

An entirely original Comic Opera,
149976
IN TWO ACTS,

ENTITLED

T H E

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/-
Ditto bound ...	7/6	Libretto ...	1/-

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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.	
LUIGI SPAGHATTI }	...		...	Mr. CHARLES GILBERT.	
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 BROUH.
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.
BEPO	...	...	...	...	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	I
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.

dim.

CHORUS.

Mi - se - re - re!

dim. p pp mf

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

no - lens, vo - lens, Mo - na - chus moe - stiss - i-mus ! Quum o - ra - mus
 je - ju - na - mus; E - heul ! 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 !) Working 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
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

3
p
>
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 andthen we take a lit - tle hol - i - day, Andspendour hon - est earn - ings in a

brisk, (hush !) But now andthen we take a lit - tle hol - i - day, Andspendour hon - est earn - ings in a

sf

GIORGIO.

frisk. (Hush !)

Five hun-dred years a go my

frisk. (Hush !)

f *sf* *f*

an-cesto'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

* 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.

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

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

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.

No. 2.

CHORUS—"Come, all the Maidens."

Allegro.

PIANO.

The musical score consists of four systems of music. The first three systems are for piano, each with two staves: treble and bass. The fourth system is for soprano voices, also with two staves. The piano parts feature continuous eighth-note patterns. The soprano part includes lyrics in the third system. The score is in common time (indicated by '3') and uses a variety of key signatures, including C major, G major, and E major.

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,

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,
 So we are all, Ev - 'ry one.
 So we are all, Ev - 'ry one.
 So we are all, Ev - 'ry one.

'Cello.

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.

PIANO. *p*

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—

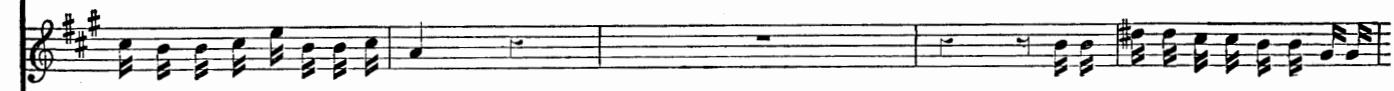
la - dy ! Ve - ry good ! then I re-frain ! If you kind-ly will per-mit me, I can per-fect ly ac - quit me : I'm a
 She's a la - dy !

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

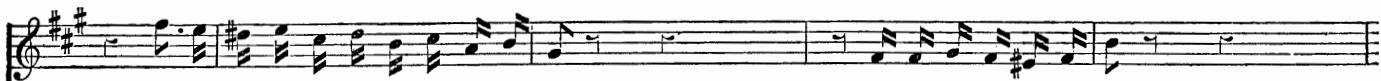
She's a la - dy ! Ve - ry good ! if she re - train. Al -
colla voce.



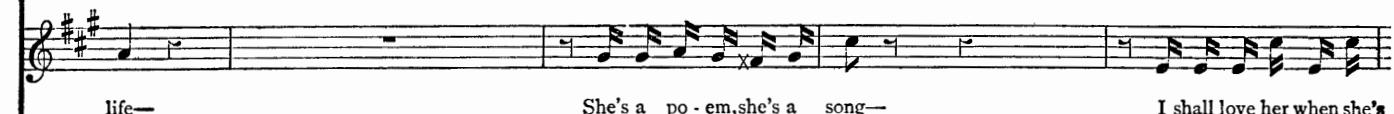
I think you'd better keep her to your - self.



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



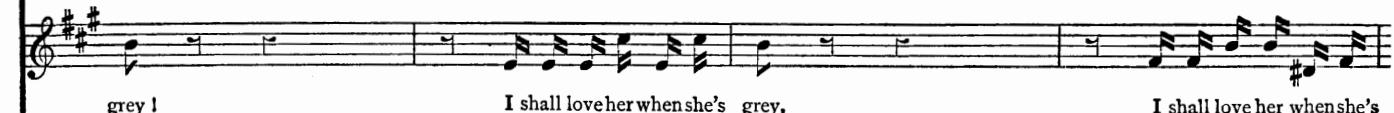
I dare-say, un - til she's laid up - on the shelf! You don't mean it—go a - long !



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



Will you rea - ly? I dare - say ;



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.

PIANO.

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

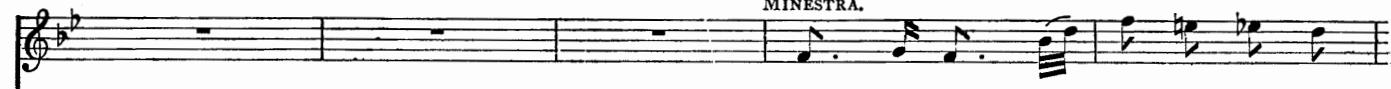
few ar - tis - tic touches.

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



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

MINESTRA.



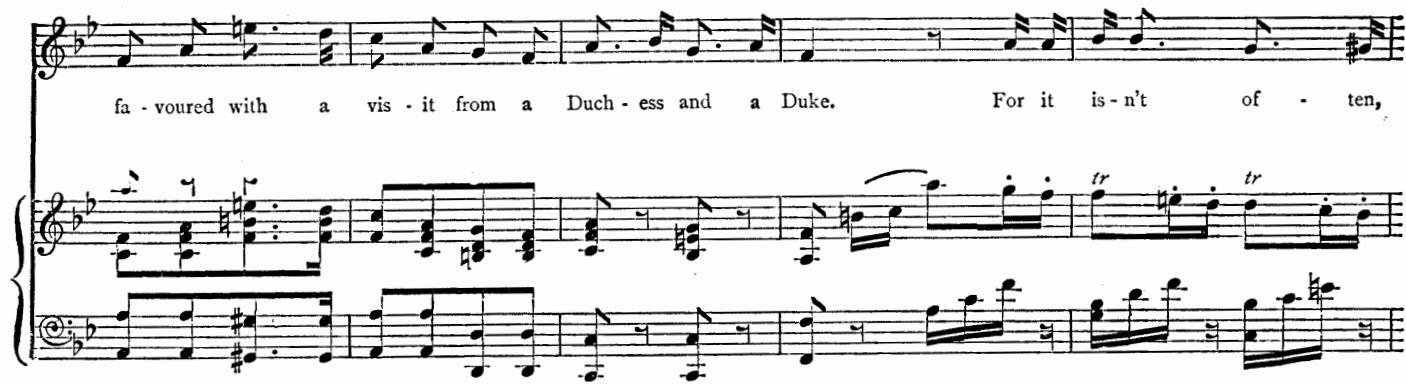
Go and wash your pret - ty fa - ces,



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.

19.182.

