

No. 14.

ENTR'ACTE.

*Andante Pastorale.*

PIANO,

*p*

Ped.

Ped.

\*

## ACT II.

## No. 15.

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

*Allegretto.* NINESTRA.  
I'd be a young girl, if I could!

RISOTTO.  
You're ve - ry

PIANO.

I'd be as love - ly as the  
good— you're ve - ry good; But that un - like - ly I'm a - fraid is!

rose! I'll rouge my  
So I sup - pose— so I sup - pose. And so, no doubt, would most old la - dies!

face, make up my eyes, With cunning dyes— with cunning dyes— My ven - er - a - ble locks a -

- point - ing, I'll try my best your heart - to thrill.

I'm sure you will, my love, but still It is a

Just a lit - tle— a lit tle, lit - tle dis - ap -

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

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

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

RISOTTO.

You're cer - tain that you're wide a - wake? There's no mis -

MINESTRA.

- take— there's no mis - take? Your rug - ged wrinkles you can't thin off? I've scrubbed, and scrubbed, and scrubbed a - way For half a

day, for half a day, Un - til I've almost scrubbed the skin off! So gou - ty and rheu - ma - tic I That though I



try, that though I try, I scarce can fas - ten my shoe - buck - les !

*Risorto.*

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

Just a lit - tle, a

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

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

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

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

*Andante Pastorale.*

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a simple, flowing melody in 6/8 time, while the left hand provides a harmonic accompaniment with chords and single notes.

RECIT.

All a - lone to my ee - ric I wan - der a - wea - ry, A de - so - late maid of her

*pp*

The recitative section is written on a single staff with a treble clef. The piano accompaniment is on two staves. The music is in a minor key and 6/8 time. The piano part features a steady accompaniment with some harmonic changes.

lo - ver be - reft; What mat - ter? 'tis on - ly a heart that is lone - ly—A - ma - ny the maids that a

The recitative continues on a single staff. The piano accompaniment continues on two staves, maintaining the same tempo and mood as the previous section.

lo - ver has left!

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

*pp*

The recitative concludes on a single staff. The piano accompaniment continues on two staves, ending with a final chord. The piano part includes a *pp* dynamic marking.

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

Birds, as ye fly, Call him to me! Tell him the tale of the tears that I shed—  
 Thou shalt be freed Nev-er a-gain! My heart it is sad and a-wea-ry my head, For I

*rit.*  
*pp and sostenuto.*

Tell him I die for the love that is dead! Tell him the tale of the tears that I shed—  
 weep and I die for the love that is dead! My heart it is sad and a-wea-ry my head, For I

*(2nd verse only.)*

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

*rit.*  
*Perdendosi.*

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

*Allegretto.* TERESA.

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

MINESTRA.

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

*Allegretto.* PIANO.

And my days are dark and drea-ry, oh! For love my soul is

flea in his ear! He'll find his joke is a pig in a poke—

ach-ing, oh! And my heart, my heart is break-ing, oh!

Though scarce a score, I'm sev-en-ty-four! When a wo-man has come to

seven - ty year It's well to be wither'd and old and blear; But when she is on - ly a score like me, It's bet - ter a fair young

'Tis well to be young when all is well, And lo - vers are true to the tales they tell; But ah! when love is a girl to be! But when she is on - ly a

u - pas tree, 'Tis bet - ter an a - ged dame to be!  
score like me, It's bet - ter a - fair young girl to be!

No. 18.

DUET—"If our action's stiff and crude."

NOTE.—These 8 bars to be repeated ad lib.

*Andante.*

PIANO.

BARTOLO.

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

NITA.

BARTOLO.

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

NITA.

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

NITA.

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

BARTOLO.

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

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

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

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

NITA.

BARTOLO.

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

NITA.

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

BARTOLO.

NITA.

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

NITA.

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

BARTOLO.

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

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

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



No. 19. TRIO—"Where gentlemen are eaten up with jealousy."

*Allegro.*

BARTOLO. VERSE 1. Where  
 NITA. VERSE 2. Here's a  
 PIETRO. VERSE 3. When a

*Allegro.*

PIANO.

gen - tle - men are eat - en up with jea - lou - sy,      They make themselves ex - ceed - ing - ly ri - dic - u - lous,      For  
 gen - tle - man, as fierce as a Ma - ho - me - tan,      So car - ried off by jea - lou - sy ve - hic - u - lar,      He's  
 la - dy is dis - posed to be ty - ran - ni - cal,      She's c - qual to un - li - mit - ed in - i - qui - ty;      And

ev - 'ry - thing a - round they tint - ed yel - low see -      Their an - ties and ex - tra - va - gan - ces tic - kle us,      Their  
 down on an un - for - tu - nate Au - to - ma - ton!      Some peo - ple are so ter - ri - bly par - tic - u - lar,      Some  
 flirt - ing may be flirt - ing, tho' me - cha - ni - cal—      A fact that has the sanc - tion of an - ti - qui - ty—      A

