

An entirely original Comic Opera,

149976

IN TWO ACTS,

ENTITLED

THE

MOUNTEBANKS

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ALFRED CELLIER.

ARRANGED FROM THE FULL SCORE BY

ALFRED PLUMPTON.

Vocal Score complete	...	5/-	Pianoforte Solo complete	...	3/-
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LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

AGENTS:

NEW YORK: NOVELLO, EWER & CO.

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LONDON:
HENDERSON & SPALDING, LIMITED, PRINTERS,
3 & 5, MARYLEBONE LANE, W.

PRODUCED AT THE LYRIC THEATRE, LONDON, UNDER THE MANAGEMENT OF
MR. HORACE SEDGER, ON JANUARY 4TH, 1892.

THE MOUNTEBANKS.

Dramatis Personæ :

ARROSTINO ANNEGATO (<i>Captain of the Tamorras — a Secret Society</i>)	Mr. FRANK WYATT.
GIORGIO RAVIOLI } ... (<i>Members of his Band</i>) ...	Mr. ARTHUR PLAYFAIR. Mr. CHARLES GILBERT.
LUIGI SPAGHATTI }	
ALFREDO (<i>a Young Peasant, loved by ULTRICE, but in love with TERESA</i>)... ..	Mr. J. ROBERTSON.
PIETRO (<i>Proprietor of a Troupe of Mountebanks</i>)	Mr. LIONEL BROUGH.
BARTOLO (<i>his Clown</i>)	Mr. HARRY MONKHOUSE.
ELVINO DI PASTA (<i>an Innkeeper</i>)	Mr. FURNEAUX COOK.
RISOTTO (<i>one of the Tamorras—just married to MINESTRA</i>)	Mr. CECIL BURT.
BEPP0	Mr. GILBERT PORTEOUS.
TERESA (<i>a Village Beauty, loved by ALFREDO, and in love with herself</i>)	Miss GERALDINE ULMAR.
ULTRICE (<i>in love with and detested by ALFREDO</i>)	Miss LUCILLE SAUNDERS.
NITA (<i>a Dancing Girl</i>)	Miss AIDA JENOURE.
MINESTRA (<i>RISOTTO'S Bride</i>)... ..	Miss EVA MOORE.
Tamorras, Monks, Village Girls, &c.	

ACT I.

Exterior of ELVINO'S Inn, on a picturesque Sicilian pass. Morning *Mr. Ryan.*

ACT II.

Exterior of a Dominican Monastery. Night *Mr. Ryan*

DATE.—Early in the Nineteenth Century.

The Opera produced under the Musical Direction of Mr. IVAN CARYLL.

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ACT I.

No. 1.

THE CHAUNT OF THE MONKS.

Andante.

PIANO. *f*

dim.

p *f*

CHORUS. *f*

Mi - se - re - re !

dim. *p* *pp* *mf*

um - - bra fe - re ! Pau - per sum di - a - bo-lus. Sem - per do - lens ;

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Andante'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The introduction concludes with a series of chords. The vocal entry is marked 'CHORUS' and begins with a forte 'f' dynamic. The lyrics are: 'Mi - se - re - re ! um - - bra fe - re ! Pau - per sum di - a - bo-lus. Sem - per do - lens ;'. The piano accompaniment for the chorus is marked with dynamics: 'dim.', 'p', 'pp', and 'mf'. The score ends with a final piano accompaniment line.

no - lens, vo - lens, Mo - na - chus moe - stiss - i - mus! Quum o - ra - mus

je - ju - na - mus; E - heu! o - ti - o - se dens! Si - tiens sum - que,

Ac, ple - rum - que, A - cri - ter e - su - ri - ens!

f *dim.*

p *p* *p*

cres. *f* *dim.*

p *dim.* *pp*

THE TAMORRAS.
TENORS.

p We are mem-bers of a se-cret so-ci-e-ty, (hush!) Work-ing by the moon's un-cer-tain

BASSES.

p We are mem-bers of a se-cret so-ci-e-ty, (hush!) Work-ing by the moon's un-cer-tain

p

disc, Our mot-to is "Revenge without anx-i-e-ty," That is, with-out un-ne-ces-sa-ry

disc, Our mot-to is "Revenge without anx-i-e-ty," That is, with-out un-ne-ces-sa-ry

cres.

risk. (hush!) We spend our nights on damp straw and squa - lid hay When trade is not par-tic - u - lar - ly

risk. (hush!) We spend our nights on damp straw and squa - lid hay When trade is not par-tic - u - lar - ly

f *p*

brisk, (hush!) But now and then we take a lit - tle hol - i - day, And spend our hon - est earn - ings in a

brisk, (hush!) But now and then we take a lit - tle hol - i - day, And spend our hon - est earn - ings in a

sf

GIORGIO.

frisk. (Hush!) Five hun-dred years a go my

frisk. (Hush!)

f *sf* *f*

an-cestor's next door neigh-bour Had a mother whose brother by some means or o - ther In-curred three months' hard la - bour.

This wrong - ful sen - tence, though, On his head he contrived to do it, As it
Three months' hard la - bour !

* Fl. *tr.* Fl. *tr.*

tarnish'd our 'scutcheon which ne'er had a touch on; We swore mankind should rue it.
Yes, yes, yes, We

Yes, yes, yes, We

stacc. *sf*

* The small notes throughout this score are indication of orchestral effects, and are not intended for playing.

swore mankind should rue it. Yes, yes, yes, We swore mankind should rue it.

swore mankind should rue it. Yes, yes, yes, We swore mankind should rue it.

f

p So we're mem-bers of a se - cret so - ci - e - ty, (hush!) Work - ing by the moon's un - cer - tain

p So we're mem-bers of a se - cret so - ci - e - ty, (hush!) Work - ing by the moon's un - cer - tain

p

disc, Our mot - to is "Revenge without anx - i - e - ty," That is, with - out un - ne - ces - sa - ry risk.

disc, Our mot - to is "Revenge without anx - i - e - ty," That is, with - out un - ne - ces - sa - ry risk.

cres. *f*

No. 2.

CHORUS—"Come, all the Maidens."

Allegro.

PIANO.

mf

mf

SOPRANOS.

Come, all the maid - ens in mer - ry com - mu - ni - ty, Gay and jo - cose,

p

Hi - ther we wend. Ri - sot - to, Mi - nes - tra, are knit - ted in u - ni - ty; No - bo - dy knows

How it will end. Ri - sot - to is hand - some and real - ly de - lect - a - ble—Stal - wart and tall;

Se - cond to none. ³Mi - nes - tra, nice - look - ing and ve - ry re - spect - a - ble. So we are all,

Ev - e - ry one, So we are all, Ev - e - ry one, *mf* So we are all,
mf So we are all,
mf So we are all,
mf So we are all,

ev - - - e - ry one. Come, all the maid - ens in mer - ry com - mu - ni - ty,

ev - - - e - ry one. Come, all the maid - ens in mer - ry com - mu - ni - ty,

ev - - - e - ry one. Come, all the maid - ens in mer - ry com - mu - ni - ty,

stacc. *f*

Gay and jo - cose, Hi - ther we wend. Ri - sot - to, Mi - nes - tra, are knit - ted in

Gay and jo - cose, Hi - ther you wend. Ri - sot - to, Mi - nes - tra, are knit - ted in

Gay and jo - cose, Hi - ther you wend. Ri - sot - to, Mi - nes - tra, are knit - ted in

u - ni - ty, No - bo - dy knows How it will end. Hand - - some, de -

u - ni - ty, No - bo - dy knows How it will end. Ri - sot - to is handsome and real - ly de -

u - ni - ty, No - bo - dy knows How it will end. Ri - sot - to is handsome and real - ly de -

- lect - a - ble— Stal - wart and tall ; Se - cond to none. Ve - ry re -

- lect - a - ble— Stal - wart and tall ; Se - cond to none. Mi - nes - tra, nice - look - ing and ve - ry re -

- lect - a - ble— Stal - wart and tall ; Se - cond to none. Mi - nes - tra, nice - look - ing and ve - ry re -

Fl.

- spect - a - ble. So we are all, Ev - e - ry one. Ri - sot - to is hand - some and

- spect - a - ble. So we are all, Ev - e - ry one.

- spect - a - ble. So we are all, Ev - e - ry one.

real - ly de - lect - a - ble— Stal - wart and tall ; Se - cond to none.

Mi - nes - tra, nice -

Mi - nes - tra, nice -

look - ing and ve - ry re - spect - a - ble. So we are all, Ev - e - ry one,

look - ing and ve - ry re - spect - a - ble. So we are all, Ev - e - ry one,

The first system features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment consists of two staves with a flowing melody in the right hand and a harmonic accompaniment in the left hand. The key signature is three sharps (F#, C#, G#).

So we are all, Ev - 'ry one.

So we are all, Ev - 'ry one.

So we are all, Ev - 'ry one.

So we are all, Ev - 'ry one.

'Cello.

The second system continues the vocal and piano parts. It includes a 'Cello' part in the lower left of the piano accompaniment. The lyrics are repeated. The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. The key signature remains three sharps.

The third system is primarily piano accompaniment. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving bass lines. The key signature is three sharps.

The fourth system is primarily piano accompaniment. The right hand features a more complex melodic line with some grace notes, while the left hand continues with a steady accompaniment. The key signature is three sharps.

No. 3.

DUET—"If you please."

Allegretto. MINISTRA.

If you please, I'm now a mem-ber of your band—

Now al-low me, pray, to speak. I am

Risotto. *p*

If you please, she's—

Allegretto. *p*

PIANO.

mar-ried—

If you in-ter-rupt, I'll leave you in a week.

You are ve-ry im-po-

She's my wife, you un-der-stand.

I real-ly think I might—

lite!

