

An Entirely Original Comic Opera Entitled

The Mountebanks

Written by W.S. Gilbert
Composed by Alfred Cellier

Produced at the Lyric Theatre, London, under the management of Mr. Horace Sedger,
on January 4th, 1892.

The Opera produced under the Musical Direction of Mr. Ivan Caryll.

Dramatis Personae

ARROSTINO ANNEGATO, *Captain of the Tamorras — a Secret Society*
GIORGIO RAVIOLO, *a Member of his Band*
LUIGI SPAGHETTI, *a Member of his Band*
ALFREDO, *a Young Peasant, loved by Ultrice, but in love with Teresa*
PIETRO, *Proprietor of a Troupe of Mountebanks*
BARTOLO, *his Clown*
ELVINO DI PASTA, *an Innkeeper*
RISOTTO, *one of the Tamorras — just married to Minestra*
BEPPO
TERESA, *a Village Beauty, loved by Alfredo, and in love with herself*
ULTRICE, *in love with, and detested by, Alfredo*
NITA, *a Dancing Girl*
MINESTRA, *Risotto's Bride*

Tamorras, Monks, Village Girls.

ACT I. Elvino's Inn on a Sicilian Pass.

ACT II. A Monastery by Moonlight.

DATE. Early in the Nineteenth Century.

This score was produced by Jim Cooper and Adam Cuerden, based on midi files by Clifton Coles and Ronald Orenstein. Other proofreaders include Robin Gordon-Powell and Scott Farrell. To report changes and corrections, contact jim@labsoftware.com

1. The Chaunt of the Monks

W S Gilbert

Alfred Cellier

(Scene. A mountain Inn on a picturesque Sicilian pass. A range of mountains, with Etna in the distance. In the middle distance, a Monastery on a steep rocky elevation. As the curtain rises, a procession of Dominican Monks winds down the set pieces on the stage.)

Andante

Piano

f

4

6

dim. *p*

9

f *dim.*

13

Monks

Mi - se - re - re! Um - bra fe - re!

f

p *pp* *mf*

18

Monks

Pau - per sum — di - a - bol - us Sem - per do - lens; —

21

Monks

no - lens, vo - lens, — Mo - na - chus — moe - stiss - i - mus!

24

Monks

Quum o - ra - mus je - ju - na - mus; E - heu! o - ti -

27

Monks

o - se dens! Si - tiens sum - que, Ac, ple - rum - que,

30

Monks

A - cri ter — e - su - ri - ens!

*(The procession of Monks exit. As they are going off, **Giorgio**, a member of the Tamorra Secret Society, appears on the set, and watches them off. As soon as the coast is clear, he comes down, and beckons to the rest of the band, who, headed, by Luigi, appear from various entrances, and come down mysteriously.)*

34

f

dim.

38

p

p

42

cresc.

f

46

dim.

p

Chorus of Tamorras

50

Tenors

Basses

We are mem-bers of a se - cret so -

p

dim. *pp* *p*

54

Tenors

Basses

ci - e - ty, (hush!) Work - ing by the moon's un - cer - tain disc, Our -

3

3

3

3

57

Tenors

8

mot - to is "Re - venge with - out anx - i - e - ty," That is, with - out un - ne - ces - sa - ry

Basses

cresc.

60

Tenors

8

risk. (hush!) We spend our nights on damp straw and squa - lid hay. When —

Basses

f

63

Tenors

8

trade is not par - tic - u - lar - ly brisk, (hush!) But — now and then we take a lit - tle

Basses

sf

66

Tenors

hol - i - day, And spend our hon - est ear - nings in a frisk, (hush!)

Basses

f *sf*

70

Giorgio

Five hun - dred years a - go our

f

72

Giorgio

an - ces tor's next door neigh - bour Had a moth - er whose bro - ther by some means or oth - er In -

staccato

74

Giorgio

curr'd three months' hard la - bour. This

Tenors

Three months' hard la - bour!

Basses

76

Giorgio

wrong - ful sen - tence, though, On his head he con - trived to do it, As it

Flute

78

Giorgio

tar - nish'd our 'scutcheon which ne'er had a touch on; We swore man - kind should rue it.

staccato

sf

80

Tenors

Basses

Yes, yes, yes, We swore man - kind should rue it.

sf

82

Tenors

Basses

Yes, yes, yes, We swore man — kind should rue it.

f

84

Tenors

Basses

p

So we're mem - bers of a sec - ret so -

The musical score for measures 84-86 features vocal parts for Tenors and Basses, and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 8/8. In measure 84, the Tenors and Basses have whole rests. In measure 85, the Tenors sing a half note G4 and a half note F#4. The Basses sing a half note G3 and a half note F#3. In measure 86, the Tenors sing a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The Basses sing a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The piano accompaniment in the bottom two staves consists of chords in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present in measure 86.

87

Tenors

Basses

ci - e - ty (hush!) Work - ing by the moon's un cer__ tain

The musical score for measures 87-90 continues the vocal and piano parts. In measure 87, the Tenors sing a half note G4 and a half note F#4. The Basses sing a half note G3 and a half note F#3. In measure 88, the Tenors sing a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The Basses sing a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. In measure 89, the Tenors sing a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The Basses sing a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. In measure 90, the Tenors sing a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The Basses sing a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The piano accompaniment in the bottom two staves continues with chords and a bass line. A piano dynamic marking (*p*) is present in measure 89.

89

Tenors

disc, Our ____ mot - to is "Re - venge with - out anx -

Basses

3

cresc.

91

Tenors

i - e - ty," That is, with - out un - ne - ces - sa - ry risk.

Basses

3

f

ELVINO. Bless my heart, what are you all doing here? How comes it that you have ventured in so large a body so near to the confines of civilization? And by daylight, too! It seems rash.

GIORGIO. Elvino, we are here under circumstances of a romantic and sentimental description. We are all going to be married!

ELVINO. What, all of you?

LUIGI. One each day during the next three weeks. What do you say to that?

ELVINO. Why, that it strikes at the root of your existence as a Secret Society, that's all. And who is to be the first?

GIORGIO. The first is Risotto, who went down to the village this morning, disguised as a stockbroker, to be married to Minestra, and we expect the happy couple back every minute. The next is Giuseppe, he's to be married tomorrow, Luigi on Thursday, and so on until we are all worked off. As we are twenty-four in number, that will occupy twenty-four days, which are to be passed in unceasing revelry — and our captain, Arrostino, intends to confer upon you the benefit of our custom.

ELVINO. There I think he is right. I am out of wine just now, but I have a family prescription for fine old crusted Chianti, which I will send to the nearest chemist to be compounded at once. There's only one thing for which I must stipulate; let these revels be as joyous, as reckless, as rollicking as you please — only, let them be conducted in a whisper.

LUIGI. What, because we are a Secret Society? We are not as secret as all that.

ELVINO. No; but because there is a considerable portion of a poor old Alchemist on the second floor who is extremely unwell. You wouldn't go for to disturb the dying moments of a considerable portion of a poor old Alchemist?

GIORGIO. You are unusually considerate. What's the matter with him?

ELVINO. Why, the poor old boy is continually blowing himself up with dynamite in his researches after the Philosopher's Stone. Well, that's nothing — it's all in the day's work, and he's used to it. But this time he has blown himself up worse than usual, and several of the bits are missing; if you come across anything of the kind they are his, and I'm sure you'll behave honorably, and give them up at once.

GIORGIO. We swear.

ELVINO. Bless you! Now the Alchemist has hitherto paid for his board and lodging in halfpence, with a written undertaking to turn them all into gold as soon as his discovery is completed; consequently the dictates of common humanity prompt us to give him every chance. (*Noise of explosion within.*) Up he goes again! Excuse me one minute, while I go and collect him.

Exit ELVINO.

Enter Chorus of Village Girls, dancing, and heralding the approach of RISOTTO and MINESTRA.

2. Come all the maidens

Chorus

Allegro

Piano

mf

7

13

19

25

31

Women

f

p

unis

Come, all the maid - ens in mer - ry com -

The musical score is written for piano and women's voices. The piano part is in 3/8 time and consists of five systems of staves. The first system is marked 'Allegro' and 'mf'. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The vocal part begins at measure 31, marked 'f' and 'p'. The lyrics are 'Come, all the maid - ens in mer - ry com -'.

38

Women

mu - ni - ty, Gay and jo - cose, Hi - ther we wend. Ri - sot - to, Mi -

44

Women

nes - tra, are knit - ted in un - i - ty; No - bo - dy knows How it will

50

Women

end, Ri - sot - to is hand - some and real - ly de - lect - a - ble, Stal - wart and tall;

divisi

57

Women

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

unis.

64

Women

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

71

Women

mf So we are all, ev - e - ry one.

Men

mf

mf *staccato*

77

Women

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

Men

f

83

Women

Hith - er we wend, Ri - sot - to, Mi - nes - tra, are knit - ted in un - i - ty.

Men

89

Women

No - bo - dy knows How it will end. Hand _____

Men

end. *unis* Ri - sot - to is hand - some and

95

Women

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

Men

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

Flute

101

Women

Men

Ve ——— ry re - spect - a - ble, So we are all,

nes - tra, nice look - ing and ve - ry re - spect - a - ble. So we are all,

107

Women

Men

unis.

Ev - e - ry one. Ri - sot - to is hand - some and real - ly de - lect - a - ble,

Ev - e - ry one.

113

Women

Men

Stal - wart and tall; Se - cond to none.

unis

Mi - nes - tra, nice look - ing and

119

Men

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

125

Women

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

Men

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

f

Woodwinds

Cello

131

137

Musical score for measures 137-142. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, with a final phrase of sixteenth notes. The bass line features block chords and moving eighth notes.

143

Musical score for measures 143-148. The key signature is three sharps (F#, C#, G#). The melody in the treble clef includes a half note followed by a quarter rest, then a series of chords. The bass line has a *ff* (fortissimo) dynamic marking and features a steady eighth-note accompaniment.

(Enter Risotto and Minestra)

3. If you please

Minestra and Risotto

Allegretto

Minestra

Risotto

Piano

p

4

7

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

If you

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

please, she's

She's my wife, you un - der -

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

stand.

I real - ly think I might

11

Minestra

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

Risotto

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

15

Minestra

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

Risotto

to ex - plain to ex - plain

18

Minestra

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

21

Minestra

la - dy! Ve - ry good! then I re - frain. If you kind - ly will per - mit me, I can

Risotto

She's a la - dy!

24

Minestra

per - fect - ly ac - quit me: I'm a la - dy! Ve - ry good! then I re - frain.

Risotto

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

colla voce.

27

Risotto

Al -

31

Minestra

Risotto

low me to pre-sent to you my wife! She's the

I — think you'd bet-ter keep her to your-self.

35

Minestra

Risotto

trea-sure and the plea-sure of my life.

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

38

Minestra

Risotto

shelf! You don't mean it— go a - long!

She's a po - em she's a song. I shall love her when she's

41

Minestra

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

Risotto

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

Detailed description: This block contains measures 41 to 43 of a musical score. Minestra's part (treble clef) has a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Her lyrics are "Will you real - ly? I dare - say; Will you real - ly? I dare -". Risotto's part (treble clef) has the same key signature and time signature. Her lyrics are "grey! I shall love her when she's grey.". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays chords and single notes, while the left hand plays a bass line with eighth and quarter notes.