Their  
 Some  
 A

Their  
 Some  
 A

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

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

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

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

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

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

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

Where gen - tle - men are cat - en up with jea - lou - sy, They make them - selves ex -  
 Here's a gen - tle - man, as fierce as a Ma - ho - me - tan, So car - ried off by  
 When a la - dy is dis - pos'd to be ty - ran - ni - cal, She's e - qual to un

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

- ceed - ing - ly, ex - ceed - ing - ly ri - dic - u - lous, For ev - 'ry - thing a - round they tint - ed  
 jea - lou - sy, by jea - lou - sy ve - hic - u - lar, He's down on an un - for - tu - nate Au -  
 - li - mit - ed, un - li - mit - ed in - i - qui - ty; And flirt - ing may be flirt - ing, though me -

1st & 2nd time.

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

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

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

3rd time.

ti - qui - ty!

ti qui - ty!

ti - qui - ty

# No. 20. SOLI & CHORUS—"Time there was when earthly joy."

*Andante.*

PIANO.

TENORS.

Time there was when earth - ly joy Gave our sen - ses full employ ;

BASSES.

Time there was when earth - ly joy Gave our sen - ses full employ ;

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Clink - ing glass - es— Love ly lass - es— Re - vel heart - y— Pic - nic par - ty—".

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

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

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Gay don - zel - la— Ta - ran - tel la— gay don - zel la—" on the top vocal staff, and "Gay don - zel - la— Ta - ran - tel - la— Ta - ran - tel - la |" on the bottom vocal staff.

The third system consists of a piano accompaniment. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with the same key signature. The music is a complex piano accompaniment with many notes and rests.

In those days, for ev - er gone,

In those days, for ev - er gone,

Bless us, how we car - ried on! It's a most un - ac - count - a - ble thing-- An

Bless us, how we car - ried on! It's a most un - ac - count - a - ble thing-- An

hour a - go, as ban - dit - ti, We played like young lo - vers in spring, The mis - chief in vil - lage and

hour a - go, as ban - dit - ti, We played like young lo - vers in spring, The mis - chief in vil - lage and

ci - ty; But

ci - ty; But

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The music is in common time (C). The lyrics 'ci - ty;' are written under the first two staves, and 'But' is written at the end of each. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -

since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The music is in 6/8 time. The lyrics 'since we got mer - ry and mel - low On the wine of that con - jur - ing fel - low, Trans -' are written under the first two staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -

- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The music is in 6/8 time. The lyrics '- mo - gri-fied we're In - to fri - ars au - stere, Un - wash'd and un - plea - sant - ly yel - low! What -' are written under the first two staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



ev - er you say or you sing, It's a most un - ac - count a - ble thing!

ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

SOPRANOS.

Af - ter a wea - ry search

Hid - ing, at last, we find you; Leav - ing us in the lurch

Is - n't good breed ing, mind you. Of fer a - po - lo - gee—

We shall want some per sua . . . ding ; When do you think you'll be

SOLO CONTRALTO.

Tir'd of mas - quer - ad - ing? This jo cu - lar monk - ish pre - tence, Though

all ve - ry well in its way, Is like - ly to pall on the sense, If

SOLO SOPRANO.

kept up all night and all day. At an o ver drawn joke or take in, How

ev - er a - mus - ing, we scoff ; So ma ny know when to be - gin, So

ve - ry few when to leave off ! So ma - ny know when to be - gin, So

CHORUS.

ve - ry few when to leave off !

ARROSTINO.

These

1st time. 2nd time.

blan - dish - ments I pray you curb, Nor think us churls— nor think us churls. Our girls ! Tho' our e -  
 pi - ous calm do not dis - turb, Now there's good girls— now there's good

mo - tions, as you see, We try to freeze— we try to freeze! We don't, as yet, pre-tend to be St. An - tho -

nies— St. An-tho - nies; So go a - long— nor think us churls, Now there's good girls— now there's good girls! Ah,

1st Sopr.

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

It's a

It's a

Cadenza Clarinet.

most un - ac - count - a - ble thing— An hour a go, as ban - dit - ti, We

most un - ac - count - a - ble thing— An hour a - go, as ban - dit - ti, We

played like young lo - vers in spring, The mis - chief in vil - lage and ci - ty;

played like young lo - vers in spring, The mis - chief in vil - lage and ci - ty;

But since we got mer - ry and mel - low On the wine of that con - jur - ing

But since we got mer - ry and mel - low On the wine of that con - jur - ing

fel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

fel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

Trans - mo - gri - fied here In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low, Trans - mo - gri - fied we're In - to fri - ars aus - tere, Un - wash'd and un - pleas - ant - ly

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

yel - low! What - ev - er you say or you sing, It's a most un - ac - count - a - ble thing!