No. 5.

SOLO & CHORUS—"High Jerry Ho!"

Allegro. 8.

ARROSTINO.

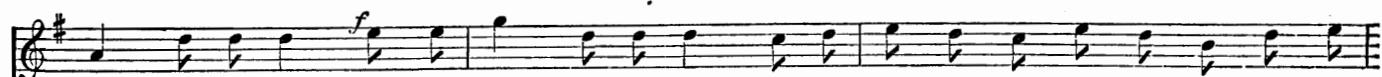
PIANO.

1st VERSE. The
2nd VERSE. Mi -

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



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. § 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

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major with a common time signature. The piano part includes bass and harmonic chords. The lyrics describe a scene where characters in robes are being taken up by Jerry Ho.

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

f

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

p

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

f

Sheet music for three staves in G major, 2/4 time. The lyrics are:

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 !

D.C. *8.*

f

Sheet music for three staves in G major, 2/4 time. The section begins with *D.C. 8.* followed by a dynamic *f*. The music consists of eighth-note patterns.

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!

19,182.

cantabile.

Would that thouwertas 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

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

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.

PIANO.

The musical score consists of three staves. The top staff is for the voice (Teresa), starting with a rest followed by a melodic line. The middle staff is for the piano, marked 'mf' (mezzo-forte). The bottom staff is also for the piano, marked 'cres.' (crescendo) and 'mf' (mezzo-forte). The vocal part begins with 'It's my o -' and continues with lyrics in three sections. The piano parts provide harmonic support and rhythmic patterns throughout.

It's my o -

Andante.

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 -

rit.

- 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

cres.

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

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 !

No. 8.

QUARTETTE—"Upon my word, Miss."

Allegro agitato.

TERESA.

ULTRICE.

Oh, it's you, miss! How d'ye do, miss? Didn't

Up - on my word, miss!

Allegro agitato.

PIANO.

f

sf

sf

sf

know you O - ver - heard, miss !

How po - lite - ful !

Oh ! you spite - ful —

One I owe you, You

sf

sf

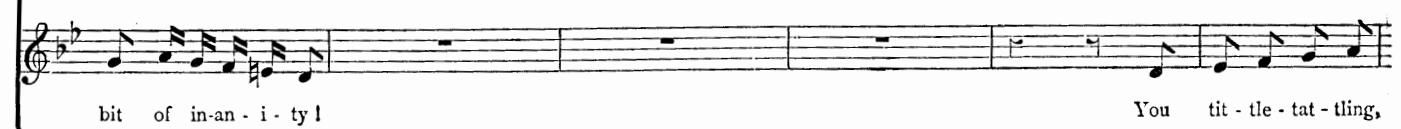
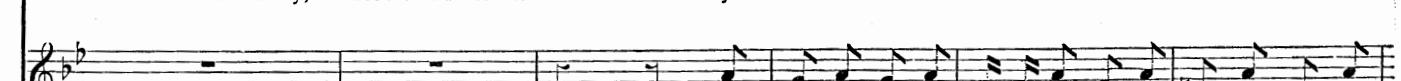
sf

sf

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



ALFREDO

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

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 !



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, tweak, Which may be sil - ly, and does sound weak ; But

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*

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

6

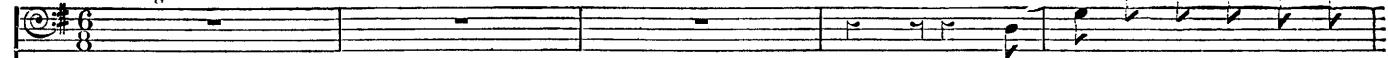
dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear ! || *#* 6

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear ! || *#* 6

dick - y - birds don't, what - e'er they hear, For - get that they are la - dies, dear ! || *#* 6

Allegro.

ELVINO.

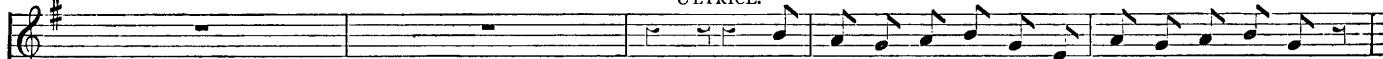


Now, pray you, at - ten - tion, I've

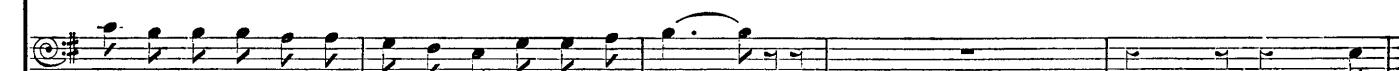
Allegro.

Music for Elvino, Allegro tempo, 6/8 time. The vocal line features eighth-note chords. Dynamics include *f* and *p*.

ULTRICE.



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

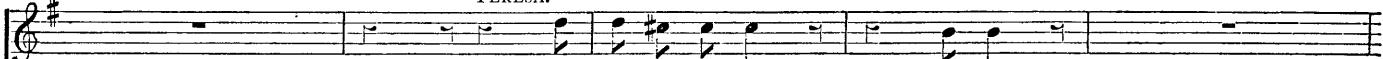


something to men-tion That ought your ap - pro-val to win - . . .

Now,

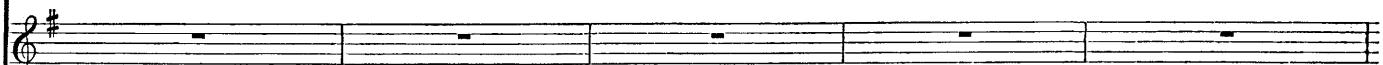
Music for Ultrice, Allegro tempo, 6/8 time. The vocal line consists of eighth-note chords. Dynamics include *sf* and *sf*.

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 -

Music for Teresa, Allegro tempo, 6/8 time. The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords.

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

sf

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 - seen - 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

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 goodgreet-ing To

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 -

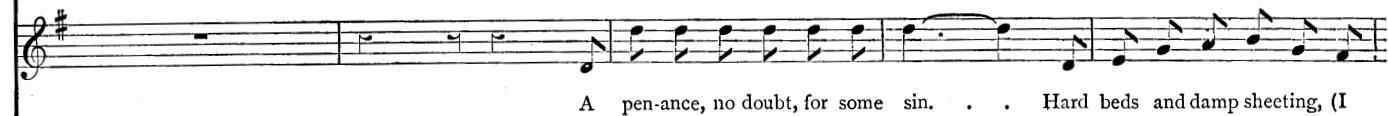
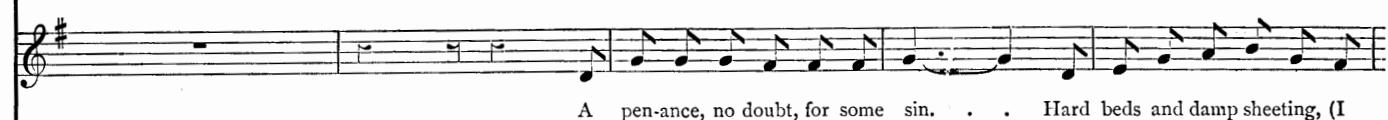
stacc.

