

THE  
MOUNTEBANKS

An entirely original Comic Opera,

IN TWO ACTS,

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ALFRED CELLIER.

---

Vocal Score (complete)	...	...	...	Price net	7s. od.
Ditto Bound	...	...	...	" "	10s. 6d.
Pianoforte Solo (complete)	...	...	...	" "	4s. od.
Libretto	...	...	...	" "	2s. 6d.

---

CHAPPELL & CO., LTD.,  
50, NEW BOND STREET, LONDON, W. 1.  
NEW YORK — SYDNEY

---

*All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved.  
Applications for the right of performing the above Opera, including the use of band parts, must be made to  
Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2.*

COPYRIGHT, 1892, BY CHAPPELL & CO.

BANKS

PRINTED BY HENDERSON AND SPALDING, LTD.,  
SYLVAN GROVE, OLD KENT ROAD,  
LONDON, S.E. 15.

11/15

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.
BEPPO ... ..	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.

# CONTENTS.

## Act I.

No		PAGE
1.	CHAUNT OF THE MONKS ... ..	1
2.	CHORUS OF GIRLS ... ..	7
3.	DUET ( <i>Risotto and Minestra</i> ) ... ..	12
4.	CHORUS OF GIRLS ... ..	16
5.	SONG ( <i>Arrostino and Chorus</i> ) ... ..	21
6.	RECIT. AND SONG ( <i>Alfredo</i> ) ... ..	26
7.	BALLAD ( <i>Teresa</i> ) ... ..	31
8.	QUARTETTE ( <i>Ultrice, Teresa, Alfredo, and Elvino</i> ) ... ..	34
9.	QUARTETTE ( <i>Alfredo, Ultrice, Teresa, and Elvino</i> ) ... ..	45
10.	SOLI AND CHORUS OF GIRLS ... ..	54
11.	SONG ( <i>Nita</i> ) AND TRIO ( <i>Nita, Bartolo, and Pietro</i> ) ... ..	61
12.	RECIT. AND SONG ( <i>Teresa</i> )... ..	69
13.	FINALE... ..	77
14.	ENTR'ACTE ... ..	102

## Act II.

15.	DUET ( <i>Risotto and Minestra</i> ) ... ..	103
16.	RECIT. AND SONG ( <i>Teresa</i> )... ..	107
17.	DUET ( <i>Minestra and Teresa</i> ) ... ..	109
18.	DUET ( <i>Bartolo and Nita</i> ) ... ..	111
19.	TRIO ( <i>Bartolo, Nita, and Pietro</i> ) ... ..	114
20.	SOLI AND CHORUS ... ..	118
21.	SOLI AND CHORUS ... ..	138
22.	SONG ( <i>Teresa</i> )... ..	145
23.	DUET ( <i>Alfredo and Teresa</i> ) ... ..	146
24.	SCENA AND SONG ( <i>Ultrice</i> ) ... ..	152
25.	SOLI AND CHORUS ... ..	155
26.	TRIO ( <i>Pietro, Nita, and Bartolo</i> ) ... ..	171
27.	FINALE... ..	174



# 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 G minor, 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 part enters with the word 'Mi-se-re-re' in a simple, solemn melody. The piano accompaniment for the vocal part is sparse, using chords and single notes to support the voice. The score includes dynamic markings such as *f* (forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The piece ends with a final chord.

no - lens, vo - lens, Mo - na - chus moc - stiss - i - mus! Quam o - ra - mus

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment consisting of two staves. The lyrics are: "no - lens, vo - lens, Mo - na - chus moc - stiss - i - mus! Quam o - ra - mus".

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

This system contains the second line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "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!

This system contains the third line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ac; ple - rum - que, A - cri - ter e - su - ri - ens!".

*f* *dim.*

This system contains the fourth line of the musical score, primarily piano accompaniment. It includes dynamic markings *f* and *dim.*.

*p* *p*

This system contains the fifth line of the musical score, primarily piano accompaniment. It includes dynamic markings *p*.