*Andante.*

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

Ah! What does this mean— what have you done? Do not attempt a - way to run Nor

*Andante.*

2nd Sops. 1st Sops. 1st & 2nd Sops.

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

questions try to par - ry. Who

questions try to par - ry. Who

PIETRO.

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

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

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

A med - i - cal man.

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "A med - i - cal man." followed by a triplet of eighth notes. The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line. The lyrics for the first three vocal parts are: "This man, it's plain, As well as we, Is un-der a ban. If he's in pain He ought to see".

A med - i - cal man. If he's in pain, It is as plain As

A med - i - cal man. If he's in pain, It is as plain

A med - i - cal man. If he's in pain, It is as plain

The second system of the musical score continues the vocal and piano parts. The vocal line lyrics are: "A med - i - cal man. If he's in pain, It is as plain As". The piano accompaniment continues with similar rhythmic patterns. The lyrics for the three vocal parts are: "A med - i - cal man. If he's in pain, It is as plain".



plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,

Med-i-cal, med-i-cal man. If he's in pain, It is as plain  
Med-i-cal, med-i-cal man. If he's in pain, It is as plain As  
Med-i-cal, med-i-cal man. If he's in pain, It is as plain As

As plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,  
plain can be, He ought to see A med-i-cal, med-i-cal, med-i-cal, med-i-cal,

RECIT. PIETRO.

My worthy friends, the wine you chose to  
 Med-i-cal, med-i-cal man.  
 Med-i-cal, med-i-cal man.  
 Med-i-cal, med-i-cal man.

*Allegro.*  
*f* *p*

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

*f*

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

*trem.*

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

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

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

PIETRO.

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

Yes say— how long?

Yes, say— how long?

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

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

Oh,

Oh,

Oh,

The first system of the musical score features a vocal line with lyrics and three instrumental staves. The vocal line begins with a melodic phrase and ends with a long note. The three instrumental staves (two treble clefs and one bass clef) provide accompaniment, with the top two staves having rests and the bottom staff having a single note.

rap - ture ! Oh, rap - ture, joy, and bliss un - pre - ce - den - ted !

rap - ture ! Oh, rap - ture, joy, and bliss un pre - ce - den - ted !

rap - ture ! Oh, rap - ture, joy, and bliss un - pre - ce - den - ted !

*p*

The second system of the musical score continues with the vocal line and piano accompaniment. The vocal line has three parts, each with the same lyrics. The piano accompaniment consists of four staves. The top staff has rests, while the other three staves have chords and moving lines. A piano dynamic marking (*p*) is placed at the end of the system.

SOPRANOS.

*Tempo di Valse.*

An hour! 'twill ra - pid - ly

The first system of the score features a vocal line for Sopranos and a piano accompaniment. The tempo is marked 'Tempo di Valse'. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'An hour! 'twill ra - pid - ly'. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

*Tempo di Valse.*

pass, . . . . . Our free - dom we then shall re - co - ver ; Each lo - ver will wel - come his

The second system continues the vocal and piano parts. The vocal line has a rest for 'pass, . . . . .' followed by the lyrics 'Our free - dom we then shall re - co - ver ; Each lo - ver will wel - come his'. The piano accompaniment continues with similar harmonic support.

lass— Each lass will re - turn to her lo ver ! The bells for our wed - ding will

The third system shows the vocal line with a long note for 'lass—' followed by 'Each lass will re - turn to her lo ver ! The bells for our wed - ding will'. The piano accompaniment provides accompaniment for these lyrics.

chime, De . . . light in each bo - som im - plant - ing, So, . . . gen - tle - men, in the mean -

The fourth system concludes the page with the vocal line 'chime, De . . . light in each bo - som im - plant - ing, So, . . . gen - tle - men, in the mean -'. The piano accompaniment continues to the end of the system.

- time. Pro - - ceed, if you please, with your chaunt-ing! So . . . pray, pro - -

- ceed, if you please, with your chaunt . . . . ing! . . . . An hour I 'twill

Time

Time

ra - pid - ly pass, . . . . Our free - dom we then shall re - co - ver; Each lo - ver shall

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

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

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

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

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

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

an hour we ab - jure Earth

an hour we ab - jure Earth

This system contains the first two systems of the musical score. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "pro - - ceed, if you please, with your chaunt ing!" on the first line, "an hour we ab - jure Earth" on the second line, and "an hour we ab - jure Earth" on the third line. The piano accompaniment consists of chords and melodic lines in both hands.

