

THE
MOUNTEBANKS

An entirely original Comic Opera,

IN TWO ACTS,

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ALFRED CELLIER.

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BANKS

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

Tamorras, Monks, Village Girls, &c.

ACT I.

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

ACT II.

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

DATE.—Early in the Nineteenth Century.

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

CONTENTS.

Act I.

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

Act II.

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

ACT I.

No. 1.

THE CHAUNT OF THE MONKS.

Andante.

PIANO. *f*

dim.

p *f*

CHORUS. *f*

Mi - se - re - re !

dim. *p* *pp* *mf*

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

The musical score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano introduction marked 'Andante' and 'PIANO. f'. The piano part consists of two staves. The first system shows the piano accompaniment. The second system continues the piano accompaniment, with a 'dim.' marking. The third system shows the piano accompaniment with 'p' and 'f' dynamics. The fourth system is the vocal chorus, starting with 'CHORUS. f' and the lyrics 'Mi - se - re - re !'. The fifth system continues the vocal line with 'um - - bra fe - re ! Pau - per sum di - a - bo-lus. Sem - per do - lens ;' and includes piano accompaniment with 'dim.', 'p', 'pp', and 'mf' markings. The sixth system continues the piano accompaniment.



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

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



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

This system contains the second line of the musical score. It features a vocal line with lyrics and a piano accompaniment consisting of two staves. The lyrics are: "je - ju - na - mus; E - heu! o - ti - o - se dens! Si - tiens sum - que,".



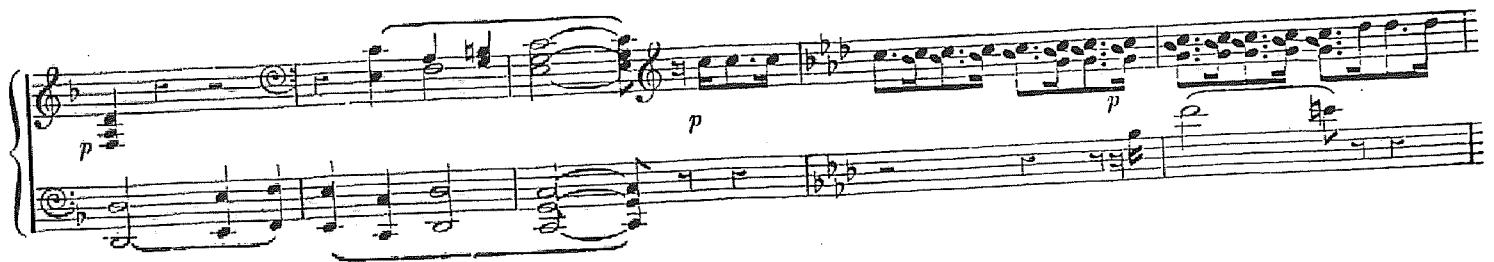
Ac; ple - rum - que, A - cri - ter e - su - ri - ens!

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



f *dim.*

This system contains the fourth line of the musical score, primarily piano accompaniment. It features a grand staff with two staves. The system includes a forte (*f*) dynamic marking and a decrescendo (*dim.*) marking.



p *p*

This system contains the fifth line of the musical score, primarily piano accompaniment. It features a grand staff with two staves. The system includes piano (*p*) dynamic markings.

cres. *f* *dim.*

p *dim.* *pp*

THE TAMORRAS.
TENORS.

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

BASSES.

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

p 3

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

3

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

cres.

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

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

f *p*

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

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

f

frisk. (Hush!) Five hundred years ago my

frisk. (Hush!)

GIORGIO.

f *f* *f*

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

stacc.

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

Three months' hard la - bour !

Three months' hard la - bour !

* Fl. *tr.*

Fl. *tr.*

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

Yes, yes, yes, We

Yes, yes, yes, We

stacc.

sf

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

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

f

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

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

p

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

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

cres. *f*

No. 2.

CHORUS—"Come, all the Maidens."

PIANO. *Allegro*

SOPRANOS.

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 u - ni - ty; No - bo - dy knows

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

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

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

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

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

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

stacc. 4 *f*

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

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

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

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

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

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

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

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

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

Fl.

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

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

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

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

Mi - nes - tra, nice -

Mi - nes - tra, nice -

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

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

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

No. 3.

DUET—"If you please."

Allegretto. MINESTRA.

