes.

MIST.

This row that has a - ri - sen Will get us in - to pri - son.

poco rit.

Musical score for Mistigrette, featuring a vocal line and piano accompaniment. The piano part includes arpeggiated chords and sustained bass notes. The tempo marking *poco rit.* is present above the vocal line and below the piano accompaniment.

BARBARA.

a tempo

I would sug - gest that we, Seem en - tire - ly to a -

Musical score for Barbara, featuring a vocal line and piano accompaniment in 3/4 time, key of D major. The piano part includes arpeggiated chords and sustained bass notes.

J.

- gree, Don't let the quar - rel go on,

Musical score for Barbara, featuring a vocal line and piano accompaniment. The piano part includes arpeggiated chords and sustained bass notes.

BAR. Pray put a peace-ful show on, Smile hap-pi-ly and

BAR. *rit.*
 so on. Yes, and so

MISTIGRETTE.
 We're smil-ing! Now and so

PEPITA.
 CATHERINE.
 We're smil-ing! Now and so

LEONARD & ANDREW.
 MAC SHERRY.
 We're smil-ing! Now and so

JOSEPH.
 We're smil-ing! Now and so

p rit. pp

Animato.

RARB. & MISTIGRETTE

mf

on!

Sus-pi-cion will be - guile,

mf

on!

Sus-pi-cion will be - guile,

mf

on!

Sus-pi-cion will be - guile,

mf

on!

Sus-pi-cion will be - guile,

mf

A mo-ment more and we shall see,

To find out

mf

They're at the door,

And we shall see, They're on the spot,

mf

They're at the door,

And we shall see, They're on the spot,

Animato.

BAR. MIST.
 If people see us smile, So do it all the

PEP. CATH.
 If people see us smile, So do it all the

LFON AND. M.SH.
 If people see us smile, So do it all the

JO.
 If people see us smile, So do it all the

SOP. ALT.
 what this noise may be. We can't al - low - you make too

TEN.
 This noise may be. A vul - gar row, You make too

BASS.
 This noise may be. A vul - gar row, You make too

BAR.
MINT.

while. All right, sit tight, They will not run us

PEP.
CATH.

while. All right, sit tight, They will not run us

LEON.
AND.
M.SH.

while. All right, sit tight, They will not run us

JO.

while. All right, sit tight, They will not run us

SOP.
ALT.

free, Stop the din! Stop the din! Or they will run you

TEN.

free, Stop the, din! Stop the din! Or they will run you

BASS.

free, Stop the din! Stop the din! Or they will run you

BAR.
MIST. in!

PEP.
CATH. in!

LEON.
AND.
M.SH. in!

JO. POLICE COMMISSAIRE.
in! What's all this noise? Will

SOP.
ALT. in!

TEN. in!

BASS. in!

COM. some - bo - dy ex - plain?
ff *lunga*

Detailed description of the musical score: The score is for page 180 and features several vocal parts and piano accompaniment. The vocal parts are: BAR. MIST. (Baritone/Mistaken), PEP. CATH. (Soprano/Cathartic), LEON. AND. M.SH. (Tenor/And/Mistaken), JO. (Tenor, Police Commissaire), SOP. ALT. (Soprano/Alto), TEN. (Tenor), BASS. (Bass), and COM. (Comedian). The piano accompaniment is shown in grand staff notation. The key signature is one sharp (F#). The score includes lyrics for several parts, such as 'in!', 'What's all this noise?', 'Will', and 'some - bo - dy ex - plain?'. There are also musical markings like *ff* (fortissimo) and *lunga* (longa).

Allegretto sostenuto.

BARBARA. *poco rit.*

a tempo

Mon - sieur le Com - mis - saire, Al - low me just to

MISTIGRETTE.

BAR.

say; Mon - sieur, it was not so, But

LEONARD.

quite the o - ther way! Oh! Mon - sieur le

MIST.

COMMISSAIRE.

Com - mis - saire, It's real - ly too ab - surd! No, I

LEON.

COM.

can - not catch a word, There is no - thing to be heard; Ev - 'ry

BARBARA & MISTIGRETTE.

PEPITA.
CATHERINE.