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

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

This system contains the third and fourth systems of the musical score. It features two vocal staves and two piano accompaniment staves. The lyrics are: "- ly plea - - sures that al - - lure, For" on the first line, and "- ly plea - - sures that al - - lure, For" on the second line. The piano accompaniment continues with chords and melodic lines.

an hour we ab - jure. . . .

an hour we ab - jure. . . .

This system contains the fifth and sixth systems of the musical score. It features two vocal staves and two piano accompaniment staves. The lyrics are: "an hour we ab - jure. . . ." on the first line, and "an hour we ab - jure. . . ." on the second line. The piano accompaniment continues with chords and melodic lines.

This system contains the seventh system of the musical score, which is a piano accompaniment system. It features two piano accompaniment staves (Right and Left Hand) with chords and melodic lines.



# No. 21. SOLI & CHORUS—"The Duke and Duchess hither wend their way."

PIANO.

*Andante con moto.*

*p* *cres.*

LUIGI.

The

The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The piano accompaniment continues with the same rhythmic pattern as the previous section.

ARROSPINO.

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

The piano accompaniment concludes with a final chord in the right hand.

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

CHORUS.  
We

know no song That fits a throng Of fri - ars smug and grea - sy: Our world - ly lays Of

know no song That fits a throng Of fri - ars smug and grea - sy: Our world - ly lays Of

*Unaccompanied.*

by - gone days Are much too free and ea - sy; Tho' suit - ed to A ban - dit crew, They're

by - gone days Are much too free and ea - sy; Tho' suit - ed to A ban - dit crew, They're

ARROSTINO.

Stout

not at all mon - as - tic, And can't be sung By so - ber tongue Of mild ec - cle - si - as - tic.

not at all mon - as - tic, And can't be sung By so - ber tongue Of mild ec - cle - si - as - tic.

*tr*

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

*f* *p*

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

sing with me—

La, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

La, la, la, la, la, la, la, la, la, la, la,

*f*

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

la, la, la, la, la, la, la, la, la, la, la. La, la, la, la, la, la, la, la, la, la, la,

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

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

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

la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la, la, la, . . . la, la, la,

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

ALFREDO. *Andante moderato.*

The wel - come you so feel - ing - ly ex - press In words well

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

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

cho - sen, touch us, I con - fess; And my re - ply con - veys, as you may guess, In -

RECIT.

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

la, la,

la, . . . la,

ALFREDO (1st MONK).

la, (thank you) La, la,

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

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

la, la, . . . la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, . . . la, la, la!  
la, la!  
la, la!  
f

No. 22. SONG—"Where's my Duck-a-deary?"—(Teresa.)

*Andante.* TERESA.

Wil-low, wil-low,

PIANO. *'Cello solo.* *dim.* *p*

where's my love? Lo - vers' ways are ma - zy; All who hear me, Much I fear me,

*cres.*

Think I'm go - ing cra - zy. Wil - low, wil - low, where's my love? Wait - ing I, and

*un poco rall.*

wea - ry— Wil - low, wil - low, where's my love? Where's . . . my duck - a - dear - y?

*cres.* *pp*

*'Cello solo.* *dim.*



## No. 23.

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

*Andante.*

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

PIANO. *mf* *p*

pure I used to pine, And strove to lure That heart of thine With all my might and main. I know not  
 smile, And heart-less jest And world-ly guile, Made ma - ni - fest, I grieved thy faith - ful heart. How chang'd am

why, But now, for thee, I find . . . I do not care: To be ex - act, Thy beau - ty rare Does not at - tract— To  
 I! The love I dar'd de - cline, . . . Is now the breath Of life to me. And till kind Death Shall set me free My

all thy charms I'm blind! But take good heart— an hour will pass a - main, And  
 love shall live for thine! Be brave, poor heart— an hour will pass a - main, And

*rit.*

all my love will then come back a - gain, But take good heart— an hour will pass a - main, And  
 all his love will then come back a - gain, Be brave, poor heart— an hour will pass a - main, And

*Allegro.*

all my love will then come back a - gain!  
 all his love will then come back a - gain!

*Allegro.*

*Sva.*

RECIT. ULTRICE.

So, I have found you!

*Sva.*

ALFREDO.

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

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

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

*a tempo.*

TERISA.

An hour will soon have past— With pas - sion I'm de -

ULTRICE.

The days of scorn are past— With pas - sion he's de -

ALFREDO.