44

Minestra

say; Will you real-ly? I dare - say; With your

Risotto

I shall love her when she's grey!

Detailed description: This block contains measures 44 to 47. Minestra's part (treble clef) has a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Her lyrics are "say; Will you real-ly? I dare - say; With your". Risotto's part (treble clef) has the same key signature and time signature. Her lyrics are "I shall love her when she's grey!". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays chords and single notes, while the left hand plays a bass line with eighth and quarter notes.

48

Minestra

snap-ping and your snarl-ing! Do you mean it? Oh, my

Risotto

You're a dear and you're a dar-ling! Yes, I mean it! Oh, my

Detailed description: This block contains measures 48 to 50. Minestra's part (treble clef) has a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Her lyrics are "snap-ping and your snarl-ing! Do you mean it? Oh, my". Risotto's part (treble clef) has the same key signature and time signature. Her lyrics are "You're a dear and you're a dar-ling! Yes, I mean it! Oh, my". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays chords and single notes, while the left hand plays a bass line with eighth and quarter notes.

51

Minestra

Risotto

darl -ling, oh, my dear! With your snap -ping and your snarl-ing! Do you

dar -ling, oh my dear! my dear! You're a dear and you're a dar -ling!

54

Minestra

Risotto

mean it? Oh, my darl -ling, oh, my dear!

Yes, I mean it! Oh, my dar -ling, oh, my dear!

colla voce.

58

Enter ARROSTINO.

GIORGIO. Three secret cheers for the Captain!

ALL (*pianissimo*). Hurrah! hurrah! hurrah!

ARROSTINO. How do? How do? Ah! the bride and bridegroom. Allow me. (*Kisses her.*) Charming — at least I think so — another. (*Kisses her again.*) Yes, charming. Risotto, my poor fellow, accept my condolences.

RISOTTO. Condolences? You don't see anything wrong with her?

ARROSTINO. With her? Oh, no — not with *her*. My dear friend, she's bewitching. (*To MINESTRA.*) You *are* bewitching, aren't you?

MINESTRA. I believe I'm nice.

ARROSTINO. You do? I'm delighted to hear it on such good authority.

RISOTTO. Still, I don't see why you should condole with me.

ARROSTINO. Don't you? Never mind — you will. Now tell me, Minestra, candidly — what was it you saw in him to admire? It's not his face, of course; nor his figure — we'll put them out of the question. It couldn't be his conversation, because he hasn't any.

MINESTRA. I don't know. He's got a way with him.

ARROSTINO. Has he got it with him now?

MINESTRA. I don't know. I suppose so.

ARROSTINO (*imperatively*). Risotto, give us an example of the way you have with you.

RISOTTO. It's something like this — (*business of ogling*).

ARROSTINO. Oh, my dear girl — really — dear, dear, dear!

MINESTRA (*apologetically*). You've got to be nearer to him for it to tell.

ARROSTINO. Well, but even then! Now, look at it in cold blood. Think of it ten years hence — when the novelty's worn off.

MINESTRA. It does look foolish from here. Oh, I almost wish I hadn't!

RISOTTO. My dear! (*Consoling her.*)

MINESTRA. Don't — I'm so inexperienced!

ARROSTINO. I suppose so. Pity — pity! Never mind — next time you'll be older. Now girls, I have some news for you: the Duke and Duchess of Pallavicini are to pass through the village on their way to Palermo. You don't see a real Duke and Duchess every day, so the best thing you can do is run down and prepare to receive them.

1ST GIRL. A real Duke and Duchess! Oh, that will be delightful.

4. Only think, a Duke and Duchess

Minestra and Chorus

Allegro moderato

Women

Piano

mf

On - ly think, a Duke and

6

Women

Duch - ess. Oh! but we are luck - y lass - es! Hie we to our

Piano

10

Women

look - ing glass-es For a few ar - tis - tic touch-es.

Piano

mf

15

Women

Let us de - cor - ate our tress - es,

Piano

19

Women

Ere the grand pro - ces - sion pass-es, And re - ceive the up - per class-es In our

Piano

23

Women

most be - com - ing dres-es!

Piano

mf

29

Minestra

Go and wash your pret - ty fac - es, Dress in rib - bons and in l -

Piano

33

Minestra

pect from both their Grac - es, A wel mer - i - ted re - buke. And your

Piano

37

Minestra

hair I pray you friz it, For it is - n't of - ten is it? That you're

Piano

Flute

41

Minestra

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

Piano

46

Minestra

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

Piano

50

Minestra

Duke.

Women

Men

Piano

Yes, we'll wash our
Go and wash your

54

Women

Men

Piano

pret - ty fac - es, Dress in rib - bons and in lac - es. For it is - n't of - ten,
pret - ty fac - es, Dress in rib - bons and in lac - es. For it is - n't of - ten,

58

Women

Men

Piano

is it? That we're fav - our'd with a vis - it From a Duke and from a

is it? That you're fav - our'd with a vis - it From a Duke and from a

62

Women

Men

Piano

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

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

66

Women

Men

Piano

is it? That we're fav - our'd with a vis - it From a Duke and from a

is it? That you're fav - our'd with a vis - it From a Duke and from a

70

Women

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

Men

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

Piano

74

Women

is it? That we're fav - our'd with a vis - it From a Duke and from a

Men

is it? That you're fav - our'd with a vis - it From a Duke and from a

Piano

78

Women

Duch-ess, From a Duch-ess and a Duke!

Men

Duch-ess, From a Duch-ess and a Duke!

Piano

84

Piano

Measures 84-88 of a piano piece. The right hand features a continuous eighth-note melody with various accidentals (flats and naturals). The left hand provides a harmonic accompaniment with chords and single notes, including some triplets.

89

Piano

Measures 89-93 of a piano piece. The right hand continues the eighth-note melody, showing a key signature change to one sharp (F#) in measure 92. The left hand accompaniment remains consistent with the previous system.

94

Piano

Measures 94-96 of a piano piece. The right hand has a more complex texture with chords and a melodic line. The left hand continues with a steady accompaniment. The system concludes with a double bar line.

Exeunt Girls — all but MINESTRA.

ARROSTINO. Now then, to business. Anything to report?

GIORGIO. Yes. A traveling Englishman passed our encampment this morning.

ARROSTINO. Good. We have a vendetta against all traveling Englishmen. The relation of our ancestor's neighbour was arrested by a traveling Englishman. Well?

GIORGIO. No — very bad. The cowardly ruffian was armed.

ARROSTINO. What a lily-livered hound! That's so like these Englishman. This growing habit of carrying revolvers is the curse of our profession. Anything else?

LUIGI. Only an old market-woman on a mule.

ARROSTINO. Well, we have a vendetta against all old market-women on a mule. Did you arrest her?

LUIGI. We were about to do so, but she passed us in silent contempt.

ARROSTINO. Humph! This growing habit of passing us in silent contempt strikes at the very root of our little earnings. Of course you could do nothing?

GIORGIO. Nothing whatever. You see, as we are all to be married in the next three weeks, we are bound, as men of honour, to hand over our personal charms in the same condition of substantial and decorative repair that they were in when we captivated these confiding creatures.

ARROSTINO. Naturally. It is plain that a man who offers a girl his hand and comes to claim her with his arm amputated at the shoulder, is no longer in a position to fulfill his contract. A man who proposes with a Roman nose and turns up at the altar with a snub is guilty of flat dishonesty, on the face of it. At the same time, that's no reason why you shouldn't pick off the bits of cotton wool in which you are in the habit of putting yourselves away at night. (*Picking scraps of wool from the coats of LUIGI and GIORGIO.*) To people who are unacquainted with the circumstances it might look a little unmanly. I don't know — perhaps not. (*Replacing the scraps of wool on their coats.*) However, take heart. I have an enterprise in hand which promises the very maximum of profit with the very minimum of risk. The Duke and Duchess — I believe we have a vendetta against all Dukes and Duchesses.

GIORGIO. The judge who sentenced the relation of our ancestor's neighbour would have been a duke if they had created him one.

ARROSTINO. The scoundrel! Then I intend to secure this Duke and Duchess.

GIORGIO. Ah! But how? Remember the motto of our band — "Heroism without risk."

ARROSTINO. We shall do it diplomatically, of course. In the first place, we shall seize on yonder monastery —

LUIGI. When the monks are asleep?

ARROSTINO. Why, of course — and dress ourselves in their robes. In the mean time, Minestra, disguised as an old woman, will lure the Duke away from his escort and into our power.

MINESTRA. I think I could do it better as a *young* woman.

ARROSTINO. Nonsense, you little goose — you know nothing about it! Listen!

5. High Jerry Ho!

Arrostino and Chorus

Allegro

Piano

f

4

Arrostino

p

1. The Duke and the Duch - ess as they
2. Mi - nes - tra, they'll find as a

Piano

p

7

Arrostino

tra - vel through the lands With the clips of their whips and their high jer - ry ho! Will
tot - ter - ing old crone With her moans and her groans and her high jer - ry ho! Who has

Piano

10

Arrostino

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

Piano

13

tr *f* *p*

Arrostino

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

Piano

f *p*

16

f

Arrostino

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

Tenors

f

With their high jer - ry ho! Their pos -
 With her high jer - ry ho! And her

Basses

f

Piano

f

19

Arrostino

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

Tenors

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

Basses

Piano

22

Arrostino

high - high - high - high - high - high - high their high jer - ry ho!
 high - high - high - high - high - high - high her high jer - ry ho!

Tenors

high - high - high - high - high - high - high their high jer - ry ho!
 high - high - high - high - high - high - high her high jer - ry ho.

Basses

Piano

f

26

Arrostino

Piano

30

Arrostino

Piano

3. She'll beg that the Duke will con-vey her to the fri - ars, With their
4. By this time the monks will have fal - len in our clutch - es, With their

33

Arrostino

Piano

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

36

Arrostino

Piano

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

tr

f

39

Arrostino

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

Piano

p

42

Arrostino

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

Tenors

f

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

Basses

f

Piano

f

45

Arrostino

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

Tenors

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

Basses

Piano

48 3

Arrostino high - high - high their high jer - ry ho!

Tenors high - high - high their high jer - ry ho!

Basses high - high - high their high jer - ry ho!

Piano

51 4

Arrostino high jer - ry ho!

Tenors high jer - ry ho!

Basses high jer - ry ho!

Piano

55

Piano

59

Piano

6. Teresa little word/ Bedecked in fashion trim

Recitative and Song

Alfredo

Andante

Piano

f *diminuendo*

7

Alfredo

p

13

Alfredo

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

19

Alfredo

bro - ken! *f* Te - re - sa! one word poem tri - syl - la - bic; An East - ern ode in

f

24 *cantabile*

Alfredo

sen suous A rab - ic! Would that thou wert as ten - der in thy

29

Alfredo

na ture As in thy soft and ten der no - men - cla ture!

34 *Andante*

Alfredo

p

37

Alfredo

Be - decked — in fa - shion

p

40

Alfredo

trim, — With ev — 'ry curl a - qui - ver; Or

43

Alfredo

leap — ing light of limb, — O'er

45

Alfredo

ri — vu - let — and ri - ver; Or

47

Alfredo

skip — ping o'er the lea — On daf - fo - dil and

50

Alfredo

dai — sy. Or stretched — be - neath a

52

Alfredo

tree — All lan - guish - ing and la — zy. What

55

Alfredo

ev - er be her mood — Be she de - mure - ly

58

Alfredo

prude Or lan - guish - ing - ly la - zy My

61

Alfredo

la - dy drives me cra - zy In vain her heart is

64

Alfredo

woed What ev - er be her mood.