My dear Mon-sieur le Com-mis -
My dear Mon-sieur le Com-mis -

thing is blurr'd, I can - not catch a word.

BAR.
MIST.

- saire, I beg your par - don, par - don,
saire, I beg your par - don, par - don,

LEONARD & ANDREW.

MC SHERRY.
JOSEPH.

My dear Mon-sieur le Com-mis - saire, I beg your par - don, par - don,
My dear Mon-sieur le Com-mis - saire, I beg your par - don, par - don,

poco rit.

BAR.
MIST.
par - don, par - don, par - don, par - don!

PEP.
CATH.
par - don, par - don, par - don, par - don!

LEON.
AND.
M.SH.
par - don, par - don, par - don, par - don!

JO.
par - don, par - don, par - don, par - don!

a tempo

SOP.
ALTO.
Mon - sieur le Com - mis - saire, Al -

a tempo

TEN.
Mon - sieur le Com - mis - saire, Al -

a tempo

BASS.
Mon - sieur le Com - mis - saire, Al -

poco rit.

p a tempo

CATHERINE.

Ah, I've got it!

SOP. ALTO. - low me just to say! Mon - sieur, it

TEN. - low me just to say! Mon - sieur, it

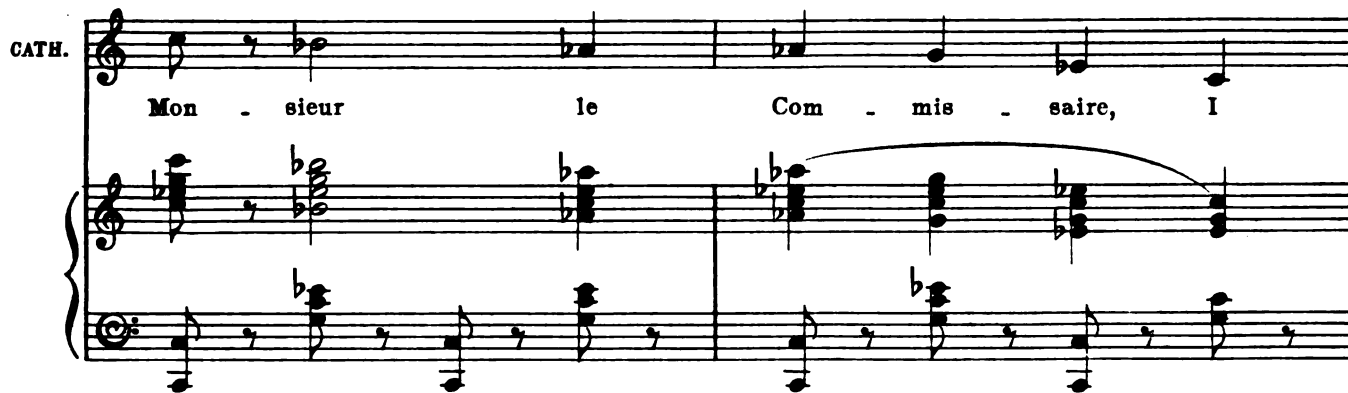
BASS. - low me just to say! Mon - sieur, it

I know how to work it!

SOP. ALTO. was not so! But quite the o - ther way!

TEN. was not so! But quite the o - ther way!

BASS. was not so! But quite the o - ther way!

CATH. 

Mon - sieur le Com - mis - saire, I

CATH. 

fan - cy it was all through me. It's my hus - band's jea - lou - sy, As would

CATH. 

nat - u - ral - ly be. On - ly look at me and you'll a - gree!-

rit.

Allegretto.

CATH. 

At To - ri - no on the mark - et, sul - la piaz - za,

mf

CATH.  I was quite the belle, la più bel - la ra - gaz - za;

mf

CATH.  Where my fa - ther sat and drank Chi - an - ti night - ly,

mf

CATH.  Many a charm - ing Gio - vi - not - to ask'd po - lite - ly:

dolce

CATH.  "Come to the mea - dow, the moon - light is fair,

dolce

Ad. *Ad.*

CATH.

youp - là, youp - là, Ca - ta - ri, - Ca - ta - ri - - na!