The scorn I felt is past— With pas - sion I'm de -

*a tempo.*

men - ted! It won't much long - er last— With that I'll be con -

men - ted! Tri - umph - ant I, at last— My heart is now con -

men - ted! But still, it will not last— With that I'll be con -

ten - ted. Though he is at her feet, Thanks to the wiz - ard's

ten - ted. A sup - pliant at my feet, . . . Thanks to the wiz - ard's

ten - ted. A sup - pliant at her feet, . . . Thanks to the wiz - ard's

po - tion— An hour— and ob - so - lete His new - ly - born de -

po - tion— With in - so - lence I'll treat His new - ly - born de -

po - tion— An - hour— and ob - so - lete My new - ly - born de -

- vo - tion! An hour will soon have past— With pas - sion I'm de -  
 - vc - tion. The days of scorn are past— With pas - sion he's de -  
 - vo - tion. The scorn I felt is past— With pas - sion I'm de -

- men - ted! It won't much long - er last— With that I'll be con -  
 - men - ted! Tri - umph - ant, I, at last! My heart is now con -  
 - men - ted! But still, it will not last— With that I'll be con -

- ten - ted. Though he is at her feet, Thanks to the wiz - ard's  
 - ten - ted. A sup - pliant at my feet, Thanks to the wiz - ard's  
 - ten - ted. A sup pliant at her feet, Thanks to the wiz - ard's

po - tion— An hour— and ob - so - lete His new - ly - born de -  
 po - tion— With in - so - lence I'll treat His new - ly - born de -  
 po - tion— An hour— and ob - so - lete My new - ly - born de -

- vo - tion, An hour— and ob - so - lete His new - ly - born de -  
 - vo - tion, With in - so - lence I'll treat His new - ly - born de -  
 - vo - tion, An hour, and ob - so - lete My new - ly - born de -

*a tempo.*

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

*f* *ff*

*8va.*

## No. 24.

## SCENA--(Ultrice)--"An hour? Nay, nay."

*Allegro moderato.* RECIT. ULTRICE.

PIANO. *Allegro moderato.* *f* An

hour? Nay, nay— A life - time ra - ther— that is as I will. His

love is mine— yes, mine a - lone, un - til . . . His dy - ing day! Go,

*p*

cheat yourselves with pro - mi - ses, poor fools! I hold the ta - lis - man that o - ver - rules . . . The po-tion's

*f*

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

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

1st VERSE. When  
2nd VERSE. Her

hun - gry cat On help - less mouse In spor tive hu - mour poun - ces, Her  
ta - lons quit Their na - tive fur - A - part she fierce - ly rends him, And,



play - ful pat So trea - cher - ous No fell in - tent an - noun - ces: He  
bit by bit, At length to her Di - ges tive re - gions sends him. "Be -

thinks she yearns For game of play Pro - voked by pure af - fec - tion, But  
ware of games With fe - line friends-- They're gen - e - ral - ly hol - low!" So

soon he learns, To his dis - may, That game is Vi - vi - sec - tion! Yes,  
he ex - claims, As he de - scends Her com - pre - hen - sive swal - low! Yes,

yes, he quickly learns, To his dis - may, That game is Vi - vi - sec - tion!  
(2ND VERSE.)  
yes, so he exclaims, As he de - scends Her com - pre - hen - sive swallow!

1st time. 2nd time.

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

*Allegro.*

PIANO.

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

1st & 2nd SOPRANOS.

Oh, please you not to go a - way Un - til you've

The vocal line begins with a rest, followed by the lyrics "Oh, please you not to go a - way Un - til you've". The melody is simple and melodic, fitting the tempo of the piece.

seen the clock-work play. Two fi - gures car - ry on the plot, And one's a man— the o - ther's

The vocal line continues with the lyrics "seen the clock-work play. Two fi - gures car - ry on the plot, And one's a man— the o - ther's". The piano accompaniment continues with a consistent rhythmic pattern.

not. They're full of com - pli - ca - ted springs, And weights, and wheels, and cat - gut strings— You wind 'em

The vocal line concludes with the lyrics "not. They're full of com - pli - ca - ted springs, And weights, and wheels, and cat - gut strings— You wind 'em". The piano accompaniment provides a steady accompaniment throughout.

up, just in the back, With crack-y, crack-y, crack-y, crack— Then all the wheels, re-volv-ing

quick, Go tick-y, tick-y, tick-y, tick— And then the fi-gures eat and drink, And walk and

talk, and wink and think, And quar-rel, just like lo-vers twain, And kiss and make it up a-

gain.