Now there you go a-gain,

Now there you go a-gain, there you go a-

But I want-ed to ex-plain—

But I want-ed to ex-plain—

to ex-plain—

- gain, there you go a - gain ! If you kind-ly will per-mit me, I can per-fect-ly ac-quit me : I'm a

to ex-plain—

la - dy ! Ve - ry good ! then I re -frain ! If you kind-ly will per - mit me, I can per - fect ly ac - quit me : I'm a

She's a la - dy !

la - dy ! Ve - ry good ! then I re -frain.

She's a la - dy ! Ve - ry good ! if she re -frain. Al -

colla voce.

I think you'd better keep her to your - self.

low me to pre-sent to you my wife ! She's the treasure and the pleasure of my

I dare-say, un - til she's laid up - on the shelf ! You don't mean it—go a - long !

life— She's a po - em, she's a song— I shall love her when she's

Will you rea - ly? I dare - say ; Will you rea - ly? I dare - say ;

grey ! I shall love her when she's grey, I shall love her when she's

Will you really? I dare-say ; With your snapping and your snarling ! Do you
 grey! You're a dear and you're a dar-ling !

mean it? Oh, my dar-ling, oh, my dear ! With your snapping and your snarling ! Do you
 Yes, I mean it! Oh, my dar-ling, oh, my dear ! my dear ! You're a dear and you're a dar-ling !

ad lib.
 mean it? Oh, my dar-ling, oh, my dear !
 Yes, I mean it ! Oh, my dar-ling, oh, my dear !
colla voce.

No. 4. CHORUS—"Only think, a Duke and Duchess."

Allegro moderato. 1st & 2nd SOPRANOS

On - ly think, a Duke and

Duch - ess, Oh! but we are luck - y lass - es! Hie we to our look - ing-glass - es For a

few ar - tis - tic touches.

Let us de - co - rate our tress - es, Ere the grand pro - ces - sion pass - es,

PIANO. *mf*

And re-ceive the up - per class-es In our most be - com - ing dress-es!

mf

MINISTRA.

Go and wash your pret - ty fa - ces,

Dress in rib - bons and in la - ces, Or ex - pect from both their Gra - ces, A well - me - ri - ted re -

- buke. And your hair I pray you frizz it— For it is - n't of - ten, is it? That you're

Fl. *w* Fl. *w*

fa - voured with a vis - it from a Duch - ess and a Duke. For it is - n't of - ten,

is it? That you're fa - voured with a vis - it From a Duch - ess and a Duke.

CHORUS. SOPRANOS. *f*

Yes, we'll wash our pret - ty fa - ces, Dress in rib - bons

TENORS. *f*

Go and wash your pret - ty fa - ces, Dress in rib - bons

BASSES. *f*

Go and wash your pret - ty fa - ces, Dress in rib - bons

and in la - ces, For it is - n't of - ten, is it? That we're fa - vour'd with a vis - it From a
 and in la - ces, For it is - n't of - ten, is it? That you're fa - vour'd with a vis - it From a
 and in la - ces, For it is - n't of - ten, is it? That you're fa - vour'd with a vis - it From a

Duke and from a Duch - ess, From a Duch - ess and a Duke! For it is - n't of - ten,
 Duke and from a Duch - ess, From a Duch - ess and a Duke! For it is - n't of - ten,
 Duke and from a Duch - ess, From a Duch - ess and a Duke! For it is - n't of - ten,

is it? That we're fa - vour'd with a vis - it From a Duke and from a Duch - ess, From a
 is it? That you're fa - vour'd with a vis - it From a Duke and from a Duch - ess, From a
 is it? That you're fa - vour'd with a vis - it From a Duke and from a Duch - ess, From a

Duchess and a Duke! For it is - n't of - ten, is it? That we're fa - vour'd with a
 Duchess and a Duke! For it is - n't of - ten, is it? That you're fa - vour'd with a
 Duchess and a Duke! For it is - n't of - ten, is it? That you're fa - vour'd with a

vis - it From a Duke and from a Duch - ess, From a Duch-ess and a Duke.
 vis - it From a Duke and from a Duch - ess, From a Duch-ess and a Duke.
 vis - it From a Duke and from a Duch - ess, From a Duch-ess and a Duke.

pp

No. 5.

SOLO & CHORUS—"High Jerry Ho!"

Allegro. S. ARROSTINO.

1st VERSE. The
2nd VERSE. Mi -

PIANO. *f* *p*

Duke and the Duch-ess as they tra-vel thro' the lands With the clips of their whips and their high jer-ry ho! Will
- nes - tra they'll find as a tot - ter - ing old crone With her moans and her groans and her high jer - ry ho! Who has

pass by the rock where that mon - as - te - ry stands, In a first - class fine - folk fash - ion, With their
tum-bled down the rock, and is ly - ing all a - lone, And her cries will ex - cite their com - pas - sion, With her

high jer - ry ho! Their pos - til - lion in ver - mil - ion And the rat - tle of their cat - tle, And their
high jer - ry ho! And her crop - per so im - pro - per, And her fus - sy "Lawk ha' mus - sy," And her

p

high jer - ry ho! With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the
 high jer - ry ho! With her high jer - ry ho! And her crop - per so im - pro - per, And her

TENORS. *f*

1st VERSE. With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the
 2nd VERSE. With her high jer - ry ho! And her crop - per so im - pro - per, And her

BASSES. *f*

1st VERSE. With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the
 2nd VERSE. With her high jer - ry ho! And her crop - per so im - pro - per, And her

f

rat - tle of their cat - tle, And their high jer - ry ho! Their high, their
 fus - sy "Lawk ha' mus - sy," And her high jer - ry ho! Her high, her

rat - tle of their cat - tle, And their high jer - ry ho! Their high, their
 fus - sy "Lawk ha' mus - sy," And her high jer - ry ho! Her high, her

rat - tle of their cat - tle, And their high jer - ry ho! Their high, their
 fus - sy "Lawk ha' mus - sy," And her high jer - ry ho! Her high, her

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

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

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

f
D.C. 8 for 2nd Verse.

3rd VERSE. She'll beg that the Duke will con - vey her to the friars, With their
4th VERSE. By this time the monks will have fall - en in our clutch - es, With their

splint and their lint and their high jer - ry ho! Then he'll take her up at once thro' the
cries of sur - prise and their high jer - ry ho! And, dis - guis'd in their robes, we'll re -

bram - bles and the briars; And her woes to the monks she'll ex - plain them, With their
 - ceive the Duke and Duch - ess; And in cus - to - dy we'll de - tain them, With their

high jer - ry ho! With their wrap - pings and their strap - pings, With their cack - le on di - a - chy - lon, Their
 high jer - ry ho! And the pus - ses of those cus - ses, And a ran - som ve - ry hand - some, And a

high jer - ry ho! With their high jer - ry ho! With their wrap - pings and their strap - pings, And their
 high jer - ry ho! With their high jer - ry ho! And the pus - ses of those cus - ses, And a

With their high jer - ry ho! With their wrap - pings and their strap - pings, And their
 With their high jer - ry ho! And the pus - ses of those cus - ses, And a

With their high jer - ry ho! With their wrap - pings and their strap - pings, And their
 With their high jer - ry ho! And the pus - ses of those cus - ses, And a

cack - le on di - a - chy - lon, Their high jer - ry ho! Their high, their
 ran - som ve - ry hand - some, And a high jer - ry ho! A high, a

cack - le on di - a - chy - lon, Their high jer - ry ho! Their high, their
 ran - som ve - ry hand - some, And a high jer - ry ho! A high, a

cack - le on di - a - chy - lon, Their high jer - ry ho! Their high, their
 ran - som ve - ry hand - some, And a high jer - ry ho! A high, a

3rd Verse. high jer - ry ho! . . . *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! . . . high jer - ry ho!

f

D.C. & C.

No. 6.

RECIT.—“Teresa, Little Word.”
 SONG—“Bedecked in Fashion Trim.”

Andante.

PIANO.