If you please, I'm now a mem-ber of your band— Now al-low me, pray, to speak. I am

RISOTTO. *p*

If you please, she's—

Allegretto. *p*

PIANO.

mar-ried— If you in-ter-rupt, I'll leave you in a week. You are ve-ry im-po-

She's my wife, you un-der-stand. I real-ly think I might—

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

But I want-ed to ex-plain— But I want-ed to ex-plain— to ex-plain—

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

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

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

colla voce.

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

low me to pre-sent to you my wife !

She's the treasure and the pleasure of my

I dare-say, un - til she's laid up - on the shelf !

You don't mean it—go a - long !

life—

She's a po - em, she's a song—

I shall love her when she's

Will you rea - ly? I dare - say ;

Will you rea - ly? I dare - say ;

grey !

I shall love her when she's grey,

I shall love her when she's

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

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "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 !

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: "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.

This system contains the third two vocal staves and the piano accompaniment. The lyrics are: "mean it? Oh, my dar-ling, oh, my dear ! Yes, I mean it! Oh, my dar-ling, oh, my dear !". The first vocal staff has the marking "*ad lib.*" above it, and the piano accompaniment has "*colla voce.*" below it.

No. 4

CHORUS—"Only think, a Duke and Duchess."

Allegro moderato. 1st & 2nd SOPRANOS

On - ly think, a Duke and

PIANO. *mf*

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

few ar - tis - tic touches.

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

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

MINESTRA.
Go and wash your pret - ty fa - ces,

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

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

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

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

CHORUS. SOPRANOS. *f*
Yes, we'll wash our pret - ty fa - ces, Dress in rib - bons

TENORS. *f*
Go and wash your pret - ty fa - ces, Dress in rib - bons

BASSES. *f*
Go and wash your pret ty fa - ces, Dress in rib - bons

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

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

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

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

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

ppp

No. 5.

SOLO & CHORUS—"High Jerry Ho!"

Allegro. S. ARROSTINO.

1st VERSE. The
2nd VERSE. Mi

PIANO.

f

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

pass by the rock where that mon - as - te - ry stands, In a first - class fine - folk fash - ion, With their
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



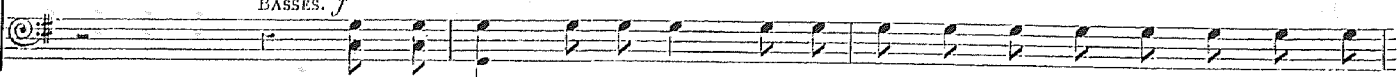
high jer - ry ho! With their high jer - ry ho! Their pos - til - lion in ver - mil - ion, And the
high jer - ry ho! With her high jer - ry ho! And her crop - per so im - pro - per, And her

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. S. for 2nd Verse.

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

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

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

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

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

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

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

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

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

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

D.C.8. *f*

No. 6.

RECIT.—“Teresa, Little Word.”

SONG—“Bedecked in Fashion Trim.”

Andante.

PIANO.

ALFREDO. RECIT.

Te -

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

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

cantabile.

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

Andante.

cla - ture ! Be -

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

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

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

stretch'd be - neath a tree, All lan - guish - ing and la - zy - What -

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

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

p

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

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

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

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

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

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

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

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

bliss? A fig for such a kiss!

No. 7.

BALLAD—"It's my Opinion."

Andante. TERESA.

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

It's my o -

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

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

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

stacc. *tr* *stacc.*

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

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

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

My teeth are

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

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

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

stacc. *tr.* *stacc.*

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

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

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

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

No. 8.

QUARTETTE—"Upon my word, Miss."

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

ULTRICE.
Up - on my word, miss!

PIANO. *f sf sf sf*

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

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

High gen - ti - li - ty,

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

p

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

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

p

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

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

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

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

in . . . e - bri - e - ty!

click - ing - clack - ing bit of in - an - i - ty!

Now,

f

Moderato.

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

Moderato.

p

What has it, pray, to do with you?

What has it, pray, to do with you?

If they can do so, do so too.

rit.

ULTRICE.

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

TERESA.

ad lib.

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

pp

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

pp

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

pp

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

pp

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

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

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

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

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

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

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

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

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

Allegro.

ELVINO.

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

Allegro.

ULTRICE.

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

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

Now,

TERESA.

And dick - y - birds don't—

I won't!

la - dies, a truce to this din! . . .

Be qui - et!

My for - tune's a - bout to be .

And

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

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

f

What !

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

What !

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

TERESA.

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

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

thin. . .

ALFREDO.

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

ELVINO.

For

The first system of music features three vocal staves (treble clef, key signature of one sharp) and a piano accompaniment (bass and treble clef, key signature of one sharp). The vocal lines are mostly rests, while the piano accompaniment begins with a rhythmic pattern of eighth notes.