67

Alfredo

70

Alfredo

What pro — fit should I gain. — Sup -

73

Alfredo

pose — she loved me dear - ly? Her

75

Alfredo

cold — ness turns my brain — To

77

Alfredo

verge — of mad — ness near - ly. Her

79

Alfredo

kiss _____ though, Hea - ven know _____ To

81

Alfredo

dream of it were trea _____ son _____ Would

83

Alfredo

tend _____ as I sup - pose _____ To ut - ter less of

86

Alfredo

rea _____ son My state is not a - miss _____ I

89

Alfredo

would not have a kiss Which

91

Alfredo

in or out of sea - son _____ Might tend to loss of

94

Alfredo

rea - son! What pro - fit in such bliss? _____ A fig for such a

98

Alfredo

kiss!

ALFREDO. What shabby things a man will do when he's eaten up with jealousy! But what a comfort those shabby things are to him! To prevent Teresa joining the Tamorras with the other girls, I was mean enough to bribe a farm girl to lock her in her room! I'm disgusted with myself for having stooped to such a contemptible act. Still, I'm very glad I did it.

Enter TERESA.

ALFREDO. Teresa! *You* here?

TERESA. Didn't expect me, I fancy?

ALFREDO. No — I ———

TERESA. Locked me in my room, didn't you/ Well, I escaped through the window.

ALFREDO. Never thought of the window! However, you are too late — the Tamorras have gone. Ah! forgive me; I couldn't bear the thought of your spending the day with them.

TERESA. My dear Alfredo, now do you really think I am the sort of girl who would throw herself away upon a contemptible outlaw? Why, I'd much sooner marry *you*!

ALFREDO (*delighted*). You would? My darling! (*Putting his arms round her.*)

TERESA. Infinitely. Don't.

ALFREDO. Why not?

TERESA. It's a liberty.

ALFREDO. But after the tender avowal you have just made, surely I may be permitted ...

TERESA. My dear Alfredo, you jump at conclusions. I said I would rather throw myself away on a respectable young farmer than on a contemptible outlaw. But I haven't the smallest intention of throwing myself away on either.

ALFREDO. Teresa, have some pity on me; I am so desperately in love with you. I have founded my hopes of happiness upon you, for you are the very air I breathe, the very sunlight of my life!

TERESA. You are, of course, quite at liberty to profit by any light I may happen to emit; but without wishing to say a word that would hurt your feelings, it is only right to tell you that I look a great deal higher than a mere clod-hopper. For you do hop clods, you know.

ALFREDO. I have certainly hopped some in my time.

TERESA. It's not my own idea. To be quite candid with you, I have often wondered what people can see in me to admire. Personally, I have a poor opinion of my attractions. They are not at all what I would have chosen if I had had a voice in the matter. But the conviction that I am a remarkably attractive girl is so generally entertained that, in common modesty, I feel bound to yield to the pressure of popular sentiment, and to look upon myself as an ineffective working minority.

ALFREDO. But you used to like me.

TERESA. Decidedly. Personally, I entertain a great admiration for you. *I* think you extremely good-looking.

ALFREDO (*delighted*). Teresa!

TERESA. But the general opinion on the subject of your good looks is so entirely against me that (again regarding myself as an ineffective working minority) I feel bound to yield to the pressure of popular prejudice, and admit that you cannot be as good-looking as I feel sure you are.

ALFREDO (*despondingly*). Perhaps not.

7. It's my opinion

Teresa

Andante

Teresa

Piano

mf *mf* *p*

5

Teresa

pin - ion, tho' I own In think - ing so I'm quite a - lone; In some res - pects; I'm but a

Piano

8

Teresa

fright. You like my fea - tures, I sup - pose? I'm dis - ap - point - ed with ny nose: Some rave a -

Piano

11

Teresa

bout it; per - haps they're right. My fi - gure just sets off a fit; But when they

Piano

14

Teresa

say it's ex - qui - site (And they do say so), that's too strong. I hope I'm

Piano

tr *staccato*

17

Teresa

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

Piano

20

Teresa

wrong! When charms en - thrall There's some ex - cuse For mea - sures strong; And af - ter

Piano

23

Teresa

all, I'm but a goose and may be wrong! When charms en - thrall There's some ex - cuse For mea - sures

Piano

cresc.

26

Teresa

strong; And af - ter all, I'm but a goose and may be wrong!

Piano

pp *mf*

30

Teresa

My teeth are ve - ry neat, no doubt; But af - ter

Piano

cresc. *p*

34

Teresa

all they may fall out: I think they will; some think they won't. My hands are

Piano

37

Teresa

small, as you may see, But not as small as they might be, At least, I think so; o - thers

Piano

40

Teresa

don't. But there, a girl may preach and prate From morn - ing six to eve - ning eight, And

Piano

staccato

43

Teresa

ne - ver stop to dine, When all the world, al - tho' mis - led, Is quite a -

Piano

46

Teresa

greed on a - ny head. And it is quite a - greed on mine. All said and

Piano

49

Teresa

done, It's lit - tle I A - gainst the throng. I'm on - ly one, And pos - si - bly I'm

Piano

52

Teresa

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

Piano

rit.

55

Teresa

pos - si - bly I may be wrong! —

Piano

TERESA. Now come and talk it over, like a sensible boy. (*They sit — he at her feet.*) Come, tell me all about it. You know you used always to confide your little troubles to me.

ALFREDO. I've nothing to say, except that I'm over head and ears in love with you.

TERESA. Now, first of all, you mustn't say "you"; it's too personal. Say, "I'm over head and ears in love with Teresa!"

ALFREDO. Well, so I am.

TERESA. Poor boy! Well, I can quite understand it, for, with all her faults, she's far and away the nicest girl hereabouts. Now, look at it sensibly. If you, a plain young man, married a conspicuous beauty (for, after all's said and done, that's what it comes to), you would be under a perpetual disadvantage from sheer force of contrast; and as for jealousy — well, I've known Teresa since she was quite a little girl, and take my word for it, she would keep you on chronic tenterhooks. Now, if you married a thoroughly plain girl — like Elvino's niece Ultrice, for instance — (*ULTRICE enters and overhears what follows.*) who couldn't possibly, under any circumstances, give you the least uneasiness on the score of her personal attractions — you might count on being as happy as two thoroughly unattractive little birds could reasonably expect to be.

ALFREDO. Ultrice! What do I want with Ultrice? She follows me everywhere. She worries my life out.

TERESA. Ultrice is quite a good sort of girl; and as to her personal appearance, why, you'd get used even to that in a couple of years!

ULTRICE *comes forward.*

8. Upon my word, Miss

Teresa, Ultrice, Alfredo, Elvino

Allegro agitato

Teresa

Oh, it's

Ultrice

Up - on my word, miss!

Allegro agitato

Piano

sf

4

Teresa

you miss! How d'ye do, miss? Did - n't know you o - ver -

sf

sf

7

Teresa

heard, miss! How po - lite - ful!

Ultrice

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

sf

sf

sf

11

Teresa

Ultrice

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

p

15

Teresa

Ultrice

High gen - ti - li - ty, a - mia - bi - li - ty, both com - bined with true hu - mil - li - ty!

You

p

19

Teresa

Ultrice

mis - chief mak - ing cha - rac - ter tak - ing, click - ing clack - ing bit of in - an - i - ty!

Play pro -- pri - e - ty,

24

Teresa

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

Ultrice

You tit - tle tat - tling, reck - less, rat - tling,

29

Teresa

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

Ultrice

two - pen - ny ha' pen - ny par - cel of va - ni - ty! You mis - chief mak - ing cha - rac - ter tak - ing,

33

Teresa

in - e - bri - e - ty!

Ultrice

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

f

39 *Moderato*

Alfredo

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

p

45

Alfredo

nests ___ a - gree. If they can do so do ___ so too.

51

Teresa

What has it pray, to ___ do ___ with you?

Ultrice

What has it pray, to ___ do ___ with you? Dick - y birds don't, to

Alfredo

rit.

57

Ultrice

gain — their ends, De - pre — ci - ate their ab — sent friends.

63

Teresa

Dick - y birds don't, what e'er — they hear, For get — that — they — are —

ad lib.

tr *tr* *f* *p*

69

Teresa

Ultrice

Alfredo

la — dies, dear! Dick - y birds twee - tle, twee - tle,

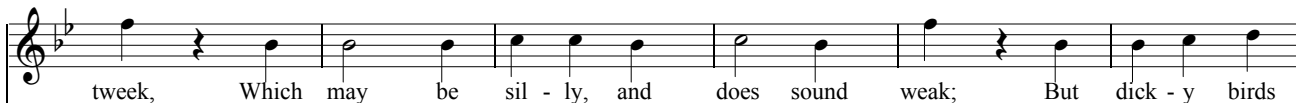
Dick - y birds twee - tle, twee - tle,

Dick - y birds twee - tle, twee - tle,

pp *tr* *tr* *pp*

74

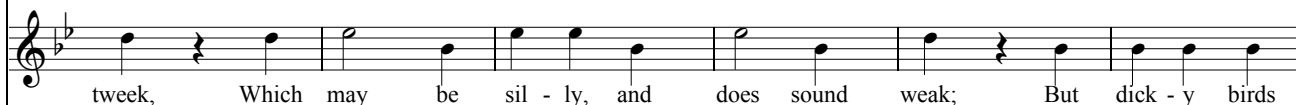
Teresa



Ultrice



Alfredo

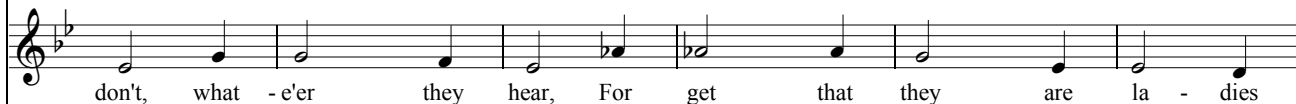


80

Teresa



Ultrice



Alfredo



86

Teresa *pp*
 dear! Dick - y birds twee - tle, twee - tle, tweek, Which may be

Ultrice *pp*
 dear! Dick - y birds twee - tle, twee - tle, tweek, Which may be

Alfredo *pp*
 dear! Dick - y birds twee - tle, twee - tle, tweek, Which may be

92

Teresa
 sil - ly, and does sound weak; But dick - y birds don't, what -

Ultrice
 sil - ly, and does sound weak; But dick - y birds don't, what -

Alfredo
 sil - ly, and does sound weak; But dick - y birds don't, what -

97

Teresa

e'er they hear, For - get that they — are la - dies dear!

Ultrice

e'er thaey hear, For get that they are la — dies dear!

Alfredo

e'er — they hear, For - get that they are la - dies dear!

103

Elvino

Now,

f

107

Ultrice

And

Elvino

pray you, at - ten - tion, I've some - thing to men - tion That ought your ap - pro - val to win —

p

(Interrupting)

111 (Interrupting)

Teresa And

Ultrice

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

Elvino

Now, la - dies a truce to this din! _____

sf *sf*

115

Teresa

dick - y birds don't I won't!