- 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! . . .

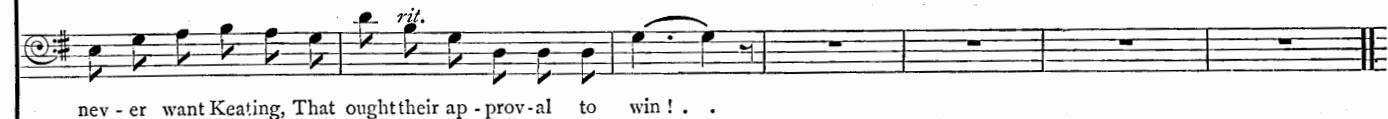
- ford a poor greet - ing To peo - ple who stop at this inn, To peo - ple who stop at this inn! . . .

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



f

p



rit.

f

No. 9.

QUARTETTE—"Fair maid, take pity."

ALFREDO.

Allegro moderato.

PIANO.

Fair

Allegro moderato.

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.

Music for Treble and Bass staves. The Treble staff has a key signature of one sharp (F#) and common time. The Bass staff has a key signature of one flat (B-flat) and common time. The lyrics are:

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

Music for Treble and Bass staves. The Treble staff has a key signature of one sharp (F#) and common time. The Bass staff has a key signature of one sharp (F#) and common time. The lyrics are:

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

Music for Treble and Bass staves. The Treble staff has a key signature of one sharp (F#) and common time. The Bass staff has a key signature of one sharp (F#) and common time. The lyrics are:

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

ULTRICE.

Music for Treble and Bass staves. The Treble staff has a key signature of one sharp (F#) and common time. The Bass staff has a key signature of one sharp (F#) and common time. The lyrics are:

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

Allegro.

This image shows two staves of musical notation for a piano. The top staff uses a treble clef and consists of six measures of eighth-note chords. The bottom staff uses a bass clef and consists of six measures of eighth-note chords. The music is in common time and includes a key signature of one flat.

A musical score page from Act IV, Scene 1 of a opera. The page features four staves of music. The first two staves are for the character Ultrice, with lyrics "love!" and "I a - gree, miss! That's ex - pli - cit. Take your ground!". The last two staves are for the character Teresa, with lyrics "You shall see, miss. Would - n't". The music consists of measures with various note values and rests, primarily in common time.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of two measures of sixteenth-note chords. The bottom staff uses a bass clef and has a key signature of one flat. It consists of two measures of eighth-note patterns.

A musical score for 'Ultrace' in G major, 2/4 time. The vocal line starts with a melodic line in G major, followed by a section in C major, and ends with a section in G major. The lyrics 'miss it For a pound!' are written below the staff, and the word 'Though' is written above the staff in the final section.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. It contains measures 11 and 12, ending with a dynamic marking of *f*. The bottom staff uses a bass clef and has a key signature of one flat. It continues from measure 11. The score is part of a larger piece, with measure 11 continuing from the previous page.

A musical score for 'The Minstrel' featuring a treble clef, a key signature of four flats, and a time signature of common time. The vocal line consists of six measures of music, starting with a dotted half note followed by a eighth note, a quarter note, a eighth note, a quarter note, and a eighth note. The lyrics are: 'spite all bounds sur - pass - es, Pay at - ten - tion, I be - seech you. Man - pers.'

A musical score for piano. The top staff uses a G clef and has a dynamic marking 'p' (pianissimo). It consists of a series of eighth-note pairs. The bottom staff uses a C clef and contains sustained bass notes. The key signature is B-flat major (two flats), and the time signature is common time.

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.

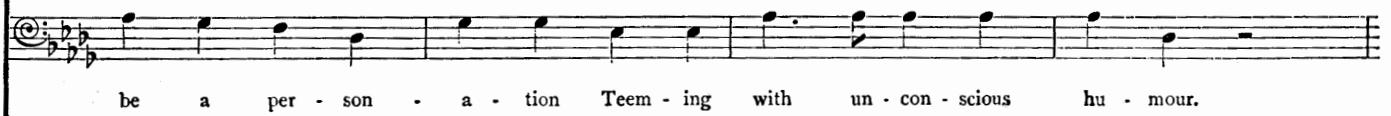
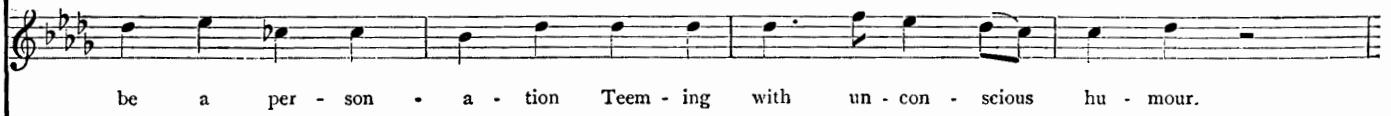
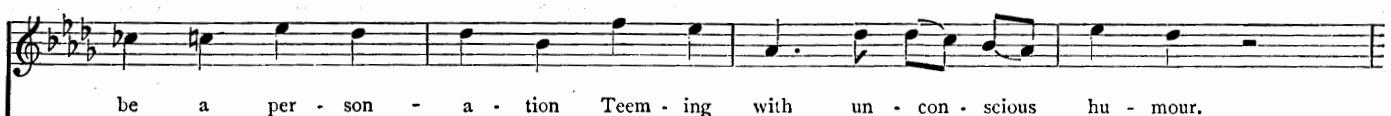
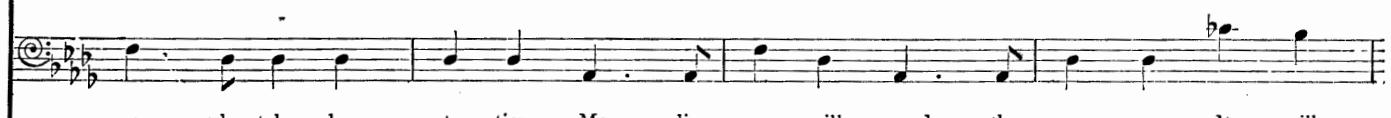
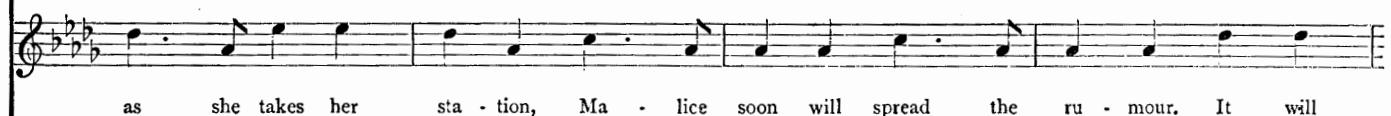
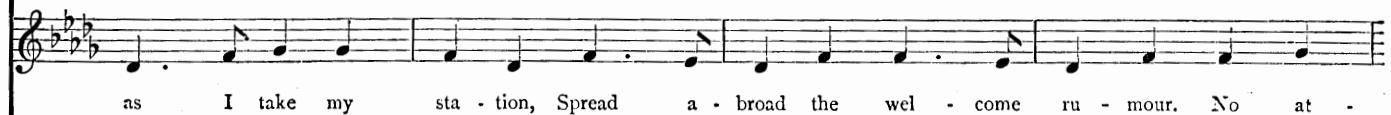
Watch me