p *f* *dim.*

The piano introduction is in 3/4 time with a key signature of two flats. It begins with a treble clef staff containing a whole rest. The bass clef staff starts with a piano (*p*) dynamic, playing a series of chords: Bb2, Eb3, Fb4, Gb5, Ab6, Bb7, C8, D9, Eb10, Fb11, Gb12, Ab13, Bb14, C15, D16, Eb17, Fb18, Gb19, Ab20, Bb21, C22, D23, Eb24, Fb25, Gb26, Ab27, Bb28, C29, D30, Eb31, Fb32, Gb33, Ab34, Bb35, C36, D37, Eb38, Fb39, Gb40, Ab41, Bb42, C43, D44, Eb45, Fb46, Gb47, Ab48, Bb49, C50, D51, Eb52, Fb53, Gb54, Ab55, Bb56, C57, D58, Eb59, Fb60, Gb61, Ab62, Bb63, C64, D65, Eb66, Fb67, Gb68, Ab69, Bb70, C71, D72, Eb73, Fb74, Gb75, Ab76, Bb77, C78, D79, Eb80, Fb81, Gb82, Ab83, Bb84, C85, D86, Eb87, Fb88, Gb89, Ab90, Bb91, C92, D93, Eb94, Fb95, Gb96, Ab97, Bb98, C99, D100, Eb101, Fb102, Gb103, Ab104, Bb105, C106, D107, Eb108, Fb109, Gb110, Ab111, Bb112, C113, D114, Eb115, Fb116, Gb117, Ab118, Bb119, C120, D121, Eb122, Fb123, Gb124, Ab125, Bb126, C127, D128, Eb129, Fb130, Gb131, Ab132, Bb133, C134, D135, Eb136, Fb137, Gb138, Ab139, Bb140, C141, D142, Eb143, Fb144, Gb145, Ab146, Bb147, C148, D149, Eb150, Fb151, Gb152, Ab153, Bb154, C155, D156, Eb157, Fb158, Gb159, Ab160, Bb161, C162, D163, Eb164, Fb165, Gb166, Ab167, Bb168, C169, D170, Eb171, Fb172, Gb173, Ab174, Bb175, C176, D177, Eb178, Fb179, Gb180, Ab181, Bb182, C183, D184, Eb185, Fb186, Gb187, Ab188, Bb189, C190, D191, Eb192, Fb193, Gb194, Ab195, Bb196, C197, D198, Eb199, Fb200, Gb201, Ab202, Bb203, C204, D205, Eb206, Fb207, Gb208, Ab209, Bb210, C211, D212, Eb213, Fb214, Gb215, Ab216, Bb217, C218, D219, Eb220, Fb221, Gb222, Ab223, Bb224, C225, D226, Eb227, Fb228, Gb229, Ab230, Bb231, C232, D233, Eb234, Fb235, Gb236, Ab237, Bb238, C239, D240, Eb241, Fb242, Gb243, Ab244, Bb245, C246, D247, Eb248, Fb249, Gb250, Ab251, Bb252, C253, D254, Eb255, Fb256, Gb257, Ab258, Bb259, C260, D261, Eb262, Fb263, Gb264, Ab265, Bb266, C267, D268, Eb269, Fb270, Gb271, Ab272, Bb273, C274, D275, Eb276, Fb277, Gb278, Ab279, Bb280, C281, D282, Eb283, Fb284, Gb285, Ab286, Bb287, C288, D289, Eb290, Fb291, Gb292, Ab293, Bb294, C295, D296, Eb297, Fb298, Gb299, Ab300, Bb301, C302, D303, Eb304, Fb305, Gb306, Ab307, Bb308, C309, D310, Eb311, Fb312, Gb313, Ab314, Bb315, C316, D317, Eb318, Fb319, Gb320, Ab321, Bb322, C323, D324, Eb325, Fb326, Gb327, Ab328, Bb329, C330, D331, Eb332, Fb333, Gb334, Ab335, Bb336, C337, D338, Eb339, Fb340, Gb341, Ab342, Bb343, C344, D345, Eb346, Fb347, Gb348, Ab349, Bb350, C351, D352, Eb353, Fb354, Gb355, Ab356, Bb357, C358, D359, Eb360, Fb361, Gb362, Ab363, Bb364, C365, D366, Eb367, Fb368, Gb369, Ab370, Bb371, C372, D373, Eb374, Fb375, Gb376, Ab377, Bb378, C379, D380, Eb381, Fb382, Gb383, Ab384, Bb385, C386, D387, Eb388, Fb389, Gb390, Ab391, Bb392, C393, D394, Eb395, Fb396, Gb397, Ab398, Bb399, C400, D401, Eb402, Fb403, Gb404, Ab405, Bb406, C407, D408, Eb409, Fb410, Gb411, Ab412, Bb413, C414, D415, Eb416, Fb417, Gb418, Ab419, Bb420, C421, D422, Eb423, Fb424, Gb425, Ab426, Bb427, C428, D429, Eb430, Fb431, Gb432, Ab433, Bb434, C435, D436, Eb437, Fb438, Gb439, Ab440, Bb441, C442, D443, Eb444, Fb445, Gb446, Ab447, Bb448, C449, D450, Eb451, 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Gb1944, Ab1945, Bb1946, C1947, D1948, Eb1949, Fb1950, Gb1951, Ab1952, Bb1953, C1954, D1955, Eb1956, Fb1957, Gb1958, Ab1959, Bb1960, C1961, D1962, Eb1963, Fb1964, Gb1965, Ab1966, Bb1967, C1968, D1969, Eb1970, Fb1971, Gb1972, Ab1973, Bb1974, C1975, D1976, Eb1977, Fb1978, Gb1979, Ab1980, Bb1981, C1982, D1983, Eb1984, Fb1985, Gb1986, Ab1987, Bb1988, C1989, D1990, Eb1991, Fb1992, Gb1993, Ab1994, Bb1995, C1996, D1997, Eb1998, Fb1999, Gb2000, Ab2001, Bb2002, C2003, D2004, Eb2005, Fb2006, Gb2007, Ab2008, Bb2009, C2010, D2011, Eb2012, Fb2013, Gb2014, Ab2015, Bb2016, C2017, D2018, Eb2019, Fb2020, Gb2021, Ab2022, Bb2023, C2024, D2025, Eb2026, Fb2027, Gb2028, Ab2029, Bb2030, C2031, D2032, Eb2033, Fb2034, Gb2035, Ab2036, Bb2037, C2038, D2039, Eb2040, Fb2041, Gb2042, Ab2043, Bb2044, C2045, D2046, Eb2047, Fb2048, Gb2049, Ab2050, Bb2051, C2052, D2053, Eb2054, Fb2055, Gb205

cantabile.

Would that thou wert as ten - der in thy na - ture . . . As in thy soft . . and ten - der no-men -

Andante.

. cla - ture ! Be -

. deck'd in fa - shion trim, With ev - 'ry curl a - qui - - ver ; Or

leap - ing, light of limb, O'er ri - vu - let and ri - - ver ; Or

skip - ping o'er the lea On daf - fo - dil and dai - sy; . . . Or

stretched be - neath a tree, All lan - guish - ing and la - zy— What -

- ev - er be her mood; Be she de - mure - ly prude, Or

lan - guish - ing - ly la - zy; My la - dy drives me cra - zy! In

p

vain her heart is wooed . . . What - ev - er be her mood. . . .

What pro - fit should I gain . . . Sup -

- pose she loved me dear - ly? Her cold - ness turns my brain . . . To

verge of mad - ness near - ly. Her kiss—though, Hea - ven knows, . . . To

dream of it were trea - son— Would tend, as I sup - pose, To

ut - ter loss of rea - - son! My state is not a - miss; I

would not have a kiss, Which in or out of sea - son, Might

tend to loss of rea - son! What pro - fit in such

bliss? A fig for such a kiss!

No. 7.

BALLAD—"It's my Opinion."

Andante. TERESA.

It's my o -

Andante.

mf *cres.* *mf* *p* *i*

PIANO.

- pin-ion—tho' I own In think-ing so I'm quite a-lone—In some res-pects— I'm but a fright. You like my

fea-tures, I sup-pose? *I'm* dis-ap-point-ed with my nose: Some rave a-bout it— per-haps they're right. My fi-gure

just sets off a fit; But when they say it's ex-qui-site (And they *do* say so), that's too strong. I hope I'm

stacc. *tr* *stacc.*

not what peo-ple call O - pin-ion - a - ted ! Af - ter all, I'm but a goose, and may be wrong ! When charms en -

- thral There's some ex - cuse For mea - sures strong ; And af - ter all I'm but a goose, And may be wrong ! When charms en -

- thral There's some ex - cuse For mea - sures strong ; And af - ter all I'm but a goose, And may be wrong ! . . .

My teeth are

ve - ry neat, no doubt ; But af - ter all they may fall out : I think they will - some think they won't. My hands are

small, as you may see, But not as small as they might be, At least, I think so— o-thers don't. But there, a

girl may preach and prate From morning six to eve-ning eight, And nev - er stop to dine, When all the

stacc. *tr* *stacc.*

world, al-tho' mis-led, Is quite a - greed on a - ny head, And it is quite a-greed on mine. All said and

done, It's lit - tle I A - gainst a throng. I'm on - ly one, And pos - si - bly I'm wrong! All said and

done, It's lit - tle I Against a throng. I'm on - ly one, And pos - si - bly I may be wrong!

rit. *ad lib.* *rit.* *cres.*

No. 8.

QUARTETTE—"Upon my word, Miss."

Allegro agitato. TERESA.

Oh, it's you, miss! How d'ye do, miss? Did-n't

ULTRICE.

Up - on my word, miss!

Allegro agitato.

PIANO. *f*

know you O - ver - heard, miss! How po - lite - ful!

Oh! you spite - ful— One I owe you, You

High gen - ti - li - ty,

tit - tle - tat - tling, reck - less, rat - tling, two - pen - ny - ha' - pen - ny par - cel of va - ni - ty!

p

a - mia - bi - li - ty, both com-bined with true lu - mi - li - ty!

You mis-chief-mak-ing, cha-rac-ter-tak-ing, click-ing-clack-ing

p

Play pro - pri - e - ty, or so - ci - e - ty may sup - pose it's in - e - bri - e - ty, Play pro -

bit of in-an - i - ty! You tit - tle - tat - tling,

- pri - e - ty, or so - ci - e - ty may sup - pose it's

reck - less, rat - tling, Two-pen-ny - ha'-pen-ny par-cel of van - i - ty! You mis-chief-mak-ing, cha-rac-ter-tak-ing,

ALFREDO

in - - - e - bri - e - ty! Now,
 click - ing - clack - ing bit of in - an - i - ty!

f

Moderato.

la - dies, pray you, lis - ten to me. Dick - y - birds in their nests a - gree.

Moderato.

p

What has it, pray, to do with you?
 What has it, pray, to do with you?
 If they can do so, do so too.

rit.

ULTRICE.

Dick - y - birds don't, to gain their ends, De - pre - ci - ate their ab - sent friends.

The score for Ultrice consists of a vocal line in G minor and a piano accompaniment. The vocal line is a simple melody with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

TERESA.

Dick - y - birds don't, what - e'er they hear, For - get . . . that they . . . are la - dies, dear!

The score for Teresa includes a vocal line with a *ad lib.* section and a piano accompaniment. The piano part features trills (*tr*) and dynamic markings of *f* and *p*.

Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But

Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But

Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But

The chorus section features three vocal lines, each with the same lyrics, and a piano accompaniment. The piano part includes trills (*tr*) and a *pp* dynamic marking.

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

pp Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But *f*

pp Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But *f*

pp Dick - y - birds twee - tle, twee - tle, tweek, Which may be sil - ly, and does sound weak; But *f*

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear!

Allegro. ELVINO.

Now, pray you, at - ten - tion, I've

Allegro.

ULTRICE.

And dick - y - birds nev - er, or rare - ly, en - dea - vour—

something to men - tion That ought your ap - pro - val to win— . . . Now,

TERESA.