*cres.* *f* *dim.*

*p* *dim.* *pp*

THE TAMORRAS.  
TENORS.

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

BASSES.

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

*p* 3

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

*p* *pp* *cres.*

risk. (hush!) We spend our nights on damp straw and squalid hay When trade is not particular-ly

risk. (hush!) We spend our nights on damp straw and squalid hay When trade is not particular-ly

*f* *p*

brisk, (hush!) But now and then we take a little holiday, And spend our honest earnings in a

brisk, (hush!) But now and then we take a little holiday, And spend our honest earnings in a

*f*

frisk. (Hush!) Five hundred years ago my

frisk. (Hush!)

GIORGIO.

*f* *f* *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.

*stacc.*

This wrong - ful sen - tence, though, On his head he contrived to do it, As it

Three months' hard la - bour !

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*

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*

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

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."

PIANO. *Allegro*  
*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. Mi - 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, So we are all,

So we are all,

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,

*f* So we are all, Ev - 'ry one.  
*f* So we are all, Ev - 'ry one.  
*f* So we are all, Ev - 'ry one.  
*f* 'Cello.

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

No. 3.

DUET—"If you please."

*Allegretto.* MINESTRA.

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

PIANO. *mf*

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,



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

MINESTRA.  
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

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.

*ppp*

## No. 5.

## SOLO &amp; CHORUS—"High Jerry Ho!"

*Allegro. S.* ARROSTINO.

1st VERSE. The  
2nd VERSE. Mi

PIANO.

*f*

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  
tun-bled down the rock, and is ly - ing all a - lone, And her cries will ex - cite their com - pas - sion, With her

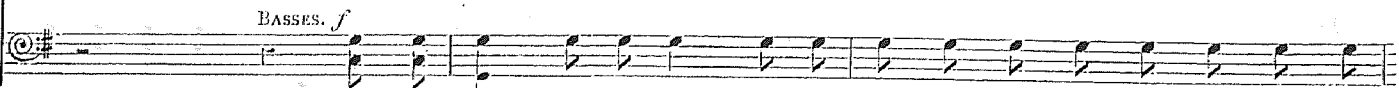
high jer - ry ho! Their pos - til - lion in ver - mil - ion And the rat - tle of their cat - tle, And their  
high jer - ry ho! And her crop - per so im - pro - per, And her fus - sy "Lawk ha' mus - sy," And her



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



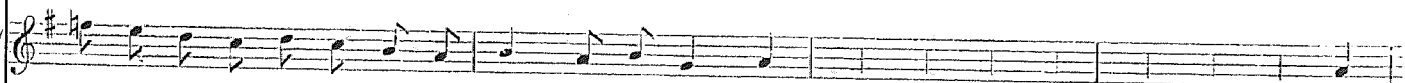
TENORS. *f*  
 1st VERSE. With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the  
 2nd VERSE. With her high jer - ry ho! And her crop - per so im - pro - per, And her



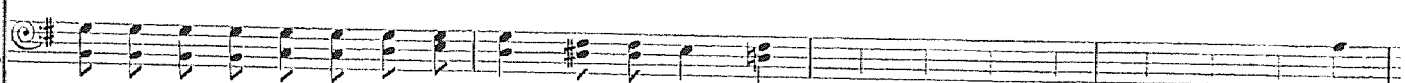
BASSES. *f*  
 1st VERSE. With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the  
 2nd VERSE. With her high jer - ry ho! And her crop - per so im - pro - per, And her



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. S. 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, f'heir  
 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

*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! . . . . .

*D.C.8.* *f*

No. 6.

RECIT.—“Teresa, Little Word.”

SONG—“Bedecked in Fashion Trim.”

*Andante.*

PIANO.

ALFREDO. RECIT.

Te -

- re sa! lit - tle word so glib - ly spo ken! Take pi - ty on a heart that's all but bro - ken! Te .