ALFREDO.

Watch her

ELVINO.

Watch her



ULTRICE.

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 fleer, 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.

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 - fe- 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.

Tempo di minuetto.

19,132.

No. 10.

SOLI & CHORUS—"Tabor and Drum."

Allegretto.

PIANO.

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

Coun - tri-fied skull No - thing sub-lu - na - ry E - quals bus - 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—



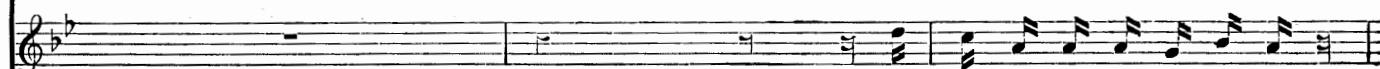
Come, emp - ty all your pockets, for I'm

To see it we ex-pect you all.



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

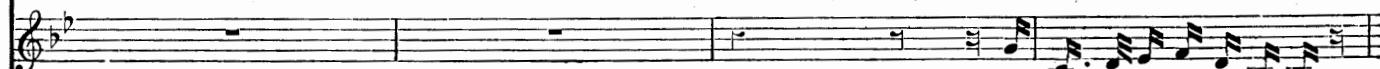
And



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.

BARTOLO.

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

- 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

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

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

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



CHORUS.



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!



I've a

dance That came from France Not long a - go— 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 -

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

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 - ly mummer !

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

Andante.

NITA.

PIANO.

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

Andante.

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

BARTOLO.

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

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

Allegro vivace.

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

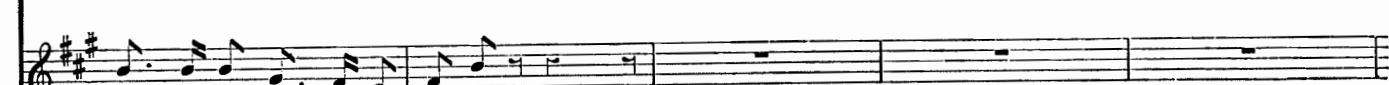
With a - ny - thing cle - ver or wise, I

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

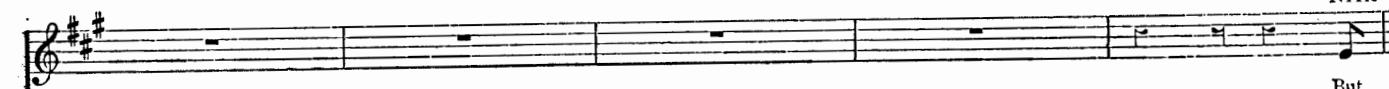
- haps you will kind - ly en - dea-vour?

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

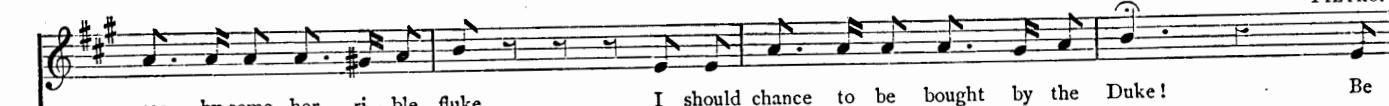
nev - er should cre - dit you—nev - er ! To tes - ti - fy joy and sur -prise, Ob -



NITA

*ad lib.*

PIETRO.



a tempo.

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

a tempo.

But

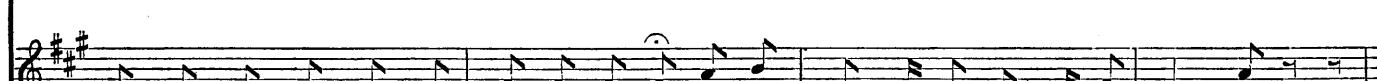
don't be a - larm'd a - bout me— I should like to be bought by the Duch - ess ! But

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'



ff

No. 12.

RECIT.—“Oh luck unequalled.”

Allegro.

PIANO. *f*

ULTRICE.

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

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-ter'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 -

tr

f *tr* *trem.*

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

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 *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.* *f*

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-quen - t, 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 I'll
lorn, for his sweet sake, Which more than life it - self I che - rish, I'll

put to flight his se - seven 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.

earth our lives shall sev - er!" I'll an - swer him . . . with laugh pro - volk - 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.

word, you're too ab - surd ! Why, blessmyheart, I'm on - ly jok - ing ! Ha, ha ! I'm
word, you're too ab - surd ! Get up, yougoose, I'm on - ly jok - ing ! Ha, ha ! You

(Laughing.)

ten.

on - ly, on - ly jok - ing! Up - on my word, you're too ab - surd! Why,blessmy 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,ha ! Why,blessmy 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,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 hie!
 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!
 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

19,132.

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.

skil - ful) That makes you so tear - ful ; Take heart, and be cheer - ful, No mis-chief is done, dear—'Twás 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.
(aloud.)

For he bids me good
mak-ing pre-tence. I bid you good morn-ing!

8va.

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

accel.

8va.

ad lib.

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

8va.

morn-ing!

morn-ing!

8va.

RECIT.—(Teresa).

Moderato.

p

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

Moderato.

p

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

f tremolo.

cres.

f

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 -

dim.

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

No. 13.

FINALE ACT I.