And dick - y - birds don't— I won't!

la - dies, a truce to this din! . . . Be qui - et! My for - tune's a - bout to be -

gin— . . . The Duke and the Duch-ess (their qual - i - ty such is)—Themselves, and their kith and their kin—

And

What !

dick - y - birds rare - ly Are treat - ing me fair - ly—

What !

ALFREDO.

What !

They're go - ing to stop at the inn ! They're go - ing to stop at the

What !

What ! The Duke and the Duch-ess fall in - to our clutch - es, A

What !

inn ! They're go - ing to stop at the inn ! . . .

TERESA.

Per - haps it's his fi - gure, too port - ly for vi - gour, He's stout, and he wants to be

pen-ance, no doubt, for some sin. . .

thin. . .

ALFREDO.

At least their in - ten-tion shows great con - de - scen - sion, For com - fort they can't care a pin. . .

ELVINO.

For

ex - cel - lent eat - ing Af - fords a good greet - ing To peo - ple who stop at my inn! . . . Good beds and warm sheeting, That

sf

TERESA. *f*

In - dif - fer - ent eat - ing Af - fords a poor greet - ing To

ULTRICE. *f*

In - dif - fer - ent eat - ing Af - fords a poor greet - ing To

ALFREDO. *f*

In - dif - fer - ent eat - ing Af - fords a poor greet - ing To

nev - er want Keat - ing, That ought their ap - prov - al to win. . . For ex - cel - lent eat - ing Af - fords a good greet - ing To

sf

peo - ple who stop at this inn! . . . In - dif - fer - ent eat - ing, Hard beds and damp sheet-ing (I hope they've some Keating), Af -

peo - ple who stop at this inn! . . . In - dif - fer - ent eat - ing, Hard beds and damp sheet-ing (I hope they've some Keating), Af -

peo - ple who stop at this inn! . . . In - dif - fer - ent eat - ing, Hard beds and damp sheet-ing (I hope they've some Keating), Af -

peo - ple who stop at my inn! . . . For ex - cel - lent eat - ing, Good beds and warm sheet-ing, That nev - er want Keat-ing, Af -

stacc.

- ford a poor greet - ing To peo - ple who stop at this inn, To peo - ple who stop at this inn! . . .

- ford a poor greet - ing To peo - ple who stop at this inn, To peo - ple who stop at this inn! . . .

- ford a poor greet - ing To peo - ple who stop at this inn, To peo - ple who stop at this inn! . . .

- ford a good greet - ing To peo - ple who stop at my inn, To peo - ple who stop at my inn! . . . For

A pen-ance, no doubt, for some sin. . . . Hard beds and damp sheeting, (I
 A pen-ance, no doubt, for some sin. . . . Hard beds and damp sheeting, (I
 A pen-ance, no doubt, for some sin. . . . Hard beds and damp sheeting, (I
 ex - cel - lent eat - ing Af - fords a good greeting To peo - ple who stop at my inn ! . . . Good beds and warm sheeting, That

f *p*

hope they've some Keating), For peo - ple who stop at this inn ! . . .
 hope they've some Keating), For peo - ple who stop at this inn ! . . .
 hope they've some Keating), For peo - ple who stop at this inn ! . . .
 nev - er want Keating, That ought their ap - prov - al to win ! . . .

rit. *f*

No. 9.

QUARTETTE—"Fair maid, take pity."

Allegro moderato. ALFREDO. Fair

PIANO.

maid, take pi - ty on my state! Look down with eyes com - pas - sion - ate On

my con - di - tion lone - - ly; Nor think me too im - per - ti - nent, If

I im - plore you to re - lent, And my sweet Duch - ess re - pre - sent On

TERESA.

this oc - ca - sion on - ly! I thank you, sir; but it would be Pre -

- sump - tu - ous, in - deed, in me To per - son - ate a Duch - ess. But

I know one who'd have the face To jump at mim - ick - ing her Grace; No

ULTRICE.

com - pli - ment seems out of place Her van - i - ty that touch - es. D'you mean

Allegro. TERESA. ULTRICE. TERESA.

me, miss? I mean you, miss, All a - bove. You're too free, miss. Try it, do, miss—There's a

ULTRICE. TERESA. ULTRICE. TERESA.

love! I a - gree, miss! That's ex - pli - cit. Take your ground! You shall see, miss. Would - n't

Audante. ULTRICE.

miss it For a pound! Though your

spite all bounds sur - pass - es, Pay at - ten - tion, I be - seech you. Man - ners

p

TERESA.

of the up - per clas - ses I shall be most pleased to teach you. Thank you,

dear— pray, take your sta - tion— Ma - lice soon will spread the ru - mour. It will

be a per - son - a - tion Teem - ing with un - con - scious hu - mour! Watch her

ULTRICE.

Watch me

ALFREDO.

Watch her

ELVINO.

Watch her

as she takes her sta - tion, Ma - lice soon will spread the ru - mour. It will

as I take my sta - tion, Spread a - broad the wel - come ru - mour. No at -

as she takes her sta - tion, Ma - lice soon will spread the ru - mour. It will

as she takes her sta - tion, Ma - lice soon will spread the ru - mour. It will

be a per - son - a - tion Teem - ing with un - con - scious hu - mour.

- tempt at pro - vo - ca - tion Touch - es my ex - treme good hu - mour.

be a per - son - a - tion Teem - ing with un - con - scious hu - mour.

be a per - son - a - tion Teem - ing with un - con - scious hu - mour.

ULTRICE.

Now

Cadenza ad lib. Clarinet.

Tempo di minuet.

look at me, And you will see How la - dies grand Pre - sent their hand; It's co - pied from the high - est

Tempo di minuet.

TERESA.

la - dies in the land! I al - ways thought A la - dy ought To walk with grace And not gri - mace;

ULTRICE.

But that, it's ve - ry ev - i - dent, is not the case. Then as they walk, They

bland-ly talk, And look at us With eye-glass, thus—And what they'll have for din - ner, they, per-haps, dis - cuss.

TERESA.

It would ap - pear They flout and flier, Stick up their nose, Turn in their toes— You're teach-ing me gra -

ULTRICE. *Allegretto con moto.*

- tu - i - tous - ly, I sup - pose? Then as she takes her place up-on the throne that is pre-pared, The

Allegretto con moto.

p

TERESA.

peo - ple bow them to the ground, and ev - 'ry head is bared, They keep their pro - per pla - ces as she looks them thro' and thro'—And

I suppose they try to keep their coun - te - nan - ces too? If that is what is called Court e - ti - quette, it's ve - ry plain The

ways of high so - ci - e - ty I nev - er shall at - tain; It seems you must be ill - bred, and as awk - ward as can be, Which is

A, B, C to you, my love, but dif - fi - cult to me. If that is what is called Court e - ti - quette, it's ve - ry plain The

ULTRICE.

As that is what is called Court e - ti - quette, it's ve - ry plain The

ALFREDO.

If that is what is called Court e - ti - quette, it's ve - ry plain The

ELVINO.

If that is what is called Court e - ti - quette, it's ve - ry plain The

ways of high so - ci - e - ty I nev - er shall at-tain; It seems you must be ill - bred, and as awk-ward as can be, Which is

ways of high so - ci - e - ty You nev - er will at-tain; It seems you are as ill - bred, and as awk-ward as can be, So it's

ways of high so - ci - e - ty We nev - er shall at-tain; It seems you must be ill - bred, and as awk-ward as can be, Which is

ways of high so - ci - e - ty We nev - er shall at-tain; It seems you must be ill - bred, and as awk-ward as can be, Which is

rit.
A, B, C for you, my love, but dif - fi - cult for me.

rit.
dif - fi - cult to you, my love, but A, B, C for me.

rit.
A, B, C for her, you know, but dif - fi - cult for me.

rit.
A, B, C for her, you know, but dif - fi - cult for me.

Tempo di minuetto.

f *p*

No. 10.

SOLI & CHORUS—"Tabor and Drum."

Allegretto.

PIANO.

p *stacc.*

The first system of the piano introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and the same key signature. The time signature is 2/4. The music begins with a series of eighth notes in the right hand, followed by a series of chords in the left hand. The dynamics are marked *p* (piano) and *stacc.* (staccato).

The second system of the piano introduction continues with similar rhythmic patterns. The right hand features eighth-note runs, and the left hand provides harmonic support with chords. The dynamic marking *mf* (mezzo-forte) appears in the right hand.

The third system of the piano introduction concludes with more complex rhythmic figures. The dynamics *p* and *mf* are used throughout.

1st, 2nd, & 3rd SOPRANOS.

Ta - bor and drum ! Mum - mers have come ! Hey for their mum-me-ry, Fro - lic and flum-me-ry, For to my dull

The vocal introduction consists of three staves. The top staff is for the 1st, 2nd, and 3rd Sopranos. The lyrics are written below the staff. The piano accompaniment is shown in the two staves below. The music is in 2/4 time and one flat key signature.

Coun - tri-fied skull No - thing sub - lu - na - ry E - quals buf - foon - e - ry ! Folk of our kind Fre - quent - ly find

The second system of the vocal introduction continues with the same three-staff format. The lyrics are written below the top staff. The piano accompaniment continues in the two staves below.

Jokes that are sen si - ble In - com - pre - hen - si - ble. Here, I ad - mit, Gen - u - ine wit,

As a com - mo - di - ty, Ranks be - low odd - i - ty, As a com - mo - di - ty, Ranks be - low odd - i - ty.

PIETRO.
Come, strike up, Mis - ter Mer - ry - man, while

I in - form the u - ni - verse, In met - ri - cal and tu - ny verse— That here's an ex - hi - bi - tion that is
BARTOLO.
In met - ri - cal and tu - ny verse—

high-ly in - tel - lec - tu - al—To see it we ex-pect you all— Come, emp - ty all your pockets, for I'm

To see it we ex-pect you all.

tr

not a com - mon moun - te - bank—I've mo - ney in the Coun - ty Bank— And

He's mo - ney in the Coun - ty Bank.