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

The piano accompaniment for the first system consists of two staves. The right hand plays a melody with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *sf* (sforzando) is present.

TERESA. *f*

TERESA. *f*

The vocal line for TERESA begins with a rest, followed by a melody in the treble clef with a key signature of one sharp. The dynamic marking is *f*.

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

ULTRICE. *f*

ULTRICE. *f*

The vocal line for ULTRICE begins with a rest, followed by a melody in the treble clef with a key signature of one sharp. The dynamic marking is *f*.

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

ALFREDO. *f*

ALFREDO. *f*

The vocal line for ALFREDO begins with a rest, followed by a melody in the treble clef with a key signature of one sharp. The dynamic marking is *f*.

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

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, featuring eighth notes and chords in both hands.

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

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, featuring eighth notes and chords in both hands. Dynamic markings of *f* are present.

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

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

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

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

stacc.

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

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

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

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

A pen-ance, no doubt, for some sin. . . Hard beds and damp sheeting, (I

A pen-ance, no doubt, for some sin. . . Hard beds and damp sheeting, (I

A pen-ance, no doubt, for some sin. . . Hard beds and damp sheeting, (I

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

f *p*

rit.
hope they've some Keating), For peo - ple who stop at this inn! . .

rit.
hope they've some Keating), For peo - ple who stop at this inn! . .

rit.
hope they've some Keating), For peo - ple who stop at this inn! . .

rit.
nev - er want Keating, That ought their ap - prov - al to win! . .

rit. *f*

No. 9.

QUARTETTE—"Fair maid, take pity."

Allegro moderato.

ALFREDO.

PIANO.

Fair

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

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

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

TERESA.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "this oc - ca - sion on - ly! I thank you, sir; but it would be Pre -". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "- sump - tu - ous, in - deed, in me To per - son - ate a Duch - ess. But". The piano accompaniment continues with similar harmonic support.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "I know one who'd have the face To jump at mim - ick - ing her Grace; No". The piano accompaniment continues with similar harmonic support.

ULTRICE.

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

The fourth system introduces a new character, ULTRICE. It consists of a vocal line and piano accompaniment. The lyrics are: "ULTRICE. com - pli - ment seems out of place Her van - i - ty that touch - es. D'you mean". The piano accompaniment continues with similar harmonic support.

Allegro. TERESA. ULTRICE. TERESA.

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

ULTRICE. TERESA. ULTRICE. TERESA.

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

Andante. ULTRICE.

miss it For a pound! Though your

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

p

TERESA.

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

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

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

ULTRICE.

Watch me

ALFREDO.

Watch her

ELVINO.

Watch her

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

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

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

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

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

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

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

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

ULTRICE.

Now

Cadenza ad lib. Clarinet.

Tempo di minuet.

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

Tempo di minuet.

TERESA.

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

ULTRICE.

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

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

TERESA.

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

ULTRICK. *Allegretto con moto.*

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

Allegretto con moto.

p

TERESA.

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

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

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

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

ULTRICE.

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

ALFREDO.

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

ELVINO.

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

10,132.

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

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

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

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

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

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

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

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

Tempo di minuetto.
f *p*

No. 10.

SOLI & CHORUS—"Tabor and Drum."

Allegretto.

PIANO.

p *stacc.*

p *mf* *p*

1st, 2nd, & 3rd SOPRANOS.

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

f

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

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

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

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

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

high-ly in - tel - lec - tu - al—To see it we ex-pect you all—

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

To see it we ex-pect you all.

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

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

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

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

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

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

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

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

L'istesso tempo.

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

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

CHORUS.

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

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

NITA.

I've a

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note 'I' and a quarter note 've'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

dance That came from France Not long a - go—

It's wor-thy of your sil - ver and your cop - per.

It's my

The second system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics are: "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 -

The third system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics are: "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

The fourth system continues the musical score. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics are: "sist As so - lo - ist, Up - on a squeeze, On the trum-pet and the ket - tle-drum so - no - rous. I've a".

CHORUS.

rall.

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

> colla voce.

rall.

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

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

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

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

Andante. NITA.

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

PIANO.

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

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

BARTOLO.

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

PIETRO.

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

NITA.

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

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

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

Allegro vivace. PIETRO.
 Al - low that the plan I de - vise Is

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

With a - ny - thing cle - ver or wise, I
 With a - ny - thing cle - ver or wise, I
 - haps you will kind - ly en - dea - vour?