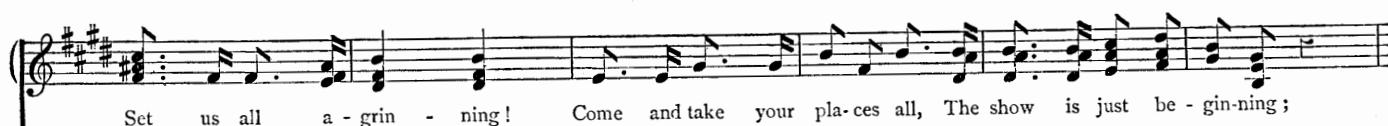
PIANO.

CHORUS. SOPRANOS.

Come and take your places all, The show is just begin - ning;

Don't you hear the trum - pet's call, And the drum - mer's din - 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 drum-mer's din - ning?



Fro - lic, fun, . . . and flum - mery—



Set us all a - grin - 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!

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

CHORUS. Sops.

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 (hoec)*a tempo.*

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

Esse genus neutrum— 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

Soprano part (measures 1-4):

{

Measures 5-6:

allegro.

SOPRANOS.

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

show-men.

show-men.

Allegro.

{

Measures 1-4:

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

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

- guis - ing Is sur - pris - ing, It is shameful— 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.

SOPRANOS.

Allegro.

SOPRANOS.

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

Allegro.

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

19,132.

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 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!

Musical score for Pietro's first line of dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure begins with a forte dynamic (f) and continues with eighth-note patterns. The third measure shows eighth-note patterns.

PIETRO.

Musical score for Pietro's second line of dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns.

1. Now,
2. He's

Musical score for the continuation of Pietro's dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns.

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

Musical score for the continuation of Pietro's dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns.

Musical score for the continuation of Pietro's dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns.

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

Musical score for the continuation of Pietro's dialogue. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns. The third measure shows eighth-note patterns.

gen - tle - man's a no - ble prime-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 - tu - na - tic—She

1st time. | 2nd time.

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 !

Allegro.

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.

- 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 -

To thee I cling, To
TERESA.

- 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 ! As - ton - ish - ing, What
 - pair ! His prince - ly grace, His beau - ti - ful back hair ! 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 !

ALFREDO.

rall.

love - ly face — Her el - o-quent des-pair ! His prince - ly grace, His beau - ti - ful back hair !

f

rit.

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

pay my way ;

You may not think it !

Take care ! The wine is poi - soned,

on my word re - ly, . . .

And he who drinks

in a - go - ny will

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 l'mo.

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

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 were 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 !

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 ! amas! my last appeal I pray you hear ! Or

NITA and ULTRICE.

Clod - hop - percress, 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

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

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

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

soon, alas! You'll sadly kneel Beside my bier ! My last ap-peal I pray you hear! Or

come to pass, You'll gladly kneel Beside her bier ! Her last ap-peal Decline to hear; Twill
grief, a-las, We can't conceal—We feel it here ! We're spring and wheel, 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

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.

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 ve - 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 !

I'll rouge my
rose !

So I sup - pose— so I sup - pose. And so, no doubt, would most old la - dies !

face, make up my eyes, With cun - ning dyes— with cun - ning 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'stake? 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 !

RISOTTO.

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



Just a lit-tle, a



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



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



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



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

Andante Pastorale.

PIANO.

All a - lone to my ee - rie I wan-der a - wea-ry, A de - so-late maid of her
lover be-reft; What mat-ter? 'tis on - ly a heart that is lone - ly—A - ma - ny the maids that a
lo - ver has left!

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

pp

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

rit.

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

pp and sostenuto.

rit.

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.)

rit.

Tell him I die for the love . . . that is dead ! 1st time. | 2nd time.

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

Perdendosi.

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

Allegretto.

TERESA.

MINESTRA.

PIANO.

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

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

Allegretto.

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!

rit.

But when she is on - ly a

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.

The piano part consists of two staves. The top staff shows eighth-note patterns in 2/4 time. The bottom staff shows quarter-note patterns in 2/4 time.

BARTOLO.

BARTOLO.

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

NITA.

BARTOLO.

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

NITA.

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

NITA.

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

BARTOLO.

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

"Put a pen - ny, put a pen - ny, a

NITA.

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

BARTOLO.

NITA.

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

NITA.

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

Allegro.

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

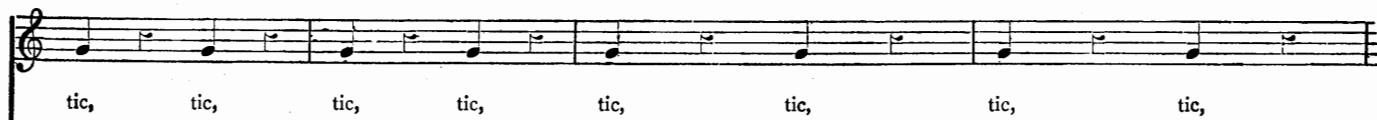
Their Some A

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

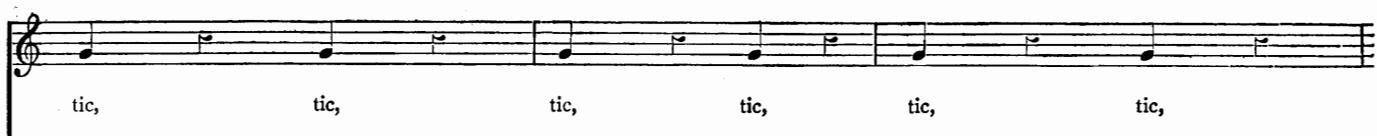
an - tics and ex - tra - va - gan - ces Tic, tic, tic, tic, tic - kle us, Their
peo - ple are too ter - ri - bly Par - tic, tic, tic, tic, tic, tic - u - lar, Some
fact that has the sanc - tion of an - tic, tic, tic, tic, tic, ti - qui - ty, A

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, tic - u - lar !
fact that has the sanc - tion of an - tic, tic, tic, tic, tic, ti - qui - ty !



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,



- 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,

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

1st & 2nd time.

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

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

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

3rd time.

- ti - qui - ty!

- ti - qui - ty!

- ti - qui - ty

19,132.

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!

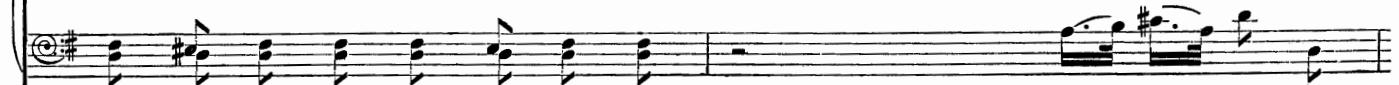
In those days, for ev - er gone, . . . Bless us, how we car - ried on!



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



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



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



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

Sheet music for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and key of G major. The piano part is in common time, bass clef, and key of G major. The vocal parts begin with "ci - ty ;" and "ci - ty ;" followed by a rest. The piano part has a continuous harmonic progression.