I can give you val - ue for your cop - pers in - sig - ni - fi - cant, And I'll return 'em if I can't.

And he'll return 'em if he can't.

tr

BARTOLO.

1st VERSE. Tho' I'm a buf -
2nd VERSE. True hu - mour's a

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

- foon, re - col - lect . . . I command your re - spect! I can - not for mon - ey Be vul - gar - ly fun - ny, My
mat - ter in which I'm ex - ceed - ing - ly rich. It ought to de - light you, Al - though at first sight, you May

Musical score for the second system, featuring a vocal line and piano accompaniment.

ob - ject's to make you re - flect. } O - ther clown make you laugh till you sink, . . . When they tip you a
not re - cog - nise it as sich. }

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

wink; With at - ti - tude an - tic, They ren - der you fran - tic— I don't. I compel you to think! For

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

L'istesso tempo.

oh this is a world of in - sin - cer - i - ty and trouble, And joy is im - be - ci - li - ty, and hap - pi - ness a bubble, And

you're a lot of but - ter - flies who flut - ter thro' a summer, And he's a moun - tebank, and I'm a mis - er - a - ble mummer. It's

pos - si - ble the world is in - sin - cer - i - ty and trouble, And hap - pi - ness, for all I know, is no - thing but a bubble; Per -

- haps we may be but - ter - flies who flut - ter thro' a sum - mer, But you're, with - out a doubt, a ve - ry mis - er - a - ble mummer !

NITA.
I've a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note 'I' and a quarter note 've'. The middle and bottom staves are piano accompaniment in bass clef, with a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'V' and 'p'.

dance That came from France Not long a - go— It's wor- thy of your sil - ver and your cop - per. It's my

The second system continues the musical score. The vocal line (top staff) has lyrics: "dance That came from France Not long a - go— It's wor- thy of your sil - ver and your cop - per. It's my". The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns and chordal structures.

own, And I a - lone Its ma - zes know— It's grace - ful and par - ti - cu - lar - ly pro - per. I as -

The third system continues the musical score. The vocal line (top staff) has lyrics: "own, And I a - lone Its ma - zes know— It's grace - ful and par - ti - cu - lar - ly pro - per. I as -". The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns and chordal structures.

- sist As so - lo - ist, Up - on a squeeze, On the trum - pet and the ket - tle - drum so - no - rous. I've a

The fourth system continues the musical score. The vocal line (top staff) has lyrics: "- sist As so - lo - ist, Up - on a squeeze, On the trum - pet and the ket - tle - drum so - no - rous. I've a". The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns and chordal structures.

rall. CHORUS.

song That's just as long As you may please— Twen - ty ver - ses, and each verse has got a cho - rus! Now

colla voce. *rall.*

Vivo.

that's the kind of mer - ri-ment you ought to set be-fore us; On - ly fan - cy, twen - ty ver - ses, and each

verse has got a cho-rus. To such an en - ter-tain - ment we could lis - ten for a sum-mer; But

save us from the hu-mour of this mel - an-cho - iy mummer!

No. 11. TRIO—(Nita, Bartolo & Pietro)—“Those days of old.”

Andante. NITA.

Those days of old How mad were we To ban-ish! Thy

love was told, *Que-ri-do mi*, In Spa-nish— And ti-mid I, A-flush with shame E-ly-sian, Could

on-ly sigh, *Dieu, comme je t'aime!* (Pa-ri-sian). Could on-ly sigh, *Dieu, comme je t'aime!* (Pa-ri-sian!)

BARTOLO.

Could on-ly sigh, *Dieu, comme je t'aime!* (Pa-ri-sian!)

PIETRO.

Could on-ly sigh, *Dieu, comme je t'aime!* (Pa-ri-sian!)

PIANO.

NITA.

No mat - ter, e'en Hadst thou been coined A Mer - man, Thou

wouldst have been *Mein lieberfreund*—(That's German!) Thy face, a-blaze With lov-ing pats Felt ting-lish, For

in those days I lov'd thee—that's Plain English! For in those days, Yes, I lov'd thee—that's Plain English!

For in those days She lov'd me— that's Plain English!

For in those days She lov'd him— that's Plain English!

Allegro vivace.

PIETRO.

Al - low that the plan I de - vise Is

new and suf - fi - cient - ly cle - ver ; To tes - ti - fy joy and sur - prise, Per -

With a - ny - thing cle - ver or wise, I

With a - ny - thing cle - ver or wise, I

- haps you will kind - ly en - dea - vour?

nev - er should cre - dit you— nev - er ! To tes - ti - fy joy and sur - prise, Ob -

nev - er should cre - dit you— nev - er ! To tes - ti - fy joy and sur - prise, Ob -

- serve our u - ni - ted en - deav-our.

- serve our u - ni - ted en - deav-our.

NITA

But

what a cat - as - tro - phe! Stop! I see of ob - jec - tions a crop! Sup -

ad lib.

PIETRO.

- pose, by some hor - ri - ble fluke, I should chance to be bought by the Duke! Be

BARTOLO

a tempo.

ea - sy— I'll cer - tain - ly see You'll nev - er get in - to his clutch - es! But

a tempo.

But

don't be a - larmed a - bout me— I should like to be bought by the Duch - ess! But

But

don't be a - larm'd a - bout he— He would like to be bought by the Duch - ess! Tho'

don't be a - larm'd a - bout me— I should like to be bought by the Duch - ess! Tho'

don't be a - larm'd a - bout he— He would like to be bought by the Duch - ess! Tho'



pride he ab - hor He's a "Jen - ny say quor" That is sure to ap - peal to a Duch - ess!



pride I ab - hor I've a "Jen - ny say quor" That is sure to ap - peal to a Duch - ess!



pride he ab - hor He's a "Jen - ny say quor" That is sure to ap - peal to a Duch - ess!

No. 12.

RECIT.—“Oh luck unequalled.”

Allegro. ULTRICE.

Oh, luck un-e-qual'd that I hap-pen'd here to be! This

PIANO. *f*

charm makes all man-kind what they ap-pear to be! I play Al-fre-do's wife—of course in jest we are— Best

say that when as Duke and Duch-ess dress'd we are, We drink the doc-tor'd wine—what is the end to be? We

both be-come at once what we pre-tend to be! This la-bel makes a me-ta-mor-pho-sis a-

f *tr* *trem.* *tr*

- gain— I ra - ther think the con - jur - or won't see this a - gain! But soft— I am ob -

pp

Andante grazioso. TERESA.

- served! Here is her Grace! Your most o - be - dient. How is her Gra - ce's

Andante grazioso.

ULTRICE.

health this morn - ing? Keep in your place Or some ex - pe - dient Shall be de - vised to

check your scorn - ing! Bid you good day, miss! Out of my way, miss! When duch - ess - es or - der you,

f *f*

TERESA.

al - ways o - bey, miss! Al - fre - do

Allegro come 10.

hers? If that is her o - pin - ion She lit - tle knows the pow'r . . . of my do - min - ion! When

p sf sf colla voce. sf

SONG—"I'm only joking."

man in love - sick pas - sion lin - gers, A maid can twist him round her fin - gers; . . . A word from
should that fail— it does - n't of - ten— His heart by o - ther means I'll sof - ten: . . . With eyes that

me of e - lo - quent, Yet mai - den - ly en - cou - rage - ment, A faint re - call, a dain - ty hint That af - ter
stream, and tears that sob, In joy su - preme I'll make it throb! I'll vow his scorn my heart will break, And all for -

(2nd Verse.)

all I'm not a flint, And such per - mis - si - ble pre - ten - ces, Will
- lorn, for his sweet sake, Which more than life it - self I che - rish, I'll

put to flight his se - ven sen - ses! Then as he cries, — "My own for ev - er! No power on
con - stant live and con - stant pe - rish! Then as he cries, — "My dear - est trea - sure, A - dored be

poco accel.

poco accel.

sf

8va. ~~~~~

earth our lives shall sev - er!" I'll an - swer him . . with laugh pro - vok - ing, — "Up - on my
- yond all earth - ly mea - sure!" I'll an - swer him, . . my tri - umph cloak - ing, — "Up - on my

rit.

a tempo.

rit.

a tempo.

8va. ~~~~~

(Laughing.)

word, you're too ab - surd! Why, bless my heart, I'm on - ly jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! I'm
word, you're too ab - surd! Get up, you goose, I'm on - ly jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You

ten.

on - ly, on - ly jok - ing! Up - on my word, you're too ab - surd! Why, bless my heart, I'm on - ly
 goose, I'm on - ly jok - ing! Up - on my word, you're too ab - surd! Get up, you goose, I'm on - ly

allarg. *a tempo.*

jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Why, bless my heart, I'm on - ly jok - ing!"
 jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Get up, you goose, I'm on - ly jok - ing!"

1st time. *2nd time.* ALFREDO. TERESA.

And Ah, cru-el one! Al -

ritard.

ALFREDO. *Allegretto.* TERESA.

- fre - do! Madam, good mor-ning. Oh!

Allegretto.

ALFREDO.

whi - ther, whi - ther, whi - ther do you speed you? Oh hi - ther, hi - ther, hi - ther, hi - ther hie! A -
mer - ry, mer - ry, mer - ry maid in - vites you, Who's ve - ry, ve - ry, ve - ry short of sense; Its

(aside.)

- no - ther; no - ther, no - ther time I'll heed you, I've o - ther, o - ther, o - ther fish to fry! To
flir - ti, flir - ti, flir - ti - ness in - cites you, Im - per - ti, per - ti, per - ti, per - ti - nence! *(aside)* Of

(aloud.)

TERESA.

pun-ish her I'll try, I'll sof - ten by - and - bye. My la - dy, I am sor - ry, but I've o - ther fish to fry! There's a
tak - ing some of - fence, I'm mak - ing a pre - tence. I'll pun - ish her im - per - ti, per - ti, per - ti, per - ti - nence. He

(aloud.)