CATH.

I'll play the man - do - line, dance with me there,

CATH.

Youp - là, youp - là, Ca - ta - ri, - Ca - ta - ri - - na!"

POLICE COMMISSAIRE.

*rit.**rit.*

"Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - - na!"

BARBARA, MISTÍGR, PEP. & SOP.

f a tempo

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,

LEON, ANDREW, M^c SHERRY, & TENORS.

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,
JOSEPH, & BASSES.

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,

f a tempo

SOP.
ALTO.

Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

TEN.

Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

BASS.

Ca - ta ri, Ca - ta - ri - na! I'll play the man - do - line,

SOP.
ALTO.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri''-

TEN.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri''-

BASS.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri''-

Allegro molto quasi presto.

POLICE COMMISSAIRE.

Stop, you've done it e - nough! You must - nt go on danc - ing

COM.

here, And sing - ing youp - là in my ear! Pray

COM.  do not for-get, mi - a - bel - la Such non - sense you - will

COM.  soon re-pent; No Com - mis - saire on du - ty sent

COM.  Will stoop to dance the ta - ran -

COM.  - tel - la, ta - ran - tel - la, ta - ran - tel - la!

Moderato.

COM. Tell me what has hap_pen'd plain - ly! If I have to ask it

COM. vain - ly, I do not care a sin - gle pin, I'll take you all and run you

COM. in.

SOP. ALTO. He says that for a pin, He'll sim - ply run them in!

TEN. He says that for a pin, He'll sim - ply run them in!

BASS. He says that for a pin, He'll sim - ply run them in!

Allegretto sostenuto. (Tempo I^o)

BARBARA.

Mon - sieur le Com - mis - saire, If you will just per -

p

simile

BAR. - mit, (I know how to do it), I'll tell the sto - ry And ex -

p

BAR. - plain it, ev - 'ry bit. (Back me up all through it).

BAR. Al - though it was a real - ly ve - ry fun - ny

mf

BAR. thing. But I hope I don't of - fend, If I'm

POLICE COMMISSAIRE.

I am rea - dy!

BAR. laugh - ing at the end, You will par - don me, Mon - sieur le Com - mis -

BAR. - saire, i beg your par - don, par - don, par - don, par - don, par - don, par - don.

Valse. (Tempo 1^o)

BAR. Ha ha! Ha ha ha ha ha, ha ha,

ANDREW.

Ha ha

Valse. (Tempo 1^o)

BAR. ha ha ha ha ha! It's such a sil - ly sto - ry, I'm laugh - ing
MISTIGRETTE.

AND. Ha ha ha ha ha!
ha!
PEPITA.
CATHERINE. Ha ha!
MAC SHERRY.
Ha ha!
JOSEPH.
Ha ha!

BAR. con a - mor - e!

MIST. Ha ha ha ha!

PEP. CATH. Ha ha ha ha! Ha ha ha ha!

LEON. & AND. Ha ha ha ha! **LEONARD & ANDREW.** Ha ha

MAC SHERRY. Ha ha! Ha ha ha! Ha ha

JO. Ha ha! Ha ha ha!

BARBARA.

MISTIG.

Ha ha ha ha!

Oh, I can - not stop, I must

PEPITA.

Can - not stop, I must

CATHERINE.

Can - not stop,

LEONARD & ANDREW.

LEONARD.

ha!

Oh, we can - not

MAC SHERRY.

ANATOLE.

Ha!

Oh, we can - not

JOSEPH.

Ha!

Oh, we can - not

BAR.
MIST.

laugh till I drop. Ha ha ha ha

PEP.

laugh till I drop. Ha ha ha ha

CATH.