- re - sa! one-word poem tri - syl - la - bic; An Eastern ode in sen-suous A - rab - ic!

*cantabile.*

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

*Andante.*

cla - ture ! Be -

deek'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 - di! and dai - sy; . . . Or

stretch'd 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 -

PIANO. *mf* *cres.* *mf* *p*

- 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 charmsen -

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

- 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 sf sf sf sf*

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 hu - mi - li - ty!

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'a - mia - bi - li - ty, both com-bined with true hu - mi - li - ty!' and continues with 'You mis-chief-mak - ing, cha-rac - ter - tak - ing, click - ing - clack - ing'. The piano accompaniment includes a dynamic marking of *p* (piano).

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,

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics '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!' and 'You tit - tle - tat - tling,'. The piano accompaniment continues with a steady accompaniment.

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,

The third system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics '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,'. The piano accompaniment continues with a steady accompaniment.

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.

TERESA.

*ad lib.*

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

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

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

*pp*

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, tweeck, Which may be sil - ly, and does sound weak; But *f*

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

*pp* Dick - y - birds twee - tle, twee - tle, tweeck, 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 .

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

And

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

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of music features a vocal line in the upper staff. The piano accompaniment continues from the first system.

What !

The third system of music features a vocal line in the upper staff. The piano accompaniment continues from the first system.

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

What !

The fourth system of music features a vocal line in the upper staff. The piano accompaniment continues from the first system.

ALFREDO.

What !

The fifth system of music features a vocal line in the upper staff. The piano accompaniment continues from the first system.

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

The piano accompaniment for the fifth system, showing the right and left hand parts. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*f*



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

The first system of music features a vocal line in the upper part and a piano accompaniment in the lower part. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music consists of several measures of rests followed by a melodic phrase.

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

The piano accompaniment for the first system, showing the right and left hand parts. It features a steady rhythmic accompaniment with chords and moving lines.

TERESA. *f*

TERESA. *f*

The second system of music features a vocal line for the character TERESA. The notation is in treble clef with a key signature of one sharp. The music begins with a rest followed by a melodic phrase.

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

ULTRICE. *f*

ULTRICE. *f*

The third system of music features a vocal line for the character ULTRICE. The notation is in treble clef with a key signature of one sharp. The music begins with a rest followed by a melodic phrase.

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

ALFREDO. *f*

ALFREDO. *f*

The fourth system of music features a vocal line for the character ALFREDO. The notation is in treble clef with a key signature of one sharp. The music begins with a rest followed by a melodic phrase.

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

The fifth system of music features a vocal line in the upper part and a piano accompaniment in the lower part. The vocal line is in bass clef with a key signature of one sharp. The piano accompaniment is in bass clef with the same key signature. The music consists of several measures of rests followed by a melodic phrase.

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

The piano accompaniment for the fifth system, showing the right and left hand parts. It features a steady rhythmic accompaniment with chords and moving lines.

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

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! . .

## No. 9.

## QUARTETTE—"Fair maid, take pity."

*Allegro moderato.*

ALFREDO.

PIANO.

Fair

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 -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'this', followed by quarter notes 'oc - ca - sion', a half note 'on - ly!', and then quarter notes 'I thank you, sir; but it would be'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with a half note '- sump - tu - ous', quarter notes 'in - deed, in me', and quarter notes 'To per - son - ate a Duch - ess. But'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

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

The third system features a vocal line with a half note 'I know one', quarter notes 'who'd have the face', and quarter notes 'To jump at mim - ick - ing her Grace; No'. The piano accompaniment maintains its accompanimental role.

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

ULTRICE.

The fourth system begins with a vocal line: a half note 'com - pli - ment', quarter notes 'seems out of place', and quarter notes 'Her van - i - ty that touch - es. D'you mean'. The piano accompaniment concludes the piece with a final cadence. The name 'ULTRICE.' is printed at the end of the system.

*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

*Andante.* 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 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 flee, Stick up their nose, Turn in their toes— You're teach-ing me gra -

ULTRICK. *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.*

1st, 2nd, & 3rd SOPRANOS.