BOTH.

twin - kle in his eye, He'll soft - en by - and - bye. I'm ve - ry ve - ry sor - ry that you've o - ther fish to fry! I'm
thinks me ve - ry dense, I see thro' his pre - tence. Oh, par - don my im - per - ti, per - ti, per - ti, per - ti - nence! I'm

ve - ry, ve - ry, ve - ry, ve - ry sor - ry That you've o - ther fish, you've o - ther fish to fry!

ve - ry, ve - ry, ve - ry, ve - ry sor - ry But I've o - ther fish, I've o - ther fish to fry!

1st time. 2nd time.

A

Moderato. TERESA.

Now, lis - ten to me, dear, 'Twas way - ward - ness wil - ful (In which, as you see, dear, I'm not ve - ry

Moderato.

f

skil - ful) That makes you so tear - ful; Take heart, and be cheer - ful, No mis - chief is done, dear—'Twas on - ly in

ALFREDO.

fun, dear! Now, lis - ten to me, love— My sen - ti - ments store them ; When maidens like thee, love, On hearts that a -

- dore them Un - feel - ing - ly tram - ple, They al - ways give am - ple Oc - ca - sion for scorn - ing— I bid you good

TERESA.

'Twas on - ly in fun, dear! No mischief is done, dear!

morn - ing! I pray you take warn - ing. I bid you good

I was on - ly in fun, But the mischief is done; Of tak - ing of - fence

(aside.)
morn - ing! She was on - ly in fun— . . . No mischief is done; . . . Of tak - ing of - fence— . . . I am

It is not a pre-tence, For he bids me good
 (aloud.)
 mak-ing pre-tence. I bid you good morn-ing!

Sva.

accel.
 morn-ing. I was on-ly in fun, . . . But the mis-chief is done; . . . Of tak-ing of-fence . . . It is
accel.
 She was on-ly in fun— No mis-chief is done; Of tak-ing of-fence

Sva.

not a pre-tence, For he bids me good morn-ing, he bids me good
ad lib.
 I am mak-ing pre-tence. I bid you good

Sva.

morn-ing!

morn-ing!

Sva.

RECIT.—(Teresa).

Moderato. *p* *pp*

Duped! Re - jec - ted! Do I wake or dream? . . . By him re -

Moderato. *p* *pp*

cres. *f*

- jec - ted? Oh the shame of it! Ra - ther than this I'll o - verwhelm him with the

f tremolo.

dim.

tor - rent of my pas - sion— Make him think my brain is tot - ter - ing for the love of him! And when at last he yields to my pro -

- test - ing, I'll say, "Ha! ha! poor fool— I was on - ly jes - ting!"

sf *sf* *sf* *p*

No. 13.

FINALE ACT I.

Allegro.

PIANO.

CHORUS, SOPRANOS.

Come and take your pla - ces all, The show is just be - gin - ning;

Don't you hear the trum - pet's call, And the drum - mer's din - ning? Come and take your pla - ces all, The

show is just be - gin - ning; Don't you hear the trum - pet's call, And the drum - mer's din - ning?

Fro-lic, fun, . . . and flummery— Ma-gic, mirth, . . . and mummy—(That's the show-man's summary)

Set us all a-grin-ning! Come and take your places all, The show is just be-gin-ning;

Don't you hear the trum-pet's call, And the drummer's din-ning? Fro-lic, fun, . . . and flum-mer-y—

Ma-gic, mirth, . . . and mummy—(That's the showman's sum-mar-y) Set us all a-grin-ning!

Fro - lic, fun, and flummer-y, Ma - gic, mirth, and mummery— (That's the showman's sum-mar - y)

Set us all a - grin - ning!

RECIT. ULTRICE. ALFREDO. TERESA.

Al - low me, ma - dam, if you have quite done with him. Good morn - ing, miss! Oh,

Andante moderato. ELVINO.

some day I'll be one with him! Al -

- low me. 'Twill as - sist your Grace If on your no - ble brow I place

This hat and fea - ther. The Duch - ess, perhaps, will kind - ly deign To

wear these jew - els and this train— They go to - ge - ther. Your

CHORUS. Sops.

Gra - ces, as you wend, We hum - bly bow and bend. You

ELVINO.

Your
look, we're quite a - ware, A most im - pos - ing pair! . . .

The first system of music consists of four staves. The top staff is a vocal line for Elvino, starting with a whole rest followed by a half note G4. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

Gra - ces, as you wend, We hum - bly bow and . . bend. You
Your Gra - ces, as you wend, We hum - bly bow and

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

look, as we're a - ware, A most im - pos - ing pair!
bend. You look, as we're a - ware, A most im - pos - ing pair!

The third system of music consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

(Enter the Monks.)
Andante religioso.

CHAUNT. TENORS.

a tempo.

Attamen ex cunctis supra reli-quis - que no - tan - dum,

BASSES.

Attamen ex cunctis supra reli-quis - que no - tan - dum,

ARROSTINO. RECIT. *a tempo.*

{ Omne quod exit in } ver - ba, I don't un - der - stand 'em).
um (hoec

(Which is

a tempo.

Esse genus neutrium— sic in - va - ri - a - bi - le no - men—

Esse genus neutrium— sic in - va - ri - a - bi - le no - men—

RECIT. *a tempo.*

Greek to most of us here, and per - haps Dou - ble-Dutch to the show - men.)

And per - haps Dou - ble-Dutch to the

And per - haps Dou - ble-Dutch to the

The first system of music consists of six staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole note rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The lyrics "Greek to most of us here, and per - haps Dou - ble-Dutch to the show - men.)" are written below this staff. The second staff is a vocal line in treble clef, mostly containing whole note rests. The third staff is a vocal line in treble clef, with lyrics "And per - haps Dou - ble-Dutch to the" below it. The fourth staff is a vocal line in bass clef, with lyrics "And per - haps Dou - ble-Dutch to the" below it. The fifth and sixth staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of two flats and a common time signature. The piano part features chords and moving lines in both hands.

Allegro. SOPRANOS.

Oh, you wick - ed, Base - de - ceiv - ing - It's dis -

show-men.

show-men.

Allegro.

f

The second system of music consists of six staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a double bar line, then changes to a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "Oh, you wick - ed, Base - de - ceiv - ing - It's dis -" are written below. The second staff is a vocal line in treble clef, with lyrics "show-men." below it. The third staff is a vocal line in bass clef, with lyrics "show-men." below it. The fourth and fifth staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of three sharps and a common time signature. The piano part features chords and moving lines in both hands, with a forte dynamic marking (*f*) in the bass staff.

- tress - ing—It's de - gra - ding! We are trick - ed Through be - liev - ing, Nev - er guess - ing Mas - quer - a - ding! Fri - ars

mock - ing! Good - ness gra - cious; What a wrong, sir! Why, how dare you? It is shock - ing! It's au - da - cious! Go a -

- long, sir! I can't bear you! This dis - guis - ing is sur - pris - ing, Fri - ars
 It is wicked—ha! ha! ha! This dis - guis - ing is sur - pris - ing, Fri - ars
 They are tricked—ha! ha! ha! This dis - guis - ing is sur - pris - ing, Fri - ars

mock-ing, It is shock-ing— It is blame-ful— It is shame-ful— It is shame-ful— It is

mock-ing, It is shock-ing— It is blame-ful— It is shame-ful— It is shame-ful— Ha! ha! ha! It is

mock-ing, It is shock-ing— It is blame-ful— It is shame-ful— It is shame-ful— Ha! ha! ha! It is

blameful— It is shameful— It is shame-ful— This dis - guis - ing Is sur - pris - ing, It is shameful— This dis -

blameful— It is shameful— It is shame-ful— Ha! ha! ha! This dis - guis - ing Is sur - pris - ing, It is shameful— Ha! ha! ha! This dis -

blameful— It is shameful— It is shame-ful— Ha! ha! ha! This dis - guis - ing Is sur - pris - ing, It is shameful— Ha! ha! ha! This dis -

- guis - ing Is sur - pris - ing, It is shame-ful—

- guis - ing Is sur - pris - ing, It is shame-ful— Ha! ha! ha!

- guis - ing Is sur - pris - ing, It is shame-ful— Ha! ha! ha!

MINESTRA.

Come and lis - ten, pret - ty la dies—Cross my

hand with ma - ra - ve - dis—For to pro - phe - sy my trade is, And my pro - phe - cios are sound. Fear no

trick or dou - ble - deal - ing, I am cle - ver at re - veal - ing, Nei - ther good nor ill con - ceal - ing. So, my

pret - ties, ga - ther round.

Allegro. SOPRANOS.

Oh, you wick-ed, Base-de-cciv-ing— It's dis-

The first system of music consists of a soprano line and a piano accompaniment. The soprano line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegro' and the dynamics include 'ff'.

- tress-ing—It's de-grad-ing! We are trick-ed Through be-liev-ing, Nev-er guess-ing Mas-quer-ad-ing! Fri-ars

The second system of music continues the soprano line and piano accompaniment. The soprano line has a melodic line with lyrics. The piano accompaniment continues with a rhythmic pattern. The tempo is marked 'Allegro'.

mocking! Good-ness gracious; What a wrong, sir! Why, how dare you? It is shocking! It's au-da-cious! Go a-long, sir! I can't bear you!

It is

The third system of music continues the soprano line and piano accompaniment. The soprano line has a melodic line with lyrics. The piano accompaniment continues with a rhythmic pattern. The tempo is marked 'Allegro'.