Sheet music for two voices and piano. The vocal parts are in common time, treble clef, and key of G major. The piano part is in common time, bass clef, and key of G major. The vocal parts sing "since we got mer - ry and mel - low" and "On the wine of that con - jur - ing fel - low," followed by a rest. The piano part provides harmonic support.

Sheet music for two voices and piano. The vocal parts are in common time, treble clef, and key of G major. The piano part is in common time, bass clef, and key of G major. The vocal parts sing "- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea- sant - ly yel - low!" followed by a rest. The piano part continues to provide harmonic support.

- 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

(

CHORUS.

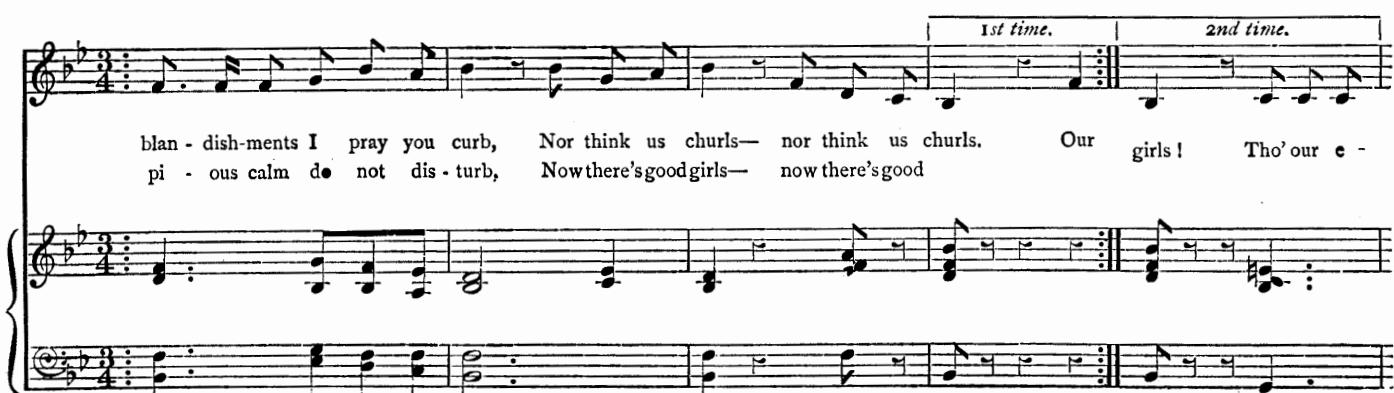
(

ARROSTINO.

(

1st time.

2nd time.



(Clef: G, Key: B-flat major, Time: Common Time)

motions, as you see, We try to freeze— we try to freeze ! We don't, as yet, pre-tend to be St. Antho -

(Clef: C, Key: B-flat major, Time: Common Time)

1st SOPS.

nies— St. Antho - nies ; So go a - long— nor think us churls, Nowthere'sgood girls— nowthere'sgood girls ! Ah,

(Clef: C, Key: B-flat major, Time: Common Time)

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

(Clef: C, Key: B-flat major, Time: Common Time)

It's a

(Clef: C, Key: B-flat major, Time: Common Time)

It's a

Cadenza Clarinet.

(Clef: C, Key: B-flat major, Time: Common Time)

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.

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

questions try to par - ry. Who

questions try to par - ry. Who

PIETRO.

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

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

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



A med - i - cal man.



This man, it's plain, As well as we,

Is un-der a ban.

If he's in pain He ought to see



This man, it's plain, As well as we,

Is un-der a ban.

If he's in pain He ought to see



This man, it's plain, As well as we,

Is un-der a ban.

If he's in pain He ought to see



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



plain can be, He ought to see A 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,
 As plain can be, He ought to see A 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,
 plain can be, He ought to see A 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,

RECIT. PIETRO.

My worthy friends, the wine you chose to

Med-i-cal, med-i-cal man.

Med-i-cal, med-i-cal man.

Med-i-cal, med-i-cal man.

Allegro.

f

p

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

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

Oh, hor - ror ! Oh,

Oh, hor - ror ! Oh,

Oh, hor - ror ! Oh,

trem.

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

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

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

PIETRO.

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

Yes, say— how long?

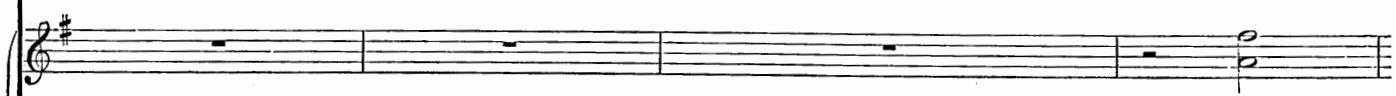
Yes, say— how long?

an - ti - dose,

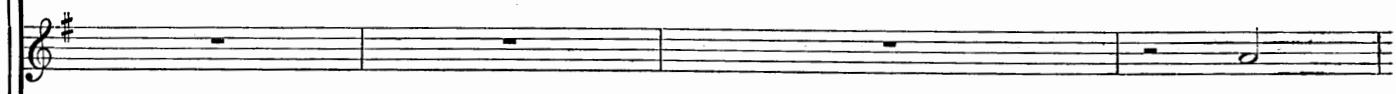
And in an hour or two, or there - a - bouts, The



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



Oh,



Oh,



Oh,



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



SOPRANOS.

Tempo di Valse.

(*#* 4) An hour! 'twill ra . pid - ly

Tempo di Valse.

(*#* 3) Our free - dom we then shall re - co - ver; Each lo - ver will wel - come his

pass,

(*C#*) 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

Gave

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

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

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

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

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

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

an hour we ab - jure Earth

an hour we ab - jure Earth

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

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

an hour . . . we . . . ab - jure. . .

an hour . . . we . . . ab - jure. . .

No. 21. SOLI & CHORUS—“The Duke and Duchess hither wend their way.”

Andante con moto.

PIANO.

The musical score consists of five systems of music. The first system shows the piano accompaniment in C major, with dynamics *p* and *cres.*. The second system begins with the vocal part for LUIGI, followed by lyrics "The". The third system continues the piano accompaniment and introduces the vocal part for ARROSTINO, with lyrics "Duke and Duch - ess hi - ther wend their ways, Let us re -". The fourth system continues the piano accompaniment and the ARROSTINO vocal part. The fifth system concludes the vocal parts and ends with the piano accompaniment.

LUIGI.

The

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

ARROSTINO.

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

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

CHORUS.

We

We

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.