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

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

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*

19, 132.



BARTOLO.

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics markings include *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

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "I command your respect! I cannot for money be vulgarly funny, My matter in which I'm exceedingly rich. It ought to delight you, although at first sight, you May". The piano accompaniment continues with similar rhythmic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "ob - ject's to make you reflect, } not re - cog - nise it as sich. } O - ther clowns make you laugh till you sink, . . . When they tip you a". The piano accompaniment continues with similar rhythmic patterns.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "wink ; With attitude antic, They render you frantic - I don't. I compel you to think ! For". The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line and a common time signature (C).

*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 nummer. It's

CHORUS.

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 nummer!

NITA.

I've a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'I' and a quarter note 've'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking 'p' is present at the end of the system.

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 vocal line with the lyrics 'dance That came from France Not long a - go—'. The piano accompaniment maintains the rhythmic pattern. The vocal line continues with 'It's wor-thy of your sil - ver and your cop - per. It's my'.

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 vocal line with the lyrics 'own, And I a - lone Its ma - zes know—'. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with 'It's grace-ful and par - ti - cu - lar - ly pro - per. I as -'.

- 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 vocal line with the lyrics '- sist As so - lo - ist, Up - on a squeeze,'. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with 'On the trum-pet and the ket - tle-drum so - no - rous. I've a'.

CHORUS.

*rall.*

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.*

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 - ly 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

PIANO.

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 l'aime!* (Pa-ri-sian). Could on-ly sigh, *Dieu, comme je l'aime!* (Pa-ri-sian!)

BARTOLO.

Could on-ly sigh, *Dieu, comme je l'aime!* (Pa-ri-sian!)

PIETRO.

Could on-ly sigh, *Dieu, comme je l'aime!* (Pa-ri-sian!)

## NITA.

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

wouldst have been *Mein lieber freund*—(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,

This system contains two vocal staves and a piano accompaniment consisting of two staves. The key signature is two sharps (F# and C#). The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

NITA

But

This system continues the musical score. It features a vocal line for NITA and piano accompaniment. The vocal line has a rest for the first few measures, followed by the word "But". The piano accompaniment continues with similar rhythmic patterns.

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

*ad lib.*

This system features a vocal line with lyrics and piano accompaniment. The lyrics are "what a cat - as - tro - phe ! Stop ! I see of ob - jec - tions a crop ! Sup -". The vocal line includes a fermata over the word "Sup -" and is marked *ad lib.* The piano accompaniment provides harmonic support.

PIETRO.

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

This system features a vocal line for PIETRO and piano accompaniment. The lyrics are "- pose, by some hor - ri - ble fluke, I should chance to be bought by the Duke ! Be". The piano accompaniment consists of sustained chords in the bass and treble registers.



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 - larm'd 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 !

*f*

No. 12.

RECIT.—“Oh luck unequalled.”

*Allegro.* ULTRICE.

Oh, luck un-equal'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

*pp*

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

*f* *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.*

*p*

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

*p*

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

*sf*

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.*

*f*

*Sva.*

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

*rit.*

*a tempo.*

*rit.*

*a tempo.*

*Sva.*

(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! Why, bless my heart, I'm on - ly jok - ing!"  
 jok - ing! 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 - chi - f 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, iove, On hearts that a -

do re 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

(aside.) I was on - ly in fun, But the mischief is done ; Of tak - ing of - fence  
 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. *(alend.)* For he bids me good  
 mak - ing pre - tence. I bid you good morn - ing!

*Sva.*

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

*accel.*  
*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 -

*cres.* *f*

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

*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 -

*sf* *sf* *sf* *p*

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

## 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 mummery—(That's the show - man's summary)

Set us all a - grin - 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 drummer's din - ning? Fro - lic, fun, . . . and flum - mer - y—

Ma - gic, mirth, . . . and mummery— (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

Andante moderato.