This dis-guis-ing Is sur-pris-ing, Fri-ars mock-ing, It is shock-ing—It is
 wick-ed—ha!ha!ha!
 This dis-guis-ing Is sur-pris-ing, Fri-ars mock-ing, It is shock-ing—It is
 They are trick-ed—ha!ha!ha! This dis-guis-ing Is sur-pris-ing, Fri-ars mock-ing, It is shock-ing—It is

blame-ful—It is shameful—It is shameful— It is blame-ful—It is shameful—It is shameful— This dis-
 blame-ful—It is shameful—It is shameful—Ha!ha!ha! It is blame-ful—It is shameful—It is shameful—Ha!ha!ha! This dis-
 blame-ful—It is shameful—It is shameful—Ha!ha!ha! It is blame-ful—It is shameful—It is shameful—Ha!ha!ha! This dis-

-guis-ing Is sur-pris-ing, It is shameful— This dis-guis-ing Is sur-pris-ing, It is shameful—
 -guis-ing Is sur-pris-ing, It is shameful—Ha!ha!ha! This dis-guis-ing Is sur-pris-ing, It is shameful—Ha!ha!ha!
 -guis-ing Is sur-pris-ing, It is shameful—Ha!ha!ha! This dis-guis-ing Is sur-pris-ing, It is shameful—Ha!ha!ha!

PIETRO.

1. Now,
2. He's

all you pret - ty vil - lag - ers who have - n't paid, stand *you* a - side And
backed him - self at hea - vy odds, in proof of his a - bil - i - ty That

lis - ten to a tra - gic tale of love, des - pair, and su - i - cide. The
he'll so - li - lo - quize her in - to ut - ter im - be - ci - li - ty. She

gen - tle - man's a no - ble prince—a mar - vel of ven - tri - lo - quy—Un - hap - pi - ly af - flic - ted with a
wild - ly begs him to de - sist—ap - peals to his hu - man - i - ty, But all - in - vain—ob - serve her eyes a -

ma - nia for so - li - lo - quy. The la - dy is the vic - tim of the God of Love ty - ran - ni - cal—You
- gog - gling with in - san - i - ty. He per - se - veres, im - prov - ing the oc - ca - sion op - por - tu - na - tic—She

see it in her ges - tures, which are mor - bid - ly me - cha - ni - cal;
sticks straws in her hair—he's won his wa - ger—she's a lu - na - tic!

1st time. 2nd time.

Allegro. *f*
As - ton - ish - ing, What sci - ence can con -
As - ton - ish - ing, What sci - ence can con -
As - ton - ish - ing, What sci - ence can con -

Allegro. *f*

- trive! In ev - 'ry - thing You'd think they were a - live. Her love - ly face— Her el - o - quent des -

- trive! In ev - 'ry - thing You'd think they were a - live. Her love - ly face— Her el - o - quent des -

- trive! In ev - 'ry - thing You'd think they were a - live. Her love - ly face— Her el - o - quent des -

TERESA. To thee I cling, To
 - pair! His prince - ly grace, His beau - ti - ful back hair! *p* As - ton - ish - ing, What
 - pair! His prince - ly grace, His beau - ti - ful back hair! *p* As - ton - ish - ing, What
 - pair! His prince - ly grace, His beau - ti - ful back hair! *p* As - ton - ish - ing, What

gain thy love I strive; My heart you wring, I shall not long sur - vive! To thee I ULTRICE.
 From
 sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -
 sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -
 sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -

cling, To gain thy love I strive; My heart you wring, I shall not long sur vive! To
 his em-brace Thy-self di-rect-ly tear, Or I'll de-face Thy beau-ti-ful back hair! From
 - live. Her
 - live. Her
 - live. Her

f

thee I cling, To gain thy love I strive; My heart you wring, I shall not long sur - vive! Ap -
 his em-brace Thy-self di - rect - ly tear, Or I'll de-face Thy beau-ti - ful back hair!
 love - ly face— Her el - o-quent des-pair! His prince - ly grace, His beau - ti ful back hair!
 love - ly face— Her el - o-quent des-pair! His prince - ly grace, His beau - ti - ful back hair!
 love - ly face— Her el - o-quent des-pair! His prince - ly grace, His beau - ti - ful back hair!

rall. ALFREDO.
p *f*
f
p *f* *rall.* *p*

Allegro.

- pre - ci - a - tion of such skill Should not be shown by stealth. In bum - pers round (I'll

pay the bill), We'll drink the show-man's health. This wine - skin I de - vote to you, We'll

drink it till it's dry. . . . I'm sure that's what the Duke would do, Were he as pleas'd as

I!

f I'm sure that's what the Duke would do, Were he as pleas'd as I! . . .

f I'm sure that's what the Duke would do, Were he as pleas'd as I! . . .

I'm sure that's what the Duke would do, Were he as pleas'd as I! . . .

pp

PIETRO.

ALFREDO.

Be - ware ! That wine is mine, You must not drink it ! For - bear ! I

PIETRO.

pay my way ; You may not think it ! Take care ! The wine is poi - soned,

rall.

on my word re - ly, . . . And he who drinks in a - go - ny will

RECIT.

die ! Com - mencing with a gentle pain Scarce worth a ques - tion, It grows apace, till you complain Of indi -

ALFREDO.

gestion. Then follows an internal fire That scorns e - mul-sions, Un-til, ere nightfall, you expire In fierce convulsions! Ha!

a tempo 1mo.

ha! ha! ha! ha! ha! ha! ha! An i - dle tale we think it!

Ha!

Ha!

Ha!

a tempo 1mo.

ALFREDO. *Vivo.*

It can't be worse than

ha! ha! ha! ha! ha! ha! ha! We saw you free - ly drink it!

ha! ha! ha! ha! ha! ha! ha! We saw you free - ly drink it!

ha! ha! ha! ha! ha! ha! ha! We saw you free - ly drink it!

PIETRO.

'Vi - no's wine ac - curst— If we're to die of it, be thou the first! I

p trem.

ALFREDO.

Drink! Come, why de - lay you? Drink! Drink!

ARROSTINO.

Drink! Drink! Drink!

PIETRO.

can't o - bey you! I beg— I pray you!

ELVINO.

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

sf *sf* *sf*

Allegro non troppo.

Quick, or I'll slay you! Drink! Oh ye who are weary of life, Don't
 Drink!
 Drink!
 Drink!
 Drink!
 Drink!

Allegro non troppo.

tri- fle with pis - tol and knife—This po - tion is far from a - miss; If you've du-cats of gold . . . in your purse, Why,

then, you may sure - ly do worse Than die of such poi - son as this! . . . Than die of such poi - son as this! . . . Why,

TERESA and MINESTRA.

A - mo! a - mas! ^{my} last appeal I pray you hear! Or
_{her}

NITA and ULTRICE.

Clod - hop - per crass, Her last appeal Decline to hear; 'Twill
 Tho' but a mass Of spring and wheel, And other gear, Our

then, you may surely do worse Than die of such poi-sonas this!

Oh ye who are wea - - - ry of life, Don't

ARROSTINO.

Oh ye who are wea - - - ry of life, Don't

PIETRO.

A poi - son'd glass! The pain I feel is most severe. That

BARTOLO.

Tho' but a mass Of spring and wheel, And other gear, Our

ELVINO.

Oh ye who are wea - - - ry of life, Don't

f
 Be warned if you care . . . for your life, And the

f
 Be warned if you care . . . for your life, And the

f
 Be warned if you care . . . for your life, And the

soon, alas! You'll sadly kneel Beside my her bier! My Her last ap-peal I pray you hear! Or
 come grief, to pass, You'll gladly kneel Beside her bier! a-las, We can't conceal—We feel it here! Her last ap-peal We're spring and wheel, Decline to hear; 'Twill And other gear, Our
 tri-fle with pis - - - tol and knife—This po-tion is far from a - miss; . . . If you've ducats of gold in your purse, . . . Why,
 tri-fle with pis - - - tol and knife—This po-tion is far from a - miss; . . . If you've ducats of gold in your purse, . . . Why,
 pain, a-las, I can't conceal—I feel it here! The pain I feel Is most se-vere. That
 grief, a-las, we can't conceal—We feel it here! We're spring and wheel, And o-ther gear, Our
 tri-fle with pis - - - tol and knife—This po-tion is far from a - miss; . . . If you've ducats of gold in your purse, . . . Why,
 girl who will soon . . . be your wife. I'm sure there is something a - miss; . . . That wine may be doctor'd and worse! . . . It may
 girl who will soon . . . be your wife. I'm sure there is something a - miss; . . . That wine may be doctor'd and worse! . . . It may
 girl who will soon . . . be your wife. I'm sure there is something a - miss; . . . That wine may be doctor'd and worse! . . . It may

soon you'll sad - ly kneel, sad - - ly kneel Be - side { my } her } bier!

glad - ly, glad - ly kneel, you'll kneel Be - side her bier!
grief we can't con - ceal - We feel it, feel it here!

then you may sure - ly do worse Than die of such poi - son as this!

then you may sure - ly do worse Than die of such poi - son as this!

pain I can't con - ceal - I feel it, feel it here!

grief we can't con - ceal - We feel it, feel it here!

then you may sure - ly do worse Than die of such poi - son as this!

car - ry some hor - ri - ble curse! Don't die of such poi - son as this! If you've

car - ry some hor - ri - ble curse! Don't die of such poi - son as this! If you've

car - ry some hor - ri - ble curse! Don't die of such poi - son as this! If you've

du-cats of gold in your purse, Why, then, you may sure-ly do worse, If you've du-cats of gold in your

du-cats of gold in your purse, Why, then, you may sure-ly do worse, If you've du-cats of gold in your

du-cats of gold in your purse, Why, then, you may sure-ly do worse, If you've du-cats of gold in your

purse, Why, then, you may sure-ly do worse . . . Than die of such poi-son as this!

purse, Why, then, you may sure-ly do worse . . . Than die of such poi-son as this!

purse, Why, then, you may sure-ly do worse . . . Than die of such poi-son as this!

Orchestra.

No. 14.

ENTR'ACTE.

Andante Pastorale.

PIANO.

p

The musical score is written for piano in 6/8 time with a key signature of three flats. It consists of eight systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a piano-piano (*pp*) dynamic. The third system features a triplet in the right hand. The fourth system is marked piano-piano (*pp*). The fifth system includes a *rit.* (ritardando) marking and a *pp and sostenuto.* instruction. The sixth system has a *rit.* marking and includes first and second endings with trills (*tr*) and a *Ped.* (pedal) instruction. The seventh system features a *Sua.* (Sustentato) marking and trills. The eighth system concludes with a *Ped.* instruction and an asterisk (*).