Elvino

Be qui - et! My for - tune's a - bout to be - gin _____ The

119

Ultrice And

Elvino

Duke and the Duch-ess (their qual - i - ty such is) Them-selves and their kith and their kin _____

123

Ultrice
dick - y birds rare - ly Are treat - ing me fair - ly What!

Alfredo

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

sf

127

Teresa
What!

Ultrice
What! The

Alfredo
What!

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

sf

131

Ultrice

Duke and the Duch-ess fall in - to our clutch-es, A pen -ance, no doubt, for some sin. _____

135

Teresa

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

138

Teresa

thin. _____

Alfredo

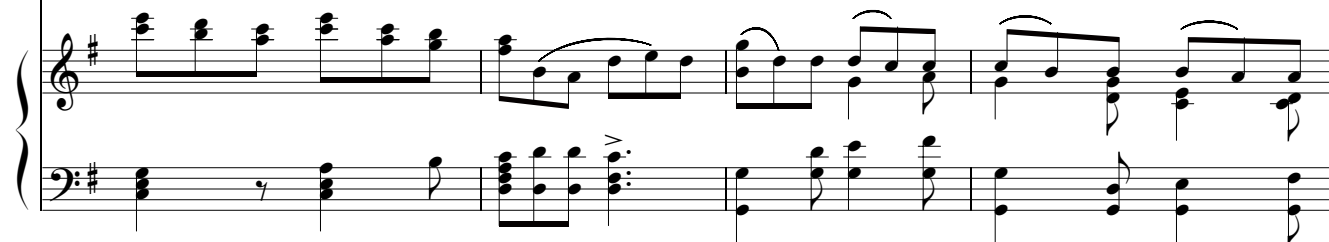
At least their in - ten - tion shows great con - de - scen - sion, For

141

Alfredo



Elvino



145

Elvino



149

Teresa



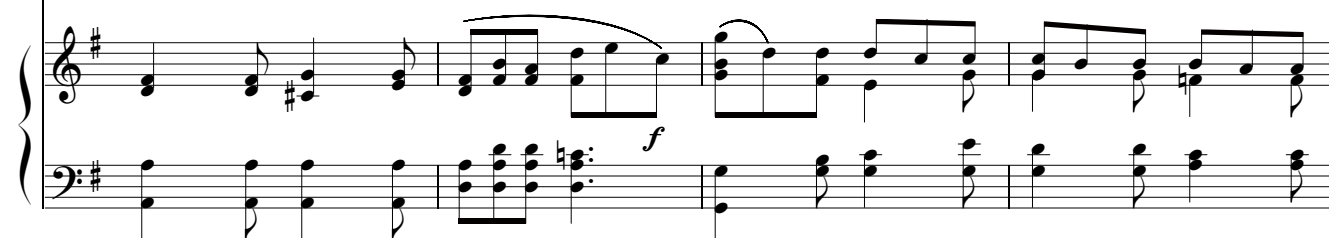
Ultrice



Alfredo



Elvino



Teresa
 peo - ple who stop at this inn! _____ In - dif - fer - ent eat - ing, Hard beds and damp sheet - ing (I

Ultrice
 peo - ple who stop at this inn! _____ In - dif - fer - ent eat - ing, Hard beds and damp sheet - ing (I

Alfredo
 peo - ple who stop at this inn! _____ In - dif - fer - ent eat - ing, Hard beds and damp sheet - ing (I

Elvino
 peo - ple who stop at my inn! _____ For ex - cel - lent eat - ing, Good beds and warm sheet - ing, That

staccato

Teresa
 hope they've some Keat - ing), Af - ford a poor greet - ing To peo - ple who stop at this inn, To _____

Ultrice
 hope they've some Keat - ing), Af - ford a poor greet - ing To peo - ple who stop at this inn, To _____

Alfredo
 hope they've some Keat - ing), Af - ford a poor greet - ing To peo - ple who stop at this inn, To _____

Elvino
 nev - er want Keat - ing, Af - ford a good greet - ing To peo - ple who stop at my inn, To _____

161

Teresa
 peo - ple who stop at this inn! _____ A

Ultrice
 peo - ple who stop at this inn! _____ A

Alfredo
 peo - ple who stop at this inn! _____ A

Elvino
 peo - ple who stop at my inn. _____ For ex - cel - lent eat - ing Af - fords a good greet - ing To

165

Teresa
 pen - ance, no doubt, for some sin. _____ Hard beds and damp sheet - ing, (I

Ultrice
 pen - ance, no doubt, for some sin. _____ Hard beds and damp sheet - ing, (I

Alfredo
 pen - ance, no doubt, for some sin. _____ Hard beds and damp sheet - ing, (I

Elvino
 peo - ple who stop at my inn! _____ Good beds and warm sheet - ing, That

168

rit.

Teresa hope they've some Keat - ing), For peo - ple who stop at this inn! _____

Ultrice hope they've some Keat - ing), For peo - ple who stop at this inn! _____

rit.

Alfredo hope they've some Keat - ing), For peo - ple who stop at this inn! _____

rit.

Elvino nev - er want Keat - ing, That ought their ap - prov - al to win! _____

rit.

171

173

ELVINO. I don't know how I shall accommodate them. My only bedroom is occupied by the exploded Alchemist, who is much too incomplete to be moved. There's the scullery. Do you think they'd put up with a shake-down in the scullery.

ALFREDO. I don't know. The Duke is an awful stickler for etiquette.

ULTRICE. He gave an inkeeper at Palermo six months because he used his pocket-handkerchief in his presence.

TERESA. And he fined the Mayor of Syracuse a hundred crowns because he didn't.

ELVINO. This is terrible. I know I shall make some fearful mistake with these people! I've never in my life addressed anybody of higher rank than an Oil and Italian Warehouseman!

ALFREDO. My good sir, they're not people — they're personages.

ELVINO. Of course they are! There I go — putting my foot into it at the first go off! If I could only practise a little. Now, if you'd be so kind — so very kind — as to impersonate the Duke, just for a dress-rehearsal of the reception (I've got a lot of beautiful clothes left behind by some strolling players in pawn for their bill), you shall be treated with all the consideration due to your exalted rank, and have the entire run of the bar, except rum-shrub!

ALFREDO. It's a tempting offer. But I must have a Duchess.

ELVINO. Of course you must. (*Aside.*) How many Duchesses go to a Duke?

ALFREDO. Only one at a time.

ELVINO. You don't say so?

ALFREDO. Yes — Dukes are very particular about that.

ELVINO. Dear me! (*Aloud.*) Well, here are two to choose from — my cousin Teresa and my niece Ultrice — both charming.

ULTRICE *and* TERESA. What's that?

ELVINO. Well. One charming and one — umph! Will that do?

ULTRICE *and* TERESA. That will do!

ELVINO. Now, come; we've no time to lose. Choose your Duchess and begin.

9. Fair maid, take pity

Teresa, Ultrice, Alfredo and Elvino

Allegro moderato

Piano

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a melodic line with a long note on the first measure, followed by eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving lines.

7 (To Teresa)

Alfredo

Fair maid, take pi - ty on my state! Look down with

Piano

Alfredo's first line of the song begins at measure 7. The melody is in the treble clef, starting with a whole rest followed by a half note, then a quarter note, and so on. The piano accompaniment continues with chords in the right hand and a more active line in the left hand.

14

Alfredo

eyes com - pas - sion - ate On my con - di - tion lone - ly; Nor

Piano

Alfredo's second line of the song begins at measure 14. The melody continues with a similar rhythmic pattern. The piano accompaniment features more complex chordal textures and moving lines in both hands.

21

Alfredo

think me too im - per - ti - nent, If I im - plore you to re -

Piano

Alfredo's third line of the song begins at measure 21. The melody concludes with a half note. The piano accompaniment provides a final harmonic support with sustained chords and a melodic line in the left hand.

28

Alfredo

lent, And my sweet Duch - ess re - pre - sent On this oc - cas - ion

Piano

35

Teresa

I thank you sir; but it would be Pre - sump - tu -

Alfredo

on - ly!

Piano

42

Teresa

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

Piano

49

Teresa

I know one who'd have the face To jump at mim - ick - ing her

Piano

56

Teresa

Grace; No com - pli - ment seems out of place Her van - i -

Piano

62

Allegro

Teresa

ty that touch - es. I mean you, miss, All a -

Ultrice

D'you mean me, miss?

Allegro

Piano

67

Teresa

bove. Try it, do, miss- There's a love!

Ultrice

You're too free, miss. I a -

Piano

71

Teresa

Ultrice

Piano

That's ex - pli - cit. Take your ground! Wouldn't

gree, miss! You shall see, miss.

75

Teresa

Ultrice

Alfredo

Elvino

Piano

miss it For a pound!

Though your

Andante

80

Ultrice

Piano

spite all bounds sur - pass - es, Pay at - ten - tion, I be -

83

Ultrice

seech you. Man - ners of the up — per — clas - es I shall

Piano

86

Teresa

Thank you, dear— pray, take — your —

Ultrice

be most pleased to teach you.

Piano

89

Teresa

sta - tion— Ma - lice soon will spread the — ru - mour. It will

Piano

92

Teresa

be a per — son — a - tion Teem - ing with un - con - scious

Piano

95

Teresa
hu - mour! Watch her As she takes — her — sta - tion, Ma - lice

Ultrice
Watch me as she takes her sta - tion, Ma - lice

Alfredo
Watch her as she takes her sta - tion, Ma - lice

Elvino
Watch her as she takes her sta - tion, Ma - lice

Piano

98

Teresa
soon will spread the ru - mour. It will be a per - son -

Ultrice
soon will spread the ru - mour. It will be a per - son -

Alfredo
soon will spread the ru - mour. It will be a per - son -

Elvino
soon will spread the ru - mour. It will be a per - son -

Piano

101

Teresa

Ultrice

Alfredo

Elvino

Piano

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

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

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

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

105

Ultrice

Cadenza ad lib (Clarinet)

Piano

120

Teresa

ev - i - dent, is not the case.

Ultrice

Than as they walk, They bland - ly talk, And

Piano

125

Ultrice

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

Piano

130

Teresa

It would ap - pear They flout and flee, Stick up their nose, Turn

Ultrice

cuss.

Piano

134

Teresa

in their toes— You're reach - ing me gra - tu - i - tous - ly, I sup - pose?

Ultrice

Then

Piano

139 *Allegretto con moto*

Teresa

as she takes her place up - on the throne that is pre - pared, The peo - ple bow them to the ground, and

Ultrice

Piano

142

Teresa

And

Ultrice

ev' - ry head is bared, They keep their pro - per pla - ces as she looks them thro' and thro'—

Piano

145

Teresa

I sup - pose they try to keep their coun - te - nan - ces too? If — that is what is called Cour et - i -

Piano

148

Teresa

quette, it's ve - ry plain The ways of high so - ci - e - ty I ne - ver shall at - tain; It

Piano

151

Teresa

seems you must be ill - bred, and as awk - ward as can be, Which is A, B, C to you, my love, but

Piano

154

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

Piano

157

Teresa
ways of high so - ci - e - ty I ne - ver shall at - tain; It seems you must be ill - bred, and as

Ultrice
ways of high so - ci - e - ty you ne - ver shall at - tain; It seems you are as ill - bred, and as

Alfredo
ways of high so - ci - e - ty I ne - ver shall at - tain; It seems you must be ill - bred, and as

Elvino
ways of high so - ci - e - ty you ne - ver shall at - tain; It seems you are as ill - bred, and as

Piano

160 *rit.*

Teresa
 awk - ward as can be, Which is A, B, C to you, my love, but dif - fi - cult to me.