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. SOPRS.

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! . . .

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

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

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! . . . .

(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). (Which is  
um (hoc)

(Which is

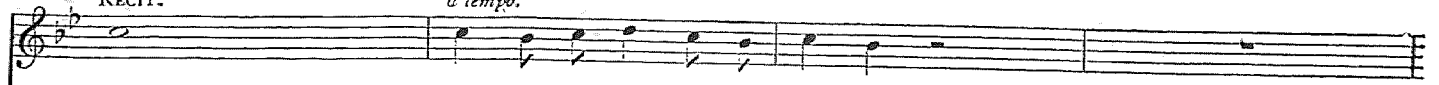
*a tempo.*

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.

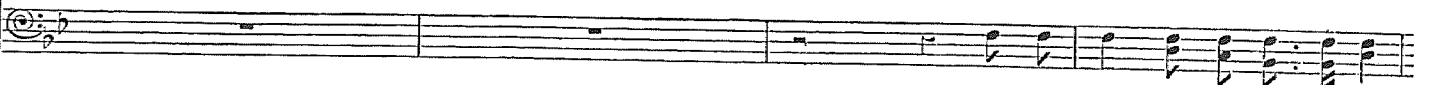
*a tempo.*



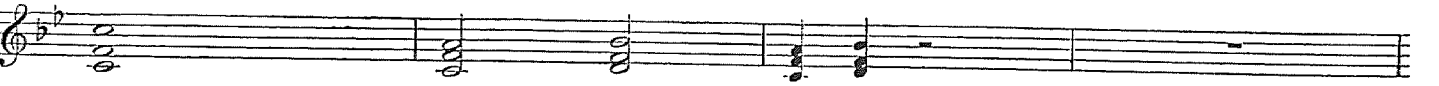
Greek to most of us here, and per - haps Dou - ble-Dutch to the show - men.)



And per - haps Dou - ble-Dutch to the



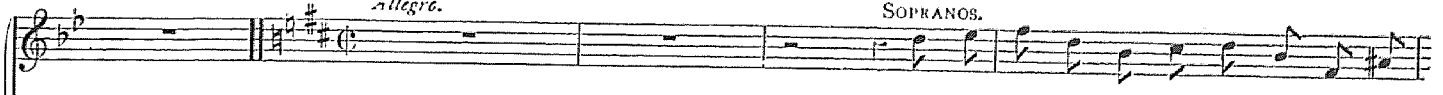
And per - haps Dou - ble-Dutch to the



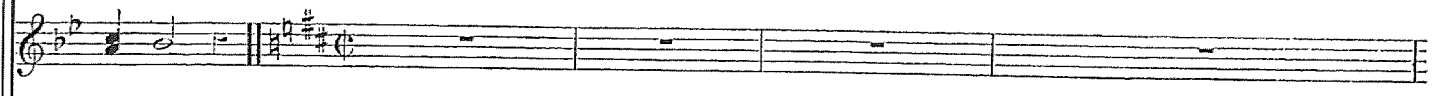
Ⓞ

*Allegro.*

SOPRANOS.



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



show-men.



show-men.



*f*



· 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

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

blame-ful— 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 -

blame-ful— 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

The first system of the musical score for 'MINESTRA.' consists of three staves. The top staff is the vocal line in G major, C major, and G major, with lyrics 'Come and lis - ten, pret - ty la dies—Cross my'. The middle staff is the piano accompaniment in G major, C major, and G major. The bottom staff is the bass line in G major, C major, and G major.

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

The second system of the musical score continues the vocal line with lyrics 'hand with ma - ra - ve - dis—For to pro - phe - sy my trade is, And my pro - phe - cios are sound. Fear no'. The piano accompaniment and bass line continue in G major, C major, and G major.