ACT II.

No. 15.

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

Allegretto. MINESTRA. I'd be a young girl if I could!

RISOTTO. You're - ry

Allegretto. 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-

- noint-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 m's - 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.

My bride could write (sogouty she) "No Po - pe -

Just a lit - tle, a

- ry ! No Po - pe - ry ! " On all the walls with all 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 !

Bring me my dear! Wind-sha-ken trees, Bec-kon him here! Ri-vu-let, hie— 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. *1st time.* *2nd time.*
Perdendosi.

No. 17. DUET—"If I can catch this jolly Jack-Patch."—(Teresa & 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

rit.

rit.

rit.

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!

tr

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, }

“ Puta pen - ny, put a pen - ny, a

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

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

NITA

BARTOLO.

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

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.

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

NITA.

NITA.

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

BARTOLO.

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

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 e - qual to un - li - mit - ed in - i - qui - ty; And

ev - 'ry - thing a - round they tint - ed yel - low see— Their an - tics 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!
 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 eat - 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, tic, tic,

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,

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 a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Clink - ing glass - es— Love - ly lass - es— Re - vel heart - y— Pic - nic par - ty—". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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 continues the musical score. The vocal line has the lyrics: "Gay don - zel - la— Ta - ran - tel - la— gay don - zel la—". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system. The lyrics for the piano part are: "Gay don - zel - la— Ta - ran - tel - la— Ta - ran - tel - la!".

The third system shows the piano accompaniment for the final part of the piece. It consists of a grand staff with a key signature of one sharp and a 2/4 time signature. The right hand has a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with chords and single notes.

In those days, for ev - er gone,

In those days, for ev - er 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 of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics 'ci - ty ; But' are written below the vocal lines.

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 of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 6/8 time signature. The lyrics 'since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -' are written below the vocal lines.

- 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 of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics '- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low ! What -' are written below the vocal lines.

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 Sops.

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.

sf sf sf sf

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.

3

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 a treble clef and a key signature of one sharp (F#). It starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The piano accompaniment consists of a bass line and a right-hand line. The bass line has a treble clef and a key signature of one sharp, starting with a quarter note (G3) and a half note (B3). The right-hand line has a bass clef and a key signature of one sharp, starting with a quarter note (G3) and a half note (B3). The piano accompaniment includes a triplet of eighth notes (G3, A3, B3) and a half note (C4).

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 treble clef and a key signature of one sharp, featuring a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The piano accompaniment consists of a bass line and a right-hand line. The bass line has a treble clef and a key signature of one sharp, starting with a quarter note (G3) and a half note (B3). The right-hand line has a bass clef and a key signature of one sharp, starting with a quarter note (G3) and a half note (B3). The piano accompaniment includes a triplet of eighth notes (G3, A3, B3) and a half note (C4).

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.

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

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!

The first system consists of three vocal staves and two piano staves. The vocal parts enter with the lyrics 'hor - ror and despair un - pre - ce - den - ted!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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?

The second system begins with the character name 'PIETRO.' above the vocal line. The lyrics continue with 'life - long ce - li - ba - cy stern - ly vowed? Have pa - tience, for I hold the'. The vocal line then asks 'Yes, say— how long?' twice. The piano accompaniment continues with a similar rhythmic pattern.

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

The third system continues the vocal line with 'an - ti - dote, And in an hour or two, or there - a - bouts, The'. The piano accompaniment features a more active melodic line in the right hand, with some chromatic movement.

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 consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with the word "Oh,". The fifth staff is a piano accompaniment with a treble and bass clef.

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 of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The word "p" (piano) is written below the piano part.

Tempo di Valse.

SOPRANOS.

An hour! 'twill ra - pid - ly

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! '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."

PIANO.

Andante con moto.

p

cres.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a bass clef, a key signature of two sharps, and a common time signature. It begins with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a crescendo leading to a final chord.

LUIGI.

The

The vocal line for Luigi is on a single staff with a treble clef, a key signature of two sharps, and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "The" are written below the staff.

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

The vocal line continues on a single staff with a treble clef, a key signature of two sharps, and a common time signature. The lyrics "Duke and Duch - ess hi - ther wend their ways, Let us re -" are written below the staff.

ARROSTINO.

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

The vocal line for Arrostino is on a single staff with a treble clef, a key signature of two sharps, and a common time signature. The lyrics "- ceive them with a song of praise. With glad ac - claim we'll" are written below the staff.

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

CHORUS.
We

We

sf

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, la,

f

Detailed description: This system contains the first system of a musical score. It features a vocal line at the top with the instruction "sing with me—" and a piano accompaniment below. The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. The lyrics "La, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la," are written under the vocal line, and "La, la, la, la, la, la, la, la, la, la, la, la," are written under the piano accompaniment. A dynamic marking of *f* (forte) is placed above the piano accompaniment.

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,

Detailed description: This system contains the second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics "la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la," are under the vocal line. The piano accompaniment has lyrics "la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la," under the right-hand staff and "La, la, la, la, la, la, la, la, la, la, la, la, la, la," under the left-hand staff.

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,

Detailed description: This system contains the third system of the musical score. The vocal line has lyrics "la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,". The piano accompaniment has lyrics "la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la," under both the right-hand and left-hand staves.

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

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.

The musical score is written in G major and common time. It features a vocal line for Teresa and a piano accompaniment. The piano part includes a 'Cello solo' section. The tempo is marked 'Andante'. The score includes various dynamics such as 'dim.', 'p', 'cres.', and 'pp', and performance instructions like 'un poco rall.'. The lyrics are: 'Wil-low, wil-low, where's my love? Lo - vers' ways are ma - zy; All who hear me, Much I fear me, Think I'm go - ing cra - zy. Wil - low, wil - low, where's my love? Wait - ing I, and wea - ry— Wil - low, wil - low, where's my love? Where's . . . my duck - a - dear - y?'.

No. 23.

DUET, RECIT., & 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

p

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

f

a tempo. TERESA.

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 -
 - vo - 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

f

Sva.

No. 24.

SCENA—(Ultrice)—“An hour? Nay, nay.”

Allegro moderato. RECIT. ULTRICE.

PIANO. *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 are

ain't!

ain't!

Moderato.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, then sings "ain't!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked "Moderato".

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 continues the vocal line and piano accompaniment. The vocal line sings "fi - gures two, Who, in port and pa - ces, Show you some-thing new. Note their hu - man fa - ces, And the". The piano accompaniment continues with similar rhythmic patterns.

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 concludes the vocal line and piano accompaniment. The vocal line sings "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 accompaniment includes dynamic markings *sf* (sforzando) and *tr* (trill).

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 !

sf *f*

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.*

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

- fy ve - ra - ci - ty?

- fy ve - ra - ci - ty?

- fy ve - ra - ci - ty?

Moderato. ULTRICE. ALFREDO.

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

Moderato.

ULTRICE. ALFREDO.

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

In - to the wiz - ard's clutch-es, To
 ALFREDO.
 fell 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—
sf *tr*

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 !

This section contains three vocal staves and a piano accompaniment. The vocal parts enter with the word "matter." and then sing the lyrics: "We may as well restrain our use-less chat-ter ; They've told us all they know a -bout the matter !". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

PIETRO.

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

This section features a solo for Pietro, starting with the character name "PIETRO." above the staff. He sings the lyrics: "There's on - ly one thing to be done, Destroy the an - ti -dote by fierce ig - ni-tion, And". The piano accompaniment continues with chords and rhythmic patterns.

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.



We shall be hu - man, bo - dy and limb, Hap - py to think our state is cur - a - ble.


BARTOLO.




We shall be hu - man, bo - dy and limb, Hap - py to think our state is cur - a - ble.



PIETRO.



I shall be free from these tor - tures grim; They're get - ting ex - ceed - ing - ly un - en - dur - a - ble!



CHORUS.



San - dal and shoon they glad - ly lose, Here is an end to their call - ing cler - i - cal.



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



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



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 !

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

Oh hor - ror !

Oh hor - ror !

Oh hor - ror !

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.

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

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

tra - 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

f

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 - eous

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

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

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

p spot, Or dread the con - se - quen - ces! *ff* Re - store us on the spot, *pp* Or

p spot, Or dread the con - se - quen - ces! *ff* Re - store us on the spot, *pp* Or

p spot, Or dread the con - se - quen - ces! *ff* Re - store us on the spot, *pp* Or

dread the con - se - quen - ces!

dread the con - se - quen - ces!

dread the con - se - quen - ces!

pp

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, Of 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 !

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

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 !

rall.

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, 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.

la! La, la! Ha! false one! Thou

ULTRICE. RECIT.

Allegro.

f

Ah! spare me!

TERESA.

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

Ah! spare me! Al - fre - do! My pride is Ere death-ly will not when they may!

Andante.

TERESA.

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 -

- 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

1st time.

told! . . .

2nd time. Allegro.

f

Allegro.

ULTRICE.

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

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

TERESA.

Ul - tri - ce!

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

- stored to thee! Come hi - ther, all!

Allegro.

CHORUS.
SOPRANOS.

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

TENORS.

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

BASSES.

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

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

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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 !

sf *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 *f* *Allegro.*

PIETRO.

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

p

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

f *p*

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 -

f

- 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! . . .

Allegro.

ARROSTINO.

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 key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic and includes a trill in the right hand. The vocal line starts with a whole rest, followed by a half note G4, and then a series of eighth notes.

The second system continues the vocal line and piano accompaniment. 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 vocal line and piano accompaniment. 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 a trill (*tr*) and a forte (*f*) dynamic marking.

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "high jer - ry ho! And our can - ti - cle pe - dan - 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 ier - 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, 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, 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, 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!

f
D.C. 8.