Ultrice *rit.*
 awk - ward as can be, So it's A, B, C for her, you know, but dif - fi - cult to me.

Alfredo *rit.*
 awk - ward as can be, Which is A, B, C to you, my love, but dif - fi - cult to me.

Elvino *rit.*
 awk - ward as can be, So it's A, B, C for her, you know, but dif - fi - cult to me.

Piano *rit.*

163 *Tempo di minuetto*

Piano

167

Piano

(Exit Elvino, bowing before Alfredo and Ultrice, Teresa following and mimicking Ultrice's walk and gestures)

10. Tabor and Drum

Petro, Bartolo, Nita, Women

(Charivari without. Enter Chorus of Girls, running and heralding the approach of Pietro, Bartolo and Nita. Pietro is driving a Palermo donkey-cart. Bartolo is dressed as a clown, Nita as a rope-dancer. Bartolo carries a big drum and Pandean pipes.)

Allegretto

Piano *p* *staccato*

5

10

Piano *p*

16

Sop

Alt

Piano *p*

Ta - bor and drum! Mum - mers have come!

21

Sop Hey for their mum-me-ry, Fro - lic and flum-me-ry, For to my dull Coun-tri -fied skull

Alt

Piano

25

Sop Noth - ing sub - lu - na - ry E - quals buf -foon - e - ry! Folk of our kind

Alt

Piano

28

Sop Fre_ quently find Jokes that are sen - si -ble In _ com-pre-hen - si -ble. Here, I ad-mit,

Alt

Piano

32

Sop

Gen - u - ine wit, As a com-mo-di - ty, Ranksbe - low odd - i - ty, As a com-mo-di - ty,

Alt

Piano

36

Pietro

Come,

Sop

Ranksbe - low odd - i - ty.

Alt

Piano

41

Pietro

strike up, Mis- ter Mer-ry - man, While I in - form the u - ni - verse, In met - ri - cal and tu - ny verse—

Bart

In

Piano

44

Pietro

That here's and ex - hi - bi - tion that is high - ly in - tel - lec - tu - al- To

Bart

met - ri - cal and tu - ny verse-

Piano

tr

47

Pietro

see it we ex - pect you all- Come, emp - ty all your pock - ets, for I'm

Bart

To see it we ex - pect you all-

Piano

tr

50

Pietro

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

Bart

He's mon - ey in the Coun - ty Bank.

Piano

53

Pietro

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

Bart

And

Piano

56

Bart

he'll re - turn 'em if he can't.

Piano

62

Bart

Tho' I'm a buf - foon, re - col - lect I com - mand your re - spect! I

Piano

66

Bart

can - not for mon - ey Be vul - gar - ly fun - ny, My ob - ject's to make you re - flect.

Piano

70

Bart

True hu - mour's a mat - ter in which I'm ex - ceed - ing - ly rich. It

Piano

74

Bart

ought to de - light you, Al - though at first sight, you May not re - cog - nize it as

Piano

77

Bart

sich. O - ther clowns make you laugh till you sink _____ When they tip you a

Piano

f *p*

81

Bart

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

Piano

ad lib.

L'istesso tempo

86

Bart
oh this is a world of in - sin - cer - i - ty and trou-ble, And joy is im - be - ci - li - ty, and

Piano

89

Bart
hap - pi - ness a bub - ble, And you're a lot of but - ter - flies who flut - ter thro' a sum - mer. And

Piano

92

Bart
he's a moun - te - bank, and I'm a mis - er - a - ble mummer.

Sop
It's pos - si - ble the world is in - sin -

Piano

Chorus unison

95

Sop
cer - i - ty and tou - ble, And ha - pi - ness, for all I know, is noth - ing but a bub - ble; Per -

Piano

98

Sop

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

Piano

101

Sop

mis - er - a - ble mum - mer!

Piano

104

Nita

I've a dance That came from France Not long a -

Piano

108

Nita

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

Piano

111

Nita

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

Piano

114

Nita

pro - per. I as - sist As so - lo - ist, Up - on a squeeze, On the

Piano

117

Nita

trum - pet and the ket - tle - drum so - no - rous. I've a song that's just as long As you may

Piano

120

Nita

please— Twen - ty ver - ses and each verse has got a cho - rus! *Unis all women*

Sop

Now,

Piano

colla voce. *rall.*

123 *Vivo*

Sop
that's the kind of mer - ri - ment you ought to set be - fore us; On - ly

Piano

125

Sop
fan - cy twen - ty ver - ses, and each verse has got a cho - rus. To

Piano

127

Sop
such an en - ter - tain - ment we could lis - ten for a sum - mer; But save us from the hu - mour of this

Piano

130

Sop
mel - an - cho - ly mum - mer!

Piano

PIETRO. Oh, you lucky people! Oh, you fortunate villagers! A perfectly remote and altogether obscure corner of Europe favoured with the presence of a company of artists whom all the crowned heads of Europe are quarrelling to possess! (*To BARTOLO.*) Solo, if you please, expressive of a general withdrawal of ambassadors from all the European Courts. (*Flourish.*) The Czar of Russia is no longer on terms with the Empress of New York because I visited her first. A lady, you know! As a man of gallantry I couldn't refuse. But, mum! I must be discreet. (*To BARTOLO.*) Solo, if you please, expressive of the honorable silence of a self-respecting man of gallantry. (*BARTOLO flourishes his drumsticks and pretends to play Pandean pipes, but without eliciting any sound.*) Now, what do you think we came for?

CHORUS. Gold!

PIETRO. Gold? Bah! Try again.

CHORUS. Silver!

PIETRO. Silver? Why, we're sick of gold and silver!

BARTOLO. Could you oblige me with my last week's salary?

PIETRO. Gold! (*Taking a handful from his pocket and looking at it in disgust.*) Ugh! (*Shuddering.*) Here — catch! (*About to throw it to them.*) Stop! On second thoughts it will only give you ideas above your station. But come — I will be frank with you. The greatest men have their weaknesses and I have mine. I have been cursed through life with a morbid craving for copper! I was cradled in copper. I have frequently been taken up by a copper. A bull once tossed me for a copper. "Heads!" I cried. I came down tails, and he won. I was hurt. I felt it very much. (*To BARTOLO.*) Solo, if you please, expressive of feelings that may be more easily imagined than described. (*Flourish.*) Now to business. At half-past five will be presented a dress rehearsal of the performance to be given before the Duke and Duchess of Pallavicini, comprising an exhibition of conjuring, necromancy, spirit manifestations, thought-reading, hypnotism, mesmeric psychology, psychography, sensory hallucination, dancing on the slack wire and ground, and lofty tumbling. Also will be exhibited the two world-renowned life-size clock-work automata, representing Hamlet and Ophelia (*unrolling two posters representing the figures*) as they appeared in the bosoms of their families before they disgraced their friends by taking to the stage for a livelihood. The price of admission will be one penny for the aristocracy, members of the upper middle classes half price. At half-past five. Be in time — be in time — be in time!

During this speech PIETRO has frequently refreshed himself from a large wine-skin, which is also referred to by BARTOLO when PIETRO is not looking.

10a. Now that's the sort of merriment

Women

Unis all women

Women

Now that's the sort of mer - ri - ment you ought to set be - fore us; To

Piano

Women

mark our ap - pro - ba - tion we'll ex - tem - por - ize a cho - rus. To such an en - ter - tain - ment we could

Pno.

Women

lis - ten for a sum - mer; But save us from the hu - mour of that

Pno.

Women

mel - an - cho - ly mum - mer!

Pno.

Exeunt Village Girls.

PIETRO. Humph! Not a remunerative lot, I fancy. But if the Duke, who is a mad enthusiast in the matter of automata, should take a fancy to our Hamlet and Ophelia, he'll buy them, and our fortune's made! By-the-by, where's Beppo with the figures?

NITA. Bless you, he couldn't be here yet — all uphill.

PIETRO. True. Nita!

NITA. Well. (*She is talking to BARTOLO.*)

PIETRO. Not quite so near Bartolo, please.

NITA. Oh, I forgot — force of habit.

PIETRO. You must recollect that you are no longer engaged to be married to him. That's over. You are engaged to be married to *me*, now. Try and remember it — *were* to him, *are* to me. It's quite easy, if you put it like that. Thank you. (*Leads donkey off.*)

NITA. Yes, but it's *not* so easy. A girl who's been deeply in love with a gentleman for the last six months may be forgiven if she forgets, now and then, that she doesn't care a bit for him any more.

BARTOLO (*gloomily*). We were happy!

NITA. Very. (*Sighing.*)

BARTOLO. How we carried on!

NITA. Didn't we?

BARTOLO. Do you remember when I used to go like *that* to you?

NITA. Don't I! (*Sighing.*)

BARTOLO. Does *he* ever go like that to you?

NITA. Not he — he doesn't know how.

BARTOLO. And yet we have a School Board! How you loved me!

NITA. Yes; but when I loved you you told me you were a leading tragedian. But a clown — I really don't see how I *could* love a clown.

BARTOLO. I didn't deceive you. I've played the first acts — and the first alone — of all our tragedies. No human eye has ever seen me in the second act of anything! My last appearance was three months ago. I played the moody Dane. As no one else has ever played him, so I played that Dane. Gods! how they laughed! I see them now — I hear their ribald roars. The whole house rocked with laughter! I've as soul that cannot brook contempt. "Laugh on!" I said; "laugh on, and laugh your fill — you laugh your last! No man shall ever laugh at me again — I'll be a clown!" I kept my word — they laugh at me no more.

Enter BEPPO, running and meeting PIETRO.

BEPPO (*breathless*). Oh, master! Here's a misfortune — here's a calamity!

PIETRO. Eh? What's the matter? Where are the figures?

BEPPO. They're at Palermo!

PIETRO, BARTOLO, *and* NITA. What!

BEPPPO. It's no fault of mine. They've been detained by the police because they hadn't any passports.

NITA. That's because they're so life-like. After all, it's a compliment.

PIETRO. A compliment! Yes, but we can't dine on cold compliments. (*To BEPPPO.*) Didn't you open the figures and show their clockwork insides?

BEPPPO. Yes; but the police said that was no rule, they may be foreigners.

PIETRO. Very true — so they might.

BARTOLO. Chock-full of eccentric wheels — might almost be English. What's to be done?

Enter ELVINO and ULTRICE.

ELVINO. Here's a misfortune!

ULTRICE. Here's a calamity!

PIETRO. What, another!

ELVINO. We're ruined — ruined!

BARTOLO. What is the matter with the licensed victualler?

ULTRICE. The Alchemist — it's all over — he's gone! The last explosion did it!

ELVINO. And this (*producing halfpence*) is all I've been paid for six weeks' board, lodging, and medical attendance!

PIETRO. It seems cheap. But you can seize his effects.

ELVINO. I've seized 'em! Here they are (*producing medicine phial with label.*) — all he possessed in the world — a bottle of medicine with a label on it!