TENORS.  
It's ve-ry true, and ve-ry quaint— The one's a man, You wind 'em

BASSES.  
It's ve-ry true, and ve-ry quaint— the o-ther ain't. You wind 'em

And all the wheels, re - volv - ing  
 up, just in the back, With crack - y, crack - y, crack - y, crack— And all the wheels, re - volv - ing  
 up, just in the back, With crack - y, crack - y, crack - y, crack— And all the wheels, re - volv - ing

quick, Go tick - y, tick - y, tick - y, tick. It's ve - ry true— The one's a  
 quick, Go tick - y, tick - y, tick - y, tick. it's ve - ry quaint—  
 quick, Go tick - y, tick - y, tick - y, tick. it's ve - ry quaint—

*1st SOP.*  
 man— It's ve - ry true— it's ve - ry quaint— The one's a man— the o - ther  
 the o - ther ain't! The one's a man— the o - ther  
 the o - ther ain't! The one's a man— the o - ther

PIETRO.

*Moderato.*

ain't! May it please your Gra - ces—These ar:

ain't!

ain't!

*Moderato.*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The tempo is marked 'Moderato'. The lyrics are 'ain't! May it please your Gra - ces—These ar:'.

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

Detailed description: This system contains the fourth vocal staff and the next two staves of the piano accompaniment. The lyrics are 'fi - gures two, Who, in port and pa - ces, Show you some-thing new. Note their hu - man fa - ces, And the'.

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

*sf* *tr*

Detailed description: This system contains the fifth vocal staff and the final two staves of the piano accompaniment. The lyrics are 'things they do: We've re - served front pla - ces— Hal - lo! Why, it's you! Al - fre - do and Ul - tri - ce!'. The piano part includes dynamic markings 'sf' and 'tr'.

ELVINO.

Peasants two! Why, let me look! Up-on my word, it's true! No Duke and Duch - ess they, but peasants two!

Oh!

Oh!

Oh!

*Allegro.*

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

What do you mean by this sheer au - da - ci - ty? What do you mean by this ill - tim'd joke? How do you dare de -

*Allegro.*

*ALFREDO.* *rit.*

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

- fy ve - ra - ci - ty?

- fy ve - ra - ci - ty?

- fy ve - ra - ci - ty?

*Moderato.* *ULTRICE.* *ALFREDO.*

*Moderato.*

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

*ULTRICE.* *ALFREDO.*

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

10,132. *sf*

In - to the wiz - ard's clutch-es, To

fell, ALFREDO. Who changed us, strange to tell, To

gen - uine Duke and Duch-ess. We've told you all we know a - bout the

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

But—

But—

But—



matter.

We may as well restrain our use-less chat-ter; They've told us all they know a-bout the matter!

We may as well restrain our use-less chat-ter! They've told us all they know a-bout the matter!

We may as well restrain our use-less chat-ter! They've told us all they know a-bout the matter!

PIETRO.

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

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

Hur - rah! . . . Hur -

Hur - rah! . . . Hur -

Hur - rah! . . . Hur -

*Allegro.*

- rah! . . . .

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

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

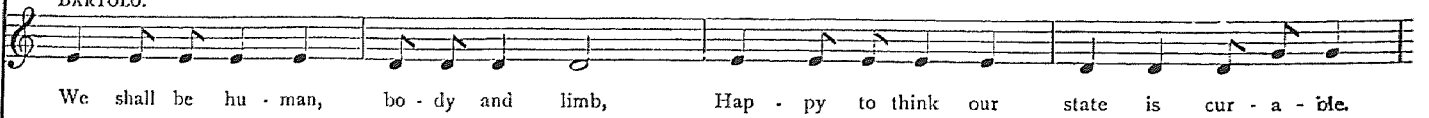
SOPRANOS.

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

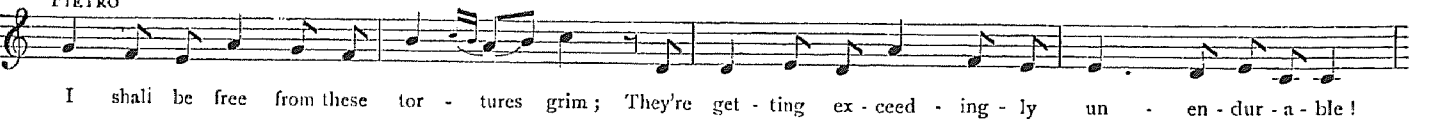
NITA.



BARTOLO.



PIETRO



CHORUS.



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

All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,  
 All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,  
 All of us are with joy hys - ter - i - cal. Hur - rah! . . . Quick,

quick— the an - ti - dote! How hor - ri - fied you  
 quick— the an - ti - dote! How hor - ri - fied you  
 quick— the an ti - dote! How hor - ri - fied you

PIETRO.

I had it in this coat— Safe in my poc - ket - book. The

look !

look !

look !