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

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

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

NITA

But

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

PIETRO.

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

BARTOLO.

a tempo.

ea - sy - I'll cer - tain - ly see

You'll nev - er get in - to his clutch - es !

But

a tempo.

don't be a - larm'd a - bout me—

I should like to be bought by the Duch - ess !

But

But

But

don't be a - larm'd a - bout he—

He would like to be bought by the Duch - ess !

Tho'

don't be a - larm'd a - bout me—

I should like to be bought by the Duch - ess !

Tho'

don't be a - larm'd a - bout he—

He would like to be bought by the Duch - ess !

Tho'

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

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

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

f

No. 12.

RECIT.—“Oh luck unequalled.”

Allegro. ULTRICE.

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

PIANO. *f*

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

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

pp

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

f *trem.* *tr*

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

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,

TERESA.

al - ways o - bey, miss!

Al - fre - do

Allegro come 10.

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

p sf sf colla voce. sf

SONG—"I'm only joking."

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

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

(2nd Verse.)

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

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

poco accel.

poco accel.

f

Sva.

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

rit.

a tempo.

rit.

a tempo.

Sva.

(Laughing.)

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

ten.

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

allarg. *a tempo.*

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

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

And Ah, cru-el one! Al -

ritard.

ALFREDO. *Allegretto.* TERESA.

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

Allegretto.

ALFREDO.

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

(aside.)

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

(aloud.)

TERESA.

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

(aloud.)

BOTH.

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

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

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

1st time. 2nd time.

A

Moderato. TERESA.

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

Moderato.

f

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

ALFREDO.

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

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

TERESA.

'Twas on - ly in fun, dear ! No mischief is done, dear !
 morn ing ! I pray you take warn - ing. I bid you good

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

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

Sva.

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

Sva.

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

ad lib.
Sva.

morn - ing!
 morn - ing!

Sva.

RECIT.—(Teresa).

Moderato. *p* *pp*

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

cres. *f*

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

f tremolo.

dim.

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

sf *sf* *sf* *p*

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

No. 13.

FINALE ACT I.

Allegro.

PIANO.

CHORUS. SOPRANOS.

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

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

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

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

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

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

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

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

Set us all a - grin - ning!

RECIT. ULTRICE. ALFREDO. TERESA.

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

Andante moderato. ELVINO.

some day I'll be one with him!

Al

Andante moderato.

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

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

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

CHORUS. SOPRS.

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

ELVINO.

Your

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

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

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

(Enter the Monks.)
Andante religioso.

CHAUNT. TENORS.

a tempo.

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

BASSES.

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

ARROSTINO. RECIT. *a tempo.*

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

(Which is

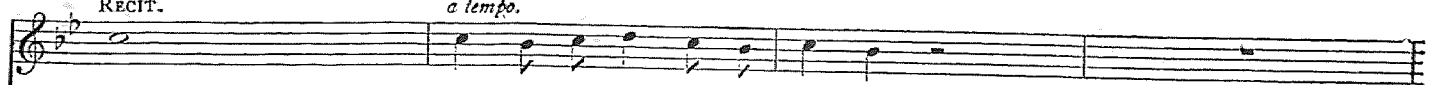
a tempo.

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

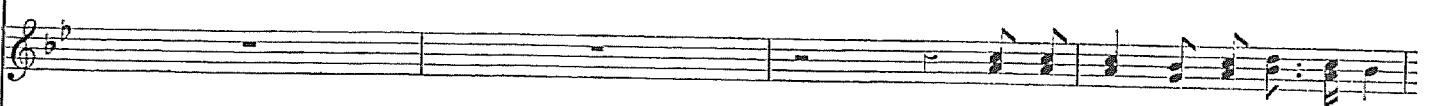
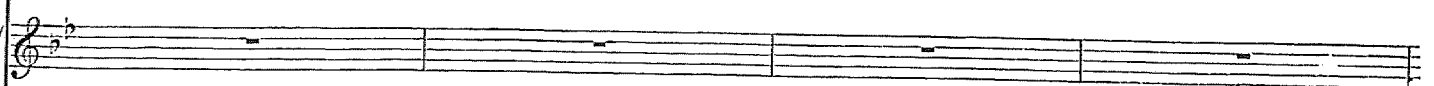
Esse genus neutrium— sic in - va - ri - a - bi - le no - men—

RECIT.