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

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

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

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

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 !

cho - sen, touch us, I con - fess; In -

And my re - ply con - veys, as you may guess,

RECIT.

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

la, la, la, la, la, la, 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 (1st MONK)

la, (thank you) La, la,

I. 4

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

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

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

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

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

la, . . . la, la, la,

la, la, la, la, la, 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 consists of six staves of music. The top staff is for TERESA, singing in G major. The second staff is for the PIANO, with a 'Cello solo' line underneath it. The third staff continues the piano line. The fourth staff begins the vocal line with lyrics: 'where's my love? Lo - vers' ways are ma - zy; All who hear me, Much I fear me,' followed by a dynamic crescendo. The fifth staff continues with 'Think I'm go - ing cra - zy. Wil - low, wil - low, where's my love? Wait - ing I, and'. The sixth staff concludes with 'wea - ry— Wil - low, wil - low, where's my love? Where's . . . my duck - a - dear - y?' followed by a dynamic piano fortissimo (pp). The score includes various dynamics like 'dim.', 'cres.', and 'un poco rall.' (un poco rallentando).

No. 23.

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

Andante.

PIANO.

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

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. Howchang'dam

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.

8va.

RECIT. ULTRICE.

So, I have found you!

8va.

ALFREDO.

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

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

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

a tempo.

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 - let 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 - let My new - ly - born de -

 - vo - tion, An hour— and ob - so - let 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 - let My new - ly - born de -

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

a tempo.

f *f*
8va.

No. 24.

SCENA—(Ultrice)—“An hour? Nay, nay.”

RECIT. ULTRICE.

Allegro moderato.

PIANO.

Allegro moderato.

f

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 potion's

f

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

f

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

p

f

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,

p

L.H.

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 -

pp

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, Yes,
he ex-claims, As he de - scends Her com - pre-hen - sive swal - low! Yes,

1st time. 2nd time.

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!

sforzando

8va.....

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

Allegro.

PIANO.

The musical score consists of five systems of music. The first system shows the piano accompaniment in treble and bass staves. The second system starts with a vocal entry for "1st & 2nd SOPRANOS" followed by lyrics. The third system continues the vocal line. The fourth system begins with "seen the clock-work play." The fifth system concludes with "not. They're full of com - pli - ca - ted springs, And weights, and wheels, and cat - gut strings— You wind 'em". The vocal parts are written in treble, alto, tenor, and bass staves, with the piano providing harmonic support.

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.

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

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

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 !

sforzando *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

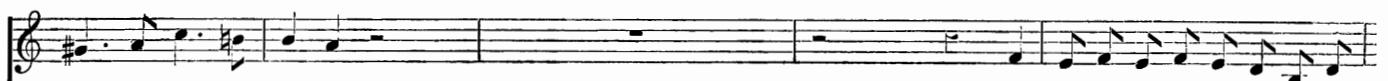
ALFREDO.



fell

Who changed us, strange to tell,

To

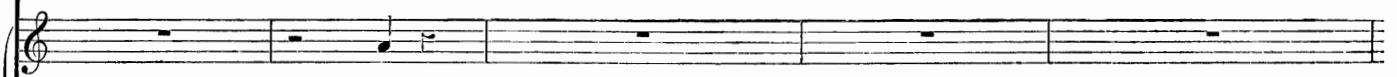


gen - uine Duke and Duch-ess.

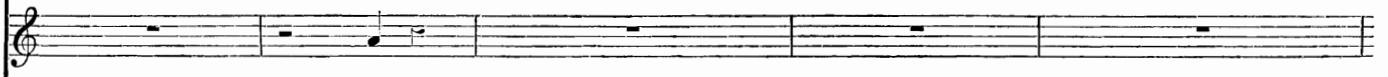
We've told you all we know a - bout the



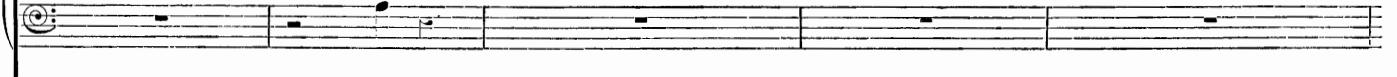
gen - uine Duke and Duch-ess. Don't ask for further de-tails—cease your chat-ter ;



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 !

PIETRO.

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

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

Hur - rah ! . . . Hur -

Hur - rah ! . . . Hur -

Hur - rah ! . . . Hur -

Allegro.

- rah ! . . .

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

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

SOPRANOS.

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

NITA.

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.

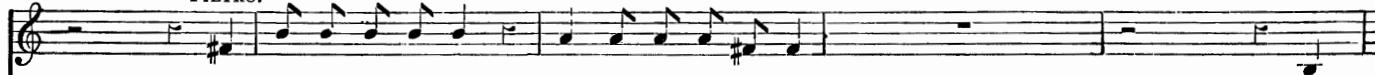
San - dal and shoon we glad - ly lose, Here is an end to our call - ing cler - i - cal.

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 !

f

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

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

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

trai - 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 - dose 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 - mulcions, Un- til ere night fall you expire In fierce con - vulsions !
 Ac - curs - ed
 Ac - curs - ed
 Ac - curs - ed

sor - cer - er ! Thou de - mon-leagued trai - tor ! III - - 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 - ca - tor ! This is a hid - eous

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are arranged in four staves, each with a different color: Soprano (red), Alto (blue), Tenor (green), and Bass (orange). The lyrics are written below each staff. The music consists of a series of chords and rhythmic patterns, with dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo) throughout.

dread the con - se - quen - ces !

dread the con - se - quen - ces !

dread the con - se - quen - ces !

pp

19.132.

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 -

18,132.



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, Hethoughtlight - ly of her pas-sion. Hav-ing



- stan-tial dam - a - ges Is the pa - na - ce - a le - gal—From a ju - ry—sons of Adam, Tho' as sto - ny as Mac - a - dam, Maid or