The first system of the musical score. It consists of five staves. The top staff is a vocal line for Pietro, with lyrics: "I had it in this coat— Safe in my poc - ket - book. The". Below it are three more vocal staves, each with the lyric "look !". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs).

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

Oh hor - ror !

Oh hor - ror !

Oh hor - ror !

The second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "truth I must ad - mit, Some thief has sto len it !". Below it are three more vocal staves, each with the lyric "Oh hor - ror !". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). A dynamic marking 'f' is present in the piano part.

*Allegro non troppo.*

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

Ac - curs - - ed sor - cer - er ! Thou de - mon - leagued

*Allegro non troppo.*

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

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

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

- ca - tor ! This is a hid - eous plot To rob us of our

- ca - tor ! This is a hid - eous plot To rob us of our

- ca - tor ! This is a hid - eous plot To rob us of our

PIETRO.

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen - ces! Have

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen ces!

sen - ses— Re - store . . us on the spot, Or dread the con - se - quen - ces!

RECIT. *Moderato.*

pi - ty! It's bad e-nough for you, no doubt you'll say, But it's much worse for me—the truth I'm

*Moderato.*

stat-ing— Have pi - ty! If I can't find the an - ti - dote to-day, I die in a - go - nies ex - cru - ci

at - ing! Com - mencing with a gentle pain Scarce worth a ques-tion, It grows apace till you complain Of indi-ges-tion; Then

*trem.*

follows an internal fire That scorns e - mulsions, Un - til ere night fall you expire In fierce con - vulsions !

Ac - curs - ed  
Ac - curs - ed  
Ac - curs - ed

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

sor - cer - er ! Thou de - mon - leagued trai - tor ! Ill - o - mened

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

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

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



plot To rob us of our sen - ses— Re - store . . . us on the

plot To rob us of our sen ses— Re - store . . . us on the

plot To rob us of our sen - ses— Re - store . . . us on the

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

spot, Or dread the con - se - quen - ces! Re - store us on the spot, Or

dread the con - se - quen - ces!

dread the con - se - quen - ces!

dread the con - se - quen - ces!

## No. 26.

## TRIO—"Ophelia was a dainty little maid."

*Allegretto.*

PIANO.

NITA. 2nd VERSE. O - phe - lia to her sex was a dis - grace, Whom

BARTOLO. 3rd VERSE. There's a ven - er - a - ble pro - verb in my mind, Which ap -

PIETRO. 1st VERSE. O phe - lia was a dain - ty lit - tle maid, Who

no - bo - dy could feel com - pas - sion for; O - phe - lia should have gone to E - ly Place To con -

- plies to this cat - as - tro - phe, I think; To a horse who is un - for - tu - nate - ly blind A - ny

loved a ve - ry me - lan - cho - ly Dane; Whose af - fec - tion of the heart, so it is said, Pre -

- sult an e - mi - nent so - li - ci - tor. When such pro - mi - ses as these Breaks a sui - tor, rich and re - gal, Why, sub -  
 nod is just as good as a - ny wink. Op - por - tu - ni - ty I'll seize Of a - void - ing a - ny er - ror; Of sub -  
 - ced - ed his af - fec - tion of the brain. Heir - ap - par - ent to the Crown, He thought light - ly of her pas - sion. Hav - ing

- stan - tial dam - a - ges Is the pa - na - ce - a le - gal—From a ju - ry—sons of Adam, Tho' as sto - ny as Mac - a - dam, Maid or  
 - stan - tial dam - a - ges I have always had a ter - ror. That ca - la - mi - ty to par - ry Not a mo - ment will I tar - ry, Off I'll  
 wander'd up and down, In an in - co - he - rent fash - ion, When she found he wouldn't wed her, In a ri - ver, in a mead - der, Took a

## TUTTI.

ma-dam, she'd have had 'em, Would O - phe - lia !

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

head-er, and a dead-er Was O - phe - lia !

1. When she found he wouldn't wed her, In a ri - ver, in a meadder, Took a  
 2. From a ju - ry, sons of A - dam, Tho' as sto - ny as Mac - a - dam, Maid or  
 3. That ca - la - mi - ty to par - ry Not a mo - ment will he tar - ry, Off he'll

head-er, and a dead-er Was O - phe - lia !  
 ma-dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and he'll mar - ry Poor O - phe - lia !

head-er, and a dead-er Was O - phe - lia !  
 ma-dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and I'll mar - ry Poor O - phe - lia !

head-er, and a dead-er Was O - phe - lia !  
 ma-dam, she'd have had 'em, Would O - phe - lia !  
 car - ry and he'll mar - ry Poor O - phe - lia !

*rall.*

No. 27.

FINALE.