PIETRO. What's this?

ELVINO. Read it — our education's not what it was.

PIETRO (*pretending to read*). "Two tablespoonfuls, at bed-time."

ELVINO. Is that all?

PIETRO. Here's a greedy fellow!

ELVINO. But I say — it takes a lot of writing to say that.

PIETRO. Well, it's a very strong medicine.

ELVINO. Oh, I see.

ULTRICE (*aside*). I don't.

PIETRO (*returning it.*) Take it.

ELVINO. Thankye; take it yourself — it will do you good.

Exit ELVINO; ULTRICE remains listening unobserved.

PIETRO (*changing his manners*). Has he gone? Come here; there's more in this than meets the eye!

NITA. What, more than two tablespoons?

PIETRO. More than two fiddlesticks! Listen to this. (*Reads.*) "*Man is a hypocrite, and invariably affects to be better and wiser than he really is.*"

This liquid, which should be freely diluted, has the effect of making every one who drinks it exactly what he pretends to be. The hypocrite becomes a man of piety; the swindler, a man of honour; the quack, a man of learning; and the braggart, a man of war."

ULTRICE (*aside*). I thought as much — this may be useful.

Exit ULTRICE.

PIETRO. Now the question is — what's to be done with it?

NITA. Give some to Bartolo, and make him funny!

BARTOLO. Naughty sly-boots!

PIETRO. Give some to Bartolo? Yes, and give some to Nita, too. Don't you understand?

NITA. Candidly, no.

PIETRO. Why, the Duke and Duchess want to buy the figures, and the figures are missing. What's to be done? Why, it's obvious. You and Bartolo dress and make up as the two figures — when dressed, you drink a few drops of the potion, diluted with wine. (*Tasting the cork and shuddering.*) It's — it's not at all nasty — and you will not only look like the two figures, but you'll actually *be* the two figures — clockwork and all!

NITA. Whew! (*Whistles.*)

BARTOLO. What! I become a doll — a dandled doll? A mere conglomerate of whizzing wheels, salad of springs and hotch-potch of escapements! Exchange all the beautiful things I've got inside here for a handful of common clockwork? It's a large order. Perish the thought and he who uttered it!

PIETRO. Come, come! The figures are our joint property, and we are all equally interested in selling them.

NITA. That's true. Well. I've no objection. Besides, it will be fun.

PIETRO. Good girl! The potion must be diluted, so I'll pour it into this wine-skin and we can draw it off as we want it. (*Does so.*)

NITA. But stop a bit! I don't want to be clockwork all my life! How are we to get back again?

PIETRO. I never thought of that!

NITA. It wouldn't do at all.

PIETRO. Oh, not at all. Perhaps it says. (*Refers to label.*) Yes! (*Reads.*) "*If the charm has been misapplied, matters can be restored to their original condition by burning this label.*" There you are — nothing could be simpler.

NITA. I say — don't lose that,

PIETRO. Not if I know it. (*Puts it in his pocket-book, which he places in his pocket.*) I shall be back in a minute, and in the mean time, try and wheedle him into joining us.

Exit PIETRO.

BARTOLO (*who has been fuming in silence.*) I protest! It's an indignity! I have a soul that cannot brook an indignity!

NITA. An indignity? Nonsense — just think — you'll appear as Hamlet, your favourite character, before the Duke — complete dress — scene from the second act, too —

BARTOLO. Ha!

NITA. I shall be desperately in love with you — and you with me — we shall bill, and we shall coo, and we shall be as happy as two little birds.

BARTOLO. Can clockwork coo? A nice point.

NITA. Ah! There *was* a time when you wouldn't refuse me anything.

BARTOLO. Yes, but then you used to coax me. I have a soul that can do nothing unless it's coaxed.

NITA. Then sit down, and I'll coax you.

BARTOLO. Coax me hard.

NITA. Oh, very hard! (*Business.*)

BARTOLO. Oh, coax me harder than that!

NITA. Will *that* do? (*Business.*)

BARTOLO. That sort of thing, prolonged indefinitely, will do.

During this PIETRO *has been occupied in hanging up the posters on each side of the inn door.*

11. Those days of old

Trio

Nita, Bartolo and Pietro

Andante

Nita

Those days of old How mad were we To

Piano

4

Nita

ban-ish! Thy move was told, Que-ri-do mi, in Spa-nish- And

Piano

7

Nita

ti-mid I, A-flush with shame E-ly-sian, Could on-ly sigh, Dieu çomme t'aime (Pa-

Piano

10

Nita

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

Bart

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

Piet

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

Piano

13

Nita

No mat- ter, e'en Hadst thou been coined a

Piano

16

Nita

Merman, Thou wouldst have been Mein lie - ber Freund - (That's Geman!) Thy

Piano

19

Nita

face, a - blaze With lov - ing pats Felt ting - lish, For

Piano

21

Nita

in those days I lov'd thee- that's plain En - glish! For

Bart

For

Piet

For

Piano

During this Bartolo has gradually yielded to Nita's blandishments, and at the end expresses, in gesture, his acquiescence with her wishes.

23

Nita

in those days, Yes, I lov'd thee- that's plain En - glish!

Bart

in those days She lov'd me that's plain En - glish!

Piet

in those days She lov'd him that's plain En - glish!

Piano

25 *Allegro vivace* (dancing)

Piet

Al -

Piano

29

Piet

low that the plan I de - vise Is new and suf - fi - cient ly cle - ver; To

Piano

33 (dancing)

Nita

With

Bart

With

Piano

37

Nita

a - ny - thing cle - ver or wise, I nev - er should cre - dit you ne - ver! To

Bart

a - ny - thing cle - ver or wise, I nev - er should cre - dit you - ne - ver! To

Piano

41

Nita

tes - ti - fy joy and sur - prise, Ob - serve our u - ni - ted en - deav - our.

Bart

tes - ti - fy joy and sur - prise, Ob - serve our u - ni - ted en - deav - our.

Piano

46

Piano

50

Nita

(stops suddenly)

But what a cat - as - tro - phe!

Piano

54

Nita

Stop! I see of ob - jec - tions a crop! Sup - pose, by some hor - ri - ble

Piano

ad lib.

58

Nita

fluke, I should chance to be bought by the Duke!

Bart

(resuming his dance) *a tempo*

Piet

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

Piano

a tempo

62

Nita

(dancing)

Bart

But don't be a - larmed a - bout

Piet

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

Piano

66

Nita

(all dancing)

Bart

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

Piet

But don't be a - larmed a - bout

Piano

70

Nita
he— He would like to be bought by the Duch-ess! Tho'

Bart
me I should like to be bought by the Duch-ess! Tho'

Piet
he— He would like to be bought by the Duch-ess! Tho'

Piano

73

Nita
pride he ab-hor He's a "Jen-ny say quor" that is sure to ap-peal to a

Bart
pride I ab-hor I've a "Jen-ny say quor" that is sure to ap-peal to a

Piet
pride he ab-hor He's a "Jen-ny say quor" that is sure to ap-peal to a

Piano

76

Nita
Duch-ess!

Bart
Duch-ess!

Piet
Duch-ess!

Piano

80

Piano

84

Piano

87

Piano

90

Piano

12a. Oh luck unequalled

Recitative
Teresa and Ultrice

Allegro (Enter Ultrice with label from Pietros' pocketbook.)

Ultrice

Oh luck un-e-qual'd that I

Piano

Allegro

p

5

Ultrice

hap-pen'd here to be! This charm makes all man-kind what they ap-pear to be! I

Piano

8

Ultrice

play Al-fre-do's wife—of course in jest we are— Best say that when as Duke and Duch-ess

Piano

11

Ultrice

dress'd we are, We drink the doc-tor'd wine— what is the end to be? We

Piano

pp

14

Ultrice

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

Piano

f *tr*

18

Ultrice

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

Piano

pp

22 *Andante grazioso* (coming down) (bowing)

Teresa

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

Ultrice

serv'd!

Piano

Andante grazioso

26

Teresa

health — this — morn - ing?

Ultrice

Keep in your place Or some ex — pe - dient Shall be de - vised to

Piano

30

Ultrice

check your scorn - ing! Bid you good day, miss! Out of my way, miss! When

Piano

f

33

Teresa

Al - fre - do

Ultrice

duch - ess - es or - der you, al - ways o - bey, miss! *Allegro come primo*

Piano

sf *f*

38

Teresa

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

Piano

p *sf* *sf* *colla voce.* *ff*

12b. I'm only joking

Song
Teresa, Ultrice and Alfredo

Moderato

Teresa

When man in love-sick pas-sion lin-gers, A
should that fail-it does-n't of-ten- His

Piano

3

Teresa

maid heart can twist him round her fin-gers; A word from
by o-ther means I'll sof-ten ten With eyes that

Piano

5

Teresa

me of e-lo-quent, Yet maid-en-ly en-cour-age-ment, A
dream, and tears that sob, In joy su-preme I'll make it throb! I'll

Piano

7

Teresa

faint re-call, a dain heart-ty hint That af-ter all I'm not a
vow his scorn my heart will break, And all for-lorn, I for his sweet

Piano

10

Teresa

flint, And such per - mis - si - ble pre - ten - ses. Will
sake, Which more than life it - self I che - rish, I'll

Piano

13

Teresa

put to flight his se - ven sen - ses! - Than as he cries, - "My own for
con - stant live and con-stant pe - rish! Then as he cries - "My dear - est trea -

Piano

poco accelerando

poco accelerando

8vb

16

Teresa

ev - er! No pow'r on earth our lives shall sev - er! I'll
sure. A - dored be - yond all earth - ly mea - sure! I'll ans -

Piano

8vb

19

Teresa

rit. an - swer him with laugh pro - vok - ing, "Up - on my word, you're too ab -
wer him, my tri - umph cloak - ing "Up - on my word, you're too ab -

Piano

rit. *a tempo*

a tempo

22

Teresa

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

Piano

26

Teresa

ha, ha, ha, ha, ha! I'm on - ly, on - ly jok - ing! Up- on my word, you're too ab -
 ha, ha, ha, ha, ha! You goose, I'm on - ly jok - ing! Up- on my word, you're too ab -

Piano

ten *a tempo*

allarg *a tempo*

30

Teresa

surd! Whybless my heart, I'm on- ly jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
 surd! Get up, you goose, I'm on- ly jok - ing! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Piano

34

Teresa

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

Piano

38

Teresa

1. 2.

And

Piano

42

Teresa

Al - fre - do!

Alfredo

cru - el one! Ma - dam, good mor - ning.

Allegretto

Allegretto

Piano

46

Teresa

Oh!

Piano

50

Teresa

whi-ther, whi-ther, whi-ther do you speed you? Oh hi-ther, hi-ther, hi-ther, hi-ther
Mer-ry, mer-ry, mer-ry maid in-vites you, Who's ve-ry, ve-ry, ve-ry short of

Piano

53

Teresa

hie!
sense!

no-ther time I'll
flir-ti-ness in -

Alfredo

A - no-ther, no-ther,
Its flir-ti, flir-ti,

heed you, I've
cites you, Im -

Piano

56

Alfredo

o-ther, o-ther, o-ther fish to fry! To pun-ish her I'll try, I'll
per-ti, per-ti, per-ti, per-ti-nence! Of tak-ing some of-fence, I'm

Piano

59 *(aside)*

Teresa

Alfredo *(aloud)* There's He —

sof-ten by and by, My la-dy, I am sor-ry, but I've o-ther fish to fry!
mak-ing a pre-tence. I'll pun-ish her im-per-ti, per-ti, per-ti, per-ti-nence.