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

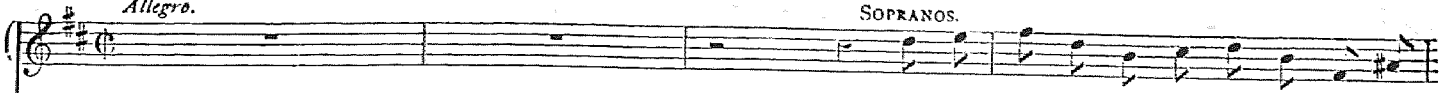
The third system of the musical score continues the vocal line with lyrics 'trick or dou - ble - deal - ing, I am cle - ver at re - veal - ing, Nei - ther good nor ill con - ceal - ing. So, my'. The piano accompaniment and bass line continue in G major, C major, and G major.

pret - ties, ga - ther round.

The fourth system of the musical score concludes the vocal line with lyrics 'pret - ties, ga - ther round.' The piano accompaniment and bass line continue in G major, C major, and G major, ending with a double bar line.

*Allegro.*

SOPRANOS.



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

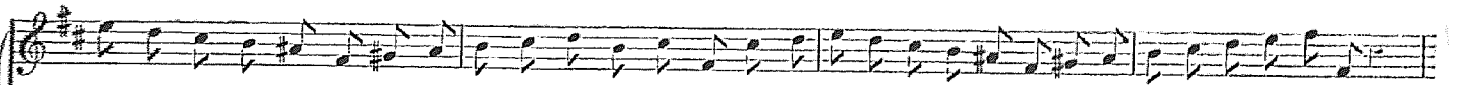
*Allegro.*



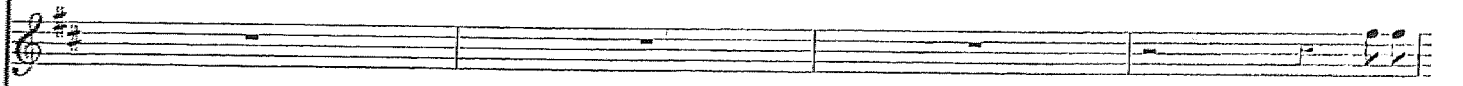
*f*



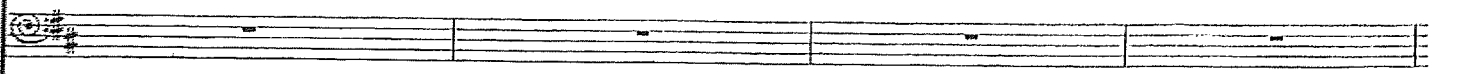
- tress-ing—It's de-grad-ing! We are trick-ed Through be-liev-ing, Nev-er guess-ing Mas-quer-ad-ing! Fri-ars



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



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

- guis - ing Is sur - pris - ing, It is shameful— This dis - guis - ing Is sur - pris - ing, It is shame - ful—  
 - 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  
backed him - self at hea - vy odds, in proof of his a - bil - i - ty . . . . . And  
That

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

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

*f*  
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 -

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

gain thy love I strive; My heart you wring, I shall not long sur - vive! To thee I  
 From *ULTRICE.*

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. *b*  
*p* *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

*Allegro.*

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,

on - my word re - ly, . . . *rall.*

And he who drinks . . . in a - go - ny will

RECT.

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

*trem.*

ALFREDO.

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

*a tempo mo.*

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

Ha!

Ha!

Ha!

*a tempo mo.*

ALFREDO. *Vivo.*

It can't be worse than

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

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

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*



*Allegro non troppo.*

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

Drink!

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,

then, you may sure - ly do worse Than die of such poi - son as this! . . Than die of such poi - son as this! . . 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! amas! <sup>my</sup>her last appeal I pray you hear! Or

NITA and ULTRICE.

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

then, you may surely do worse Than die of such poi-son as 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 Ofspring 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 <sup>my</sup> her bier! My Her last ap-peat I pray you hear! Or

come to pass, You'll gladly kneel Beside her bier! Her last ap-peat 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 du-cats of gold in your purse, . . . Why,

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,

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 du-cats of gold in your purse, . . . Why,

X 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 you

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.