*Andante.*

PIANO. *p*

TERESA.

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

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

Love and Hope are one In joy and pain, And naught be-neath the sun Shall make them twain. La, la, la,

*dim.* *dim.*

la, la, . . la, la, la, la, la, . . la la, la, la, la, . . la, la, la, la, . . la la, la, la,

*colla voce.*

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

ULTRICE. RECIT.

*Allegro.*

*f*

TERESA.

Ah! spare me!

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

Thou know-est now The fate of those who

*p*

*Andante.* TERESA.

Ah! spare me! Al-fre-do!

My pride is Ere death-ly

will not when they may!

*Andante.*

*p*

*cres.*

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

fu - gi - tive, O love, from thy de - cree, Why should I live If I am dead to thee! Thou wilt for -  
 lost I be In yon - der cold e - clipse, Vouch - safe to me The lips that are his lips! May he for -

1st time.  
 - get Thy love of old— My sun has set, . . . My tale is told! . . .  
 - get His love of old— Her sun has set, . . . Her tale is

2nd time. Allegro.  
 told! . . .

*Allegro.*  
*f*

ULTRICE.

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

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

TERESA.

Ul - tri - ce!

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

*Allegro.*

stored to thee! Come hi - ther, all!

*Allegro.*

*sf*



CHORUS.  
SOPRANOS.



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

TENORS.



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

BASSES.



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



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



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



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



## ULTRICE. RECIT.

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

- ral - ly !

- ral - ly !

- ral - ly !

*f* *p* *p*

I stole the tal - is - man !

*f* *Allegro.*

Ah, false one ! From yon - der moun - te - bank She stole the tal - is - man !

Ah, false one ! From yon - der moun - te - bank She stole the tal - is - man !

Ah, false one ! From yon - der moun - te - bank She stole the tal is - man !

*f* *Allegro.*

PIETRO.

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

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

gone! And with it our dis - tort - ed plight!

Hur - rah! The spell's re -

Hur - rah! The spell's re -

Hur - rah! The spell's re -

moved, Hur - rah! The men we loved, Hur - rah! Are ours a -  
 moved, Hur - rah! The girls they loved, Hur - rah! Are theirs a -  
 moved, Hur - rah! The girls they loved, Hur - rah! Are theirs a -

gain, Hur - rah! With might and main, Hur - rah! . . .  
 gain, Hur - rah! With might and main, Hur - rah! . . .  
 gain, Hur - rah! With might and main, Hur - rah! . . .

ARROSTINO.

*Allegro.*

1st VERSE. The

Allegro. *f* *p*

Duke and the Duch-ess, When they tra - vel thro' the land, How the pair they will stare, with their high jer - ry ho! They will

yet fall a prey to the va - lour of our band, For we shall not be hap - py till we get them; With our

*tr* *f* *tr* *f*

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

*p*

high, jer - ry ho! With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

SOPRANOS. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

TENORS. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

BASSES. *f*

1st VERSE. With their high jer - ry ho! Their can - ti - cle pe - dan - ti - cal, And their

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

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

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

high jer - ry ho! . . .

high jer - ry ho! . . .

high jer - ry ho! . . .

PIETRO, BARTOLO, and NITA. 2nd VERSE. The Duke and the Duchess, had they tra - vell'd thro' our land, With their  
ALFREDO and TERESA. 3rd VERSE. The Duke and the Duchess, if they tra - vel thro' our land, As they

cries of sur - prise and their high jer - ry ho! They'd have seen ma - ny things that they  
may, a - ny day, with their high jer - ry ho! They will find that we're link'd, heart in

would - n't un - der - stand ; Not the least is our show, you may bet them With our  
 heart, hand in hand, And a lov - ing ex - am - ple we'll set them, With our

high jer - ry ho! And our click - ings and our tick - ings—Our em - pha - tic au - to - ma - tic Jer - ry  
 high jer - ry ho! And our no - tion of de - vo - tion, And our gen - tle sen - ti - men - tal Jer - ry

high, jer - ry ho! With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 high, jer - ry ho! With their high jer - ry ho! And their no - tion of de - vo - tion, And their

With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 With their high jer - ry ho! And their no - tion of de - vo - tion, And their

With their high jer - ry ho! With their click - ings and their tick - ings—Their em -  
 With their high jer - ry ho! And their no - tion of de - vo - tion, And their



- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }  
 (GIORGIO with TENORS.)

- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high, high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }

- pha - tic au - to - ma - tic Jer - ry high, jer - ry ho ! } Their high, high, high, high, high, high, high, their  
 gen - tle sen - ti - men - tal Jer - ry high, jer - ry ho ! }

2nd Verse. Last Verse.

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

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

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

D.C. S.