Piano

62 *(aloud)*

Teresa

twinkle in his eye, He'll soft-en by and bye. I'm ve-ry, ve-ry sor-ry that you've
thinksme ve-ry dense, I see tho' his pre-tence. Oh, par-don my im-per-ti, per-ti,

Piano

65

Teresa

o-ther fish to fry! I'm ve-ry, ve-ry, ve-ry, ve-ry sor-ry That you've
per-ti, per-ti-nence! I'm ve-ry, ve-ry, ve-ry, ve-ry sor-ry That you've

Piano

68

Teresa

o - ther fish, you've o - ther fish to fry!
o - ther fish, you've o - ther fish to fry!

Piano

71

Teresa

1.

A

Piano

74

2.

Moderato

Teresa

Now, lis - ten to

Piano

Moderato

f

76

Teresa

me, dear, 'Twas way - ward - ness will - ful (in which, as you

Piano

78

Teresa

see, dear, I'm not ve - ry skill - ful) That makes you so

Piano

80

Teresa

tear - ful; Take heart and be cheer - ful, No mis-chievous done, dear- 'Twas on- ly in

Piano

83

Teresa

fun, dear!

Alfredo

Now, lis - ten to me, love- My sen - ti - ments store them; When maidens like

Piano

86

Alfredo

thee, love, On hearts that a - dore them Un - feel - ing - ly

Piano

88

Alfredo

tram - ple. They al - ways give am - ple Oc - cas - sion for

Piano

90

Teresa

Alfredo

scorn - ing- I bid you good morn - ing! 'Twas on- ly in fun, dear! I pray you take

Piano

93

Teresa

Alfredo

warn - ing. No mis- chief is done, dear! (aside) I bid you good morn - ing! She was

Piano

96

Teresa

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

Alfredo

on-ly in fun _____ No mis-chief is done _____ Of taking of-fence _ I am

Piano

99

Teresa

It is not a pre - tence. For he

Alfredo

mak - ing pre - tense. *(aloud)* I bid you good morn - ing!

Piano

102 *accelerando*

Teresa

bids me good morn - ing. I was on - ly in fun. _____ But the

Alfredo

She was on - ly in fun-

Piano

accelerando

105

Teresa

mis-chief is done; _____ Of tak - ing of - fence _____ It is not a pre-tence, For he

Alfredo

No mis-chief is done; Of tak - ing of - fence I am mak - ing pre-tence.

Piano

108

Teresa

bids me good morn - ing, he bids me good

Alfredo

I bid you good

Piano

111

Teresa

morn - ing!

Alfredo

morn - ing!

Piano

attaca

12c. Duped! Rejected!

Recitative
Teresa

1 *Moderato*

Teresa *p* Duped! Re - jec - ted! Do I wake or

Piano *Moderato* *p*

5 *pp* *cresc.*

Teresa dream? — By him re - jec - ted? Oh the shame of it!

Piano *pp*

8 *f*

Teresa Ra - ther than this I'll o - ver - whelm him with the

Piano *f*

10

Teresa tor - rent of my pas - sion— Make him think my brain is tot - ter - ing for the

Piano

12 *diminuendo*

Teresa love of him! And when at last he yields to my pro - test - ing, I'll say, "Ha!

Piano *sf sf*

15

Teresa ha! poor fool- I was on - ly jest - ing!"

Piano *sf p*

*(Exit Teresa. Flourish.
Enter Chorus of Girls, running.)*

13. Act I Finale

Ensemble

Allegro

Piano

Women

6

Come and take your plac-es all, The

Piano

Women

11

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

Piano

Women

16

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

Piano

Women

21

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

Piano

26

Women

— and flumme-ry— Mag - ic, mirth, ——— and mummer-y— (That's the show -

Piano

30

Women

man's sum-mar-y.) Set us all a - grin - ning! Come and take your pla-ces all, The

Piano

35

Women

show is just be - gin - ning; Don't you hear the trum-pet's call, and the drum - mers

Piano

40

Women

din-ning? Fro-lic fun, ——— and flumme-ry— Mag-ic, mirth, ——— and mummer-y—

Piano

45

Women

(That's the show-man's sum-mar-y) Set us all a - grin - ning! Fro-lic, fun ———

Piano

50

Women

— and flum mer- y, Ma - gic, mirth, — and mum mer- y— (That's the show - man's

Piano

54

Women

sum - mar - y) Set us all a - grin - ning!

Piano

(During this Alfredo has entered, followed by Teresa, who expresses heart-broken passion in gesture. Enter Ultrice and Elvino, who carries a theatrical cloak, sword, hat, and lady's train.)

59

Ultrice

Recit.
Al - low me, ma - dam, if you have quite

Piano

63

Teresa

(enraged - aside). Oh, some day I'll be one with him! *(Exit Teresa.)*

Ultrice

done with him. *(leaving Teresa).*

Alfredo

Good morn- ing, miss!

Piano

67 *(to Alfredo)*

Elvino

Al - low me. 'Twill as - sist your Grace If

Andante moderato

Piano

71 *(Alfredo puts them on)* *(to Ultrice).*

Elvino

on your no - ble brow I place This hat and fea - ther. The Duch - ess, perhaps, will

Piano

76 *(Ultrice puts them on.)*

Elvino

kind - ly deign To wear these jew - els and this train— They go to - ge - ther.

Women

Your

Piano

(Alfredo and Ultrice walk pompously to seats that are placed for them in front of the Inn door, the Chorus curtseying with mock humility.)

81

Women

Gra - ces, as you wend, We hum. bly bow and — bend. You look, we're quite a -

Piano

86

Elvino

Your Gra - ces, as you wend, We

Women

ware, A most im - pos - ing pair. Your Gra - ces, as you

Piano

91

Elvino

hum - bly bow and bend. You look, as we're a - ware, A

Women

wend, We hum - bly bow and bend, You look, as we're a -

Piano

95

Elvino

most im - pos - ing pair!

Women

ware, A most im - pos - ing pair!

Piano

Andante religioso

(Enter procession of Tamorras, disguised as Dominican monks; Arrostino as Prior.
The Girls, believing the Monks to be genuine, all kneel.)

100

Piano

105

Arrostino

Tenors

Basses

Piano

{Attamen ex cunctis reliquis - que no - tan - dum,
supra}

Attamen ex cunctis reliquis - que no - tan - dum,
supra

110

Arrostino

Tenors

Basses

Piano

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

Esse genus neutrium—

Esse genus neutrium—

114

Arrostino

Women

Tenors

Basses

Piano

(Which is Greek to most of us here, and per

a tempo sic in - va - ri - a - bi - le no - men.

sic in - va - ri - a - bi - le no - men.

117 *a tempo*

Arrostino haps Dou-ble Dutch to the show-men.)

Tenors And per-haps Dou-ble Dutch to the show-men.

Basses And per-haps Dou-ble Dutch to the show-men.

Piano

(The Tamorras throw off their hoods and reveal themselves.)

121 *Allegro*

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

Basses (All men) Ha! ha! ha! ha!

Piano *ff*

125

Women tress-ing- It's de-grad-ing! We are trick-ed Throughe-liev-ing, Nev-er guess-ing Mas-quer-a-ding! Fri-ars

Piano

128

Women mock-ing! Good-ness gra-cious; What a wrong sir! Why, how dare you? It is

Piano

130

Women

shock-ing! It's au - da - cious! Go a - long sir! I can't bear you!

Tenors

It is wick- ed Ha! ha! ha!

Basses

They are

Piano

133

Women

This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Tenors

This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Basses

trick - ed ha! ha! ha! This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Piano

136

Women

blame-ful- It is shame-ful- It is shame-ful- It is blame-ful- It is shame-ful- It is

Tenors

blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is

Basses

blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is

Piano

139

Women

shame-ful- This dis - guis- ing is sur - pris- ing, It is shame-ful- This dis -

Tenors

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

Basses

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

Piano

142

Women

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

Tenors

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

Basses

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

Piano

146

(Enter Minestra, disguised as a very old woman.)

Minestra

Come and

Piano

149

Minestra

lis - ten, pret - ty la - dies - Cross my hand with ma - ra - ve - dis - For to pro - phe - sy my trade is. And my

Piano

152

Minestra

pro - phe - cies are sound. Fear no trick or dou - ble deal - ing, I am cle - ver at re - veal - ing, Nei - ther

Piano

155

Minestra

good nor ill con - ceal - ing, So, my pret - ties, gath - er round.

Piano

The Girls gather round to have their fortunes told. Minestra throws off her hood and reveals herself.)

159

Minestra

Ha! ha! ha! ha!

Women

Oh you

Piano

Allegro

164

Women

wick - ed, Base de - ceiv - ing It's dis - tres - sing It's de - grad - ing! We are trick - ed Throughe - liev - ing, Ne - ver

Piano

167

Women

gues - sing Mas - quer - ad - ing! La - dies mock - ing! Good - ness grac - ious; What a

Piano

169

Women

wrong, sir! Why, how dare you? It is shock - ing! It's au - da - cious! Go a -

Piano

171

Women

long, sir! I can't bear you! This dis -

Tenors

It is wick - ed ha! ha! ha! This dis -

Basses

They are trick - ed Ha! ha! ha! This dis -

Piano

174

Women

guis ing Is sur - pris - ing La - dies mock - ing, it is shock - ing, It is blame - ful It is shame - ful It is

Tenors

guis ing Is sur - pris - ing Fri - ars mock - ing, it is shock - ing, It is blame - ful - It is shame - ful - It is

Basses

guis ing Is sur - pris - ing Fri - ars mock - ing, it is shock - ing, It is blame - ful - It is shame - ful - It is

Piano

177

Women

shame-ful. It is blame-ful It is shame-ful It is shame-ful. This dis -

Tenors

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

Basses

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

Piano

180

Women

guis- ing is sur - pis - ing, It is shame-ful. This dis - guis- ing Is sur - pris - ing, It is

Tenors

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

Basses

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

Piano

183

Women

shame-ful.

Tenors

shame-ful- Ha! ha! ha!

Basses

shame-ful- Ha! ha! ha!

Piano

(During the above, Pietro has brought in Bartolo and Nita made up as wax-work figures of Hamlet and Ophelia.)

187

Pietro

Piano

Now,
He's

(During this, Bartolo and Nita go through the movements described in a ridiculously jerky and mechanical fashion.)

192

Pietro

Piano

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

195

Pietro

Piano

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

199

Pietro

Piano

The gen - tle - men's a no - ble prince - a mar - vel of ven - tril - o - quy - Un
She wild - ly begs hm to de - sist ap - peals to his hu - man - i - ty, But

202

Pietro

hap - pi - ly af - flic - ted with a ma - nia for so - li - lo - quy. The la - dy is the vic - tim of the
all in vain oh serve her eyes a - gog - gling with in - san - i - ty, He per - sé - veres, Im - prov - ing the oc -

Piano

205

Pietro

God of Love ty - ran - ni - cal - You see it in her ges - tures which are mor - bid - ly me - cha - ni - cal!
ca - sion op - por - tu - na - tic, She sticks straw in her hair. he's won his wa - ger, she's a lun - a - tic!