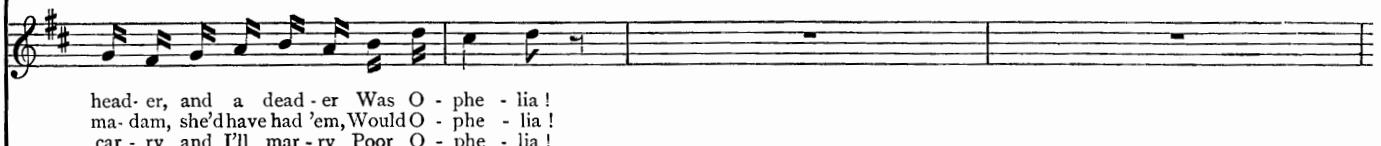
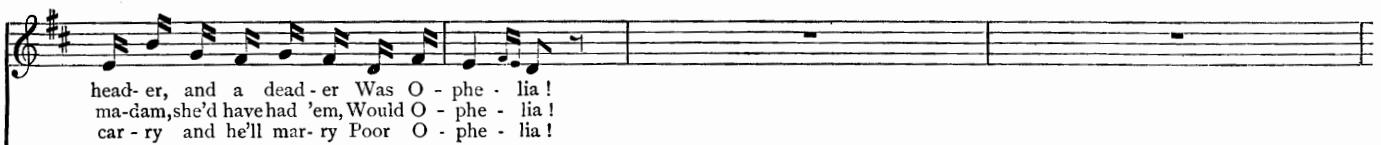
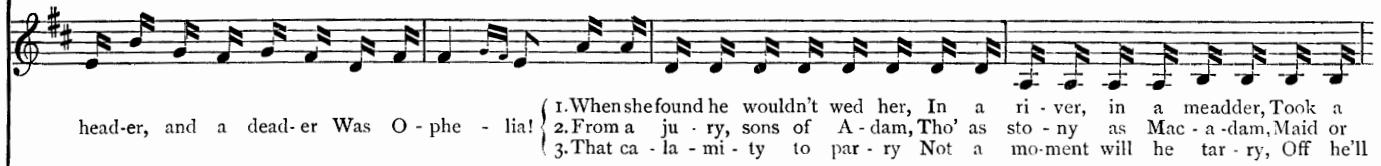
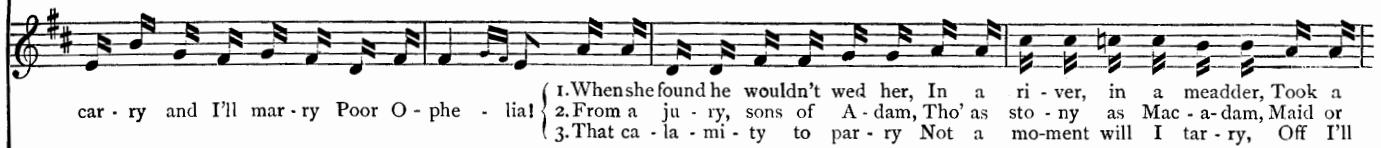
- stan-tial dam - a - ges I have always had a ter - ror. That ca - la - mi - ty to par - ry Not a mo-ment will I tar - ry, Off I'll



wander'd up and down, In an in - co - he-rent fash-ion, When she found he wouldn't wed her, In a ri - ver, in a mead-der, Took a



TUTTI.



No. 27.

FINALE.

Andante.

PIANO.

TERESA.

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

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

ULTRICE. RECIT.

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

Allegro.

f

TERESA.

Ah ! spare me !

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

p

TERESA.

Andante.

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

will not when they may !

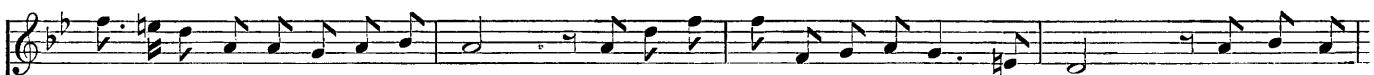
cres.

Andante.

p



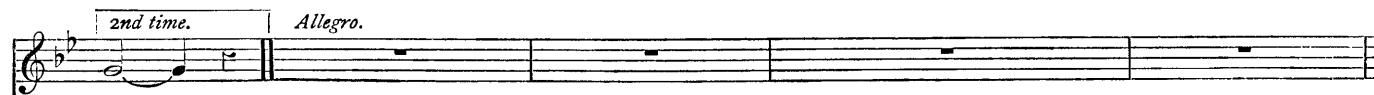
bowed, And hum-bled is my head. Who could be proud Whom thou hast ban-ish - ed? **A**
cold I lie on yon-der strand, Ah, let me hold The hand that is his hand; Ere



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



told! . . .



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 -

Allegro.

stored to thee! Come hi - ther, all!

Allegro.

sf

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 -



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



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



ULTRICE. RECIT.

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

I stole the tal - is - man !

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 !

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 -

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

Allegro.

The musical score consists of two staves. The top staff is in common time (C) and has a key signature of one sharp (F#). It starts with a dynamic of *f*. The bottom staff is also in common time (C) and has a key signature of one sharp (F#). It starts with a dynamic of *p*.

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 musical score continues with two staves. The top staff shows a series of eighth-note chords. The bottom staff shows a series of eighth-note chords.

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 musical score continues with two staves. The top staff shows a series of eighth-note chords. The bottom staff shows a series of eighth-note chords.

high jer - ry ho ! And our can - ti - cle pe - dan - ti - cal, And our mys - tic, tho' ar - tis - tic, Jer - ry

The musical score continues with two staves. The top staff shows a series of eighth-note chords. The bottom staff shows a series of eighth-note chords.

f

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

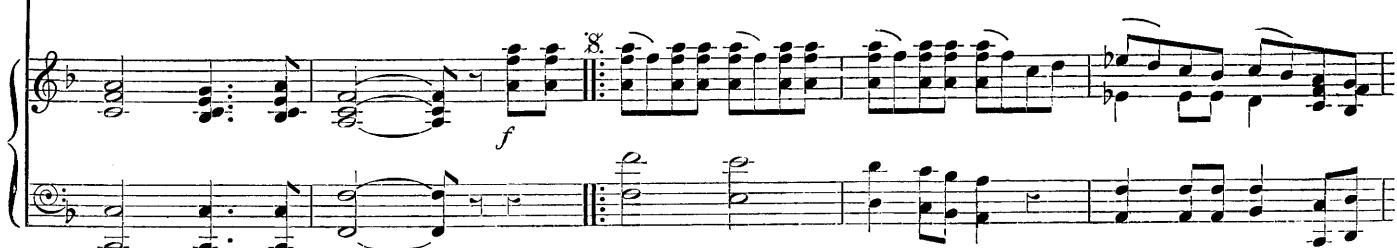
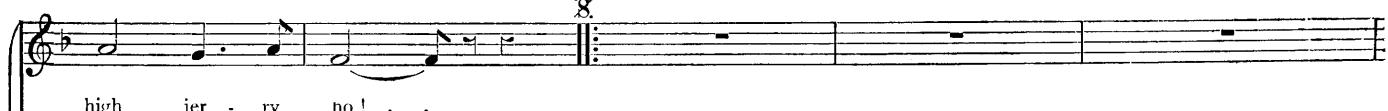
f

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

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

8



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 ! } Their high, high, high, high, high, high, high, high, their
 (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 ! } Their high, high, high, high, high, high, high, high, their

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. S.