I must laugh till I drop. Ha ha ha ha

LEON.

stop, We laugh un - til we drop. Ha ha ha ha

AND.
M. SH.

stop, We laugh un - til we drop. Ha ha ha ha ha ha

JO.

stop, We laugh un - til we drop. Ha ha ha ha ha ha

BAR. MIST. ha ha ha ha ha ha ha ha

PEP. CATH. ha ha ha ha ha ha ha ha

LEON. ha ha ha ha ha ha ha ha ha ha

AND. M. SH. ha ha ha ha ha ha ha ha ha ha

HOTEL MANAGER. That's ve - ry odd, for I thought that they were

COMMISSAIRE. It ap - pears they're in fun and not mur - der - ous

JO. ha ha ha ha ha ha ha ha ha ha

SOP. ALTO. It ap - pears they're in fun, And not mur - der - ous

TEN. It ap - pears they're in fun, And not mur - der - ous

BASS. It ap - pears they're in fun, And not mur - der - ous

Musical score for a choir with various parts. The score includes lyrics for several parts, including "ha ha ha ha ha ha ha ha ha ha ha ha ha ha", "fight - - - ing.", "They are sil - ly, They're", "bad men.", and "bad men." The score is written in a key signature of two flats and a 4/4 time signature.

BAR. NIST.
ha ha ha ha ha ha ha ha

PEP. CATH.
ha ha ha ha ha ha ha ha

LEON.
ha ha ha ha ha ha ha ha

AND. M. SH.
ha ha ha ha ha ha ha ha ha ha ha ha

H. M.
fight - - - ing. They are sil - ly, They're

COM.
bad men. They are sil - ly, They're

JO.
ha ha ha ha ha ha ha ha ha ha ha ha

SOP. ALTO.
bad men. They are sil - ly, They're

TEN.
bad men. They are sil - ly, They're

BASS.
bad men. They are sil - ly, They're

rit.

BAR. MIST. ha ha ha ha ha ha ha!

PEP. CATH. ha ha ha ha ha ha ha!

LEON. ha ha ha ha ha ha ha!

AND. M. SH. ha ha ha ha ha ha ha!

H. M. laugh.ing like mad— men. Ha ha ha ha! I can't help join.ing in.

COM. laugh.ing like mad— men. Ha ha ha ha! I can't help join.ing in.

JO. ha ha ha ha ha ha ha!

SOP. ALTO. laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

TEN. laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

BASS. laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

rit.

Allegretto. (*marcia.*)

COMMISSAIRE.

Why did you call for me, pray?

SOP.
ALTO.

Ha ha ha ha!

TEN.

Ha ha ha ha!

BASS.

Ha ha ha ha!

ff

BARBARA, MISTIGRETTE, PEPITA & CATHERINE.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

LEONARD, ANDREW & MC. SHERRY.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

COM.

JOSEPH.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

COMMISSAIRE.

All this af - fair has been on - ly in

PEPITA.

CATHERINE.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

ANDREW.

MC. SHERRY.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

COM.

play.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

JOSEPH.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

BARBARA & MISTIGRETTE.

ff

So we have won, All our trou - ble is done! Youp - là, youp - là,

PEP. CATH. *ff*
- na! Tra - la - la, All our trou - ble is done! Youp - là, youp - là,

ff LEONARD.
So! we have won All our trou - ble is done! Youp - là, youp - là,

AND. M. SH. *ff*
- na! Tra - la - la, All our trou - ble is done! Youp - là, youp - là,

COM.
- na! Youp - là, youp - là,

JO.
- na! All our trou - ble is done! Youp - là, youp - là,

SOP. ALTO. *ff*
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

TEN. *ff*
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

BASS. *ff*
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

ff

BAR. MIST.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

PEP. CATH.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

LEON. AND. MIST.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

COM.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

JO.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

SOP. ALTO.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

TEN.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

BASS.
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

BAR.
MIST.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

PEP.
CATH.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

LEON.
AND.
MC.SH.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

COM.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

JO.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

SOP.
ALTO.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

TEN.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

BASS.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

BAR. MIST. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

PEP. CATH. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

LEON. AND. M. S. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

COM. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

JO. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

SOP. ALTO. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

TEN. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

BASS. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

BAR. MIST.
- pears it's all our fun!

FEP. CATH.
- pears it's all our fun!

LEON. AND. M. SH.
- pears it's all our fun!

COM.
- pears it's all their fun!

JO.
- pears it's all our fun!

SOP. ALTO.
- pears it's all their fun!

TEN.
- pears it's all their fun!

BASS.
- pears it's all their fun!

CURTAIN.

ff

8.....