Piano

208

1. 2. *Allegro*

Women

Tenors

Basses

Piano

As -
As -
As -

213

Women

ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -

Tenors

ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -

Basses

ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -

Piano

216

Women

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Tenors

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Basses

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Piano

219 (to Alfredo).

p

Teresa
To thee I cling, To

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

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

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

Piano

223

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

Ultrice
From

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

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

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

Piano

Teresa
cling, To gain thy love I strive; My heart you wring, I shall not long sur-vive! To

Ultrice
his em-brace Thy-self di-rect-ly tear, Or I'll de-face Thy beau-ti-ful back hair! From

Women
live. Her

Tenors
live. Her

Basses
live. Her

Piano

Teresa
thee I cling, To gain thy love I strive; My heart you wring, I shall not long sur -

Ultrice
his em-brace Thy-self di-rect - ly tear, Or I'll de-face Thy beau-ti-ful back

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

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

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

Piano

235

Teresa
vive!

Ultrice
hair!

Alfredo
Ap - prec - i - a - tion of such skill Should not be Shown _ by

Women
hair!

Tenors
hair!

Basses
hair!

Piano

Allegro

(Taking up wine-skin which Pietro left at the entrance to Inn.)

239

Alfredo
stealth. _ In bum - pers round (I'll pay the bill), We'll drink _ the show - man's

Piano

243

Alfredo
health. _ This wine - skin I _ de - vote to you, We'll drink _ it till it's

Piano

247

Alfredo

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

Women

I'm

Tenors

I'm

Basses

I'm

Piano

tr

252

Pietro

(horried).
Be - ware! that

Women

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

Tenors

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

Basses

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

Piano

pp

257

Alfredo

Pietro

Piano

For - bear! I pay my way;

wine is mine, You must not drink it!

262

(Gives money to Pietro.)

Alfredo

Pietro

Piano

You may not think it!

Take care! The wine is poi - soned, on my word — re -

pp

267

Pietro

Piano

ly, — And he who drinks in a - go - ny will

rall.

rall.

271 *Recit.*

Pietro

die! Com - mencing with a gentle pain Scarce worth a ques - tion, It

Piano

274

Pietro

grows apace, till you complain Of indi - ges - tion. Then follows an internal fire That scorns e -

Piano

277

Alfredo

Ha!

Pietro

mul - sions, un - til, ere nightfall, you vul - sions! expire In fierce con-

Piano

280

a tempo primo

Alfredo *ha! ha! ha! ha! ha! ha! ha! An i - dle tale — we think it!*

Pietro

Women

Tenors *Ha! ha! ha! ha! ha!*

Basses *Ha! ha! ha! ha! ha!*

Piano *a tempo primo*

*(During this Alfredo has filled a number of goblets with wine from the*285 *wine-skin, and handed them round to Arrostino and the Male Chorus.)**Vivo*

Alfredo *It can't be worse than 'Vi - no's wine ac - curst.*

Women *ha! ha! ha! We saw you free — ly drink it!*

Tenors *ha! ha! ha! We saw you free — ly drink it!*

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

Piano *Vivo*

(Draws sword and offers cup to Pietro. During this, the two figures express galvanic agitation.)

290

Alfredo

If we're to die of it, be thou the first!

Pietro

I can't o - bey you!

Piano

p

295

Alfredo

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

Arrostino

Drink! Drink! Drink!

Pietro

I beg, I pray you!

Elvino

Drink! Drink! Drink!

Women

Drink! Drink! Drink!

Tenors

Drink! Drink! Drink!

Basses

Drink! Drink! Drink!

Piano

sf *sf* *sf*

(During this, Elvino has poured the wine down Pietro's throat. Pietro immediately begins to feel the effect of the wine, which he has described as a poison, and which has become poison to him.)

300 *Allegro non troppo*

Alfredo Quick, or I'll slay you! Drink! Oh

Arrostino Drink!

Pietro

Elvino Drink!

Women Drink!

Tenors Drink!

Basses Drink!

Piano

303

Alfredo ye who are wea____ ry of life, Don't tr - fle with pis____ tol and knife. This

Piano

305

Alfredo

po - tion is far from a - miss; _____ If you've du - cats of gold _____ in your purse, Why,

Piano

307

Alfredo

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

Piano

309

Alfredo

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

Piano

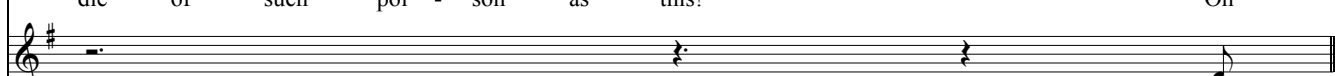
Teresa 

 Minestra 

 Nita 

 Ultrice 

 Alfredo 

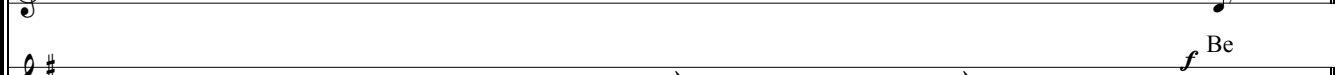
 Arrostino 

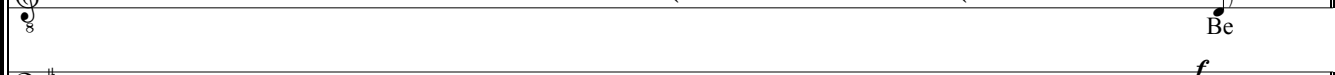
 Pietro 

 Bartolo 

 Elvino 

 Women 

 Tenors 

 Basses 

 Piano 

Teresa
 mo! A - mas! my last ap - peal I pray you hear! Or

Minestra
 mo! A - mas! her last ap - peal I pray you hear! Or

Nita
 but a mass of spring and wheel, And o - ther gear, Our

Ultrice
 (to Alfredo and Minestra.)
 hop - per crass, Her last ap - peal De - cline to hear; 'Twill

Alfredo
 ye who are wea _____ ry of life, Don't

Arrostino
 ye who are wea _____ ry of life, Don't

Pietro
 poi - soned glass! The pain I feel Is most se - vere. That

Bartolo
 but a mass of spring and wheel, And o - ther gear, Our

Elvino
 ye who are wea _____ ry of life, Don't

Women
 warned if you care _____ for your life, And the

Tenors
 warned if you care _____ for your life, And the

Basses
 warned if you care _____ for your life, And the

Piano

Teresa soon, A - las You'll sad - ly kneel Be - side my bier!
 Minestra soon, A - las You'll sad - ly kneel Be - side her bier!
 Nita grief, a - las, We can't con - ceal. We feel it here!
 Ultrice come to pass, You'll glad - ly kneel Be - side her bier!
 Alfredo tri - fle with pis _____ tol and knife. This
 Arrostino tri - fle with pis _____ tol and knife. This
 Pietro pain a - las, I can't con - ceal. I feel it here!
 Bartolo grief a - las we can't con - ceal. We feel it here!
 Elvino tri - fle with pis _____ tol and knife. This
 Women girl who will soon _____ be your wife. I'm
 Tenors girl who will soon _____ be your wife. I'm
 Basses girl who will soon _____ be your wife. I'm
 Piano

The musical score is written for a large ensemble. The vocal parts are arranged in a choir-like fashion, with some parts having lyrics. The piano part is at the bottom, providing harmonic support. The score includes various musical notations such as triplets, slurs, and rests.

Teresa My last ap - peal
 Minestra Her last ap - peal
 Nita We're spring and wheel,
 Ultrice Her last ap - peal
 Alfredo po - tion is far from a - miss; If you've
 Arrostino poi - son is far from a miss; If you've
 Pietro The pain I feel
 Bartolo We're spring and wheel;
 Elvino poi - son is far from a miss; If you've
 Women sure there is some - thing a - miss; That
 Tenors sure there is some - thing a - miss; That
 Basses sure there is some - thing a - miss; That
 Piano

The musical score is written for a full vocal ensemble and piano. The key signature is one sharp (F#). The score includes lyrics for each part. The vocal parts are: Teresa, Minestra, Nita, Ultrice, Alfredo, Arrostino, Pietro, Bartolo, Elvino, Women, Tenors, and Basses. The piano part is at the bottom. The score includes triplets and slurs. The lyrics are:

Teresa: My last ap - peal
 Minestra: Her last ap - peal
 Nita: We're spring and wheel,
 Ultrice: Her last ap - peal
 Alfredo: po - tion is far from a - miss; If you've
 Arrostino: poi - son is far from a miss; If you've
 Pietro: The pain I feel
 Bartolo: We're spring and wheel;
 Elvino: poi - son is far from a miss; If you've
 Women: sure there is some - thing a - miss; That
 Tenors: sure there is some - thing a - miss; That
 Basses: sure there is some - thing a - miss; That
 Piano: (Musical notation)

Teresa I pray you hear! Or soon you'll sadly kneel sadly
 Minestra I pray you hear! Or soon you'll sadly kneel sadly
 Nita And o - ther gear, our grief we can't con - ceal. We
 Ultrice De - cline to hear, 'Twill glad - ly glad - ly kneel, you'll
 Alfredo du - cats of gold in your purse. Why, then you may sure - ly do worse Than
 Arrostino du - cats of gold in your purse, Why, then you may sure - ly do worse Than
 Pietro Is most se - vere. That pain I can't con - ceal. I
 Bartolo And o - ther gear, Our grief we can't con - ceal. We
 Elvino du - cats of gold in your purse, Why, then you may sure - ly do worse Than
 Women wine may be doc - tor'd or worse! It may car - ry some hor - ri - ble curse! Don't
 Tenors wine may be doc - tor'd or worse! It may car - ry some hor - ri - ble curse! Don't
 Basses wine may be doc - tor'd or worse! It may car - ry some hor - ri - ble curse! Don't
 Piano

Teresa
 kneel — Be - side my bier!

Minestra
 kneel — Be - side her bier!

Nita
 feel it, feel it here!

Ultrice
 kneel Be - side her bier!

Alfredo
 die of such poi - son as this!

Arrostino
 die of such poi - son as this.

Pietro
 feel it, feel it here!

Bartolo
 feel it, feel it here!

Elvino
 die of such poi - son as this.

Women
 die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may

Tenors
 die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may

Basses
 die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may

Piano

(During this, Teresa has pretended to fall insensible at Alfredo's feet. He supports her, and supposing that she has fainted, pours some wine down her throat. All the others (except Chorus of Girls) raise the cups to their lips, and drink as the Act Drop falls.)

321

Women

Tenors

Basses

Piano

sure- ly do worse, 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 purse, Why, then, you may

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

324

Women

Tenors

Basses

Piano

sure - ly do worse Than die of such

sure - ly do worse Than die of such

sure - ly do worse Than die of such

327

Women

Tenors

Basses

Piano

poi - son as this!

poi - son as this!

poi - son as this!

330

Piano

Measures 330-332. The treble clef staff contains chords and moving lines, while the bass clef staff has a steady eighth-note accompaniment with some longer notes.

333

Piano

Measures 333-335. The treble clef staff contains chords and moving lines, while the bass clef staff has a steady eighth-note accompaniment with some longer notes.

(End of Act I)