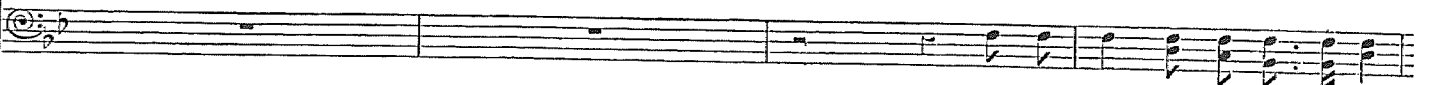
a tempo.



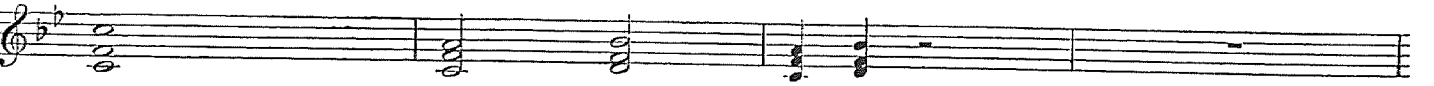
Greek to most of us here, and per - haps Dou - ble-Dutch to the show - men.)



And per - haps Dou - ble-Dutch to the



And per - haps Dou - ble-Dutch to the



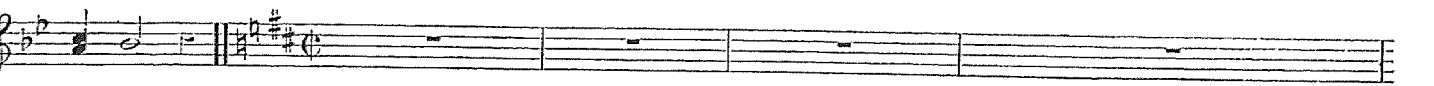
⑨

Allegro.

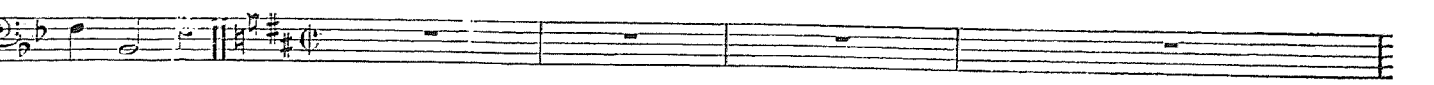
SOPRANOS.



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



show-men.



show-men.

Allegro.

f



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

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

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

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

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

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

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

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

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

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

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

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

MINESTRA.

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

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

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

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

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

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

pret - ties, ga - ther round.

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

Allegro. SOPRANOS.

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

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

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

It is

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

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

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

PIETRO.

1. Now,
2. He's

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

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

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

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

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

1st time. 2nd time.

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

Allegro. *f*

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

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

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

sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -

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

f

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

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

Allegro.

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

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

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

I!

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

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

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

pp

PIETRO.

ALFREDO.

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

PIETRO.

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

rall.

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

RECT.

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

ALFREDO.

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

a tempo mo.

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

Ha!

Ha!

Ha!

a tempo mo.

ALFREDO. *Vivo.*

It can't be worse than

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

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

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

PIETRO.

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

p trem.

ALFREDO.

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

ARROSTINO.

Drink! Drink! Drink!

PIETRO.

can't o - bey you! I beg— I pray you!

ELVINO.

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

sf

Allegro non troppo.

Quick, or I'll slay you! Drink!

Oh ye who are weary of life. Don't

Drink!

Drink!

Drink!

Drink!

Drink!

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}her last appeal I pray you hear! Or

NITA and ULTRICE.

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

then, you may surely do worse Than die of such poi-son as this! Oh ye who are wea - - - ry of life, Don't

ARROSTINO.

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

PIETRO.

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

BARTOLO.

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

ELVINO.

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

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

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

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

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

soon, alas! You'll sadly kneel Beside ^{my} her bier! My Her last ap-peat I pray you hear! Or

come to pass, You'll gladly kneel Beside her bier! Her last ap-peat Decline to hear; 'Twill And other gear, Our

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

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

pain, a- las, I can't conceal—I feel it here ! The pain I feel Is most se-vere. That

grief, a-las, we can't conceal—We feel it here ! We're spring and wheel, And o - ther gear, Our

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

X girl who will soon . . . be your wife. I'm sure there is something a - miss ; . . . That wine may be doctor'd and worse ! . . . It may

girl who will soon . . . be your wife. I'm sure there is something a - miss ; . . . That wine may be doctor'd and worse ! . . . It may

girl who will soon . . . be your wife. I'm sure there is something a - miss ; . . . That wine may be doctor'd and worse ! . . . It may

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Orchestra.