

THE  
“MASCOT.”

(LA MASCOTTE.)

COMIC OPERA  
IN 3 ACTS.

MUSIC BY

EDMOND AUDRAN.

ENGLISH TRANSLATION AND ADAPTATION OF WORDS TO MUSIC BY

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# CAST OF CHARACTERS.

BETTINA, the Mascot.....	<i>Soprano.</i>	ROCCO, a Farmer.....	<i>Bass</i>
FIAMETTA, daughter of Lorenzo XVII.....	<i>Mezzo Soprano.</i>	FREDERIC, Prince of Pisa.....	<i>Tenor</i>
PIPPO, a Shepherd.....	<i>Baritone.</i>	PARAFANTE, Sergeant.....	<i>Baritone</i>
LORENZO XVII., Prince of Piombino.....	<i>Baritone.</i>	MATHEO, Inn-keeper.....	<i>Baritone</i>

Peasants, Lords and Ladies of Court, Soldiers, etc., etc

## ARGUMENT.

THE scene of the opera is laid in Piombino, Italy, in the 15th century. The stage represents a farm, when the peasants are celebrating the vintage festival. Rocco, the farmer, instead of joining the pleasures, sits moodily apart. In reply to the peasants, who ask the reason, he declares that it is on account of his ill-luck, which turns all his efforts to disadvantage. PIPPO, his shepherd, whom he had sent to his brother for aid in his misfortunes, returns, bringing only a basket of eggs, and a letter, to the disgust of Rocco, with the information that his brother has sent, also, his turkey-keeper, BETTINA, who will bring good fortune to his house, she being a Mascot, or hearth-angel, whose presence makes a home happy and prosperous. Pippo gives a glowing description of Bettina's charms and accomplishments, which Rocco laughs at; and when Bettina arrives, shortly afterwards, she meets with a cold welcome from him, and an order to return whence she came. While she is preparing to leave, the scene is interrupted by the arrival of a hunting party, consisting of Prince LORENZO, his daughter, Prince FREDERIC, and members of the court, who stop at the farm for rest and refreshment after the chase. The Prince who deems himself one of the unlucky ones, takes notice of Bettina, and by accident learns that she is the possessor of peculiar virtues, and determines to take her to his court, and make use of her gifts for his own advantage. Rocco appeals from his decision; but the prince pacifies him with the promise to make him Court Chamberlain, with large powers and emoluments. He then ennobles Bettina, as Countess of Panada, and with these added to the party, turns gaily homeward, leaving Pippo behind, to his great disgust, and the sorrow of Bettina.

In the Second Act, we find the characters at the grand-ducal palace at Piombino. A grand fête is to be given in honor of the marriage of FIAMETTA, the Prince's daughter, to Frederic, the crown-prince of Pisa. Bettina is in great favor at the court, and is believed to be the

king's favorite. While she, weary of the splendor that surrounds her, pines for her free peasant life, and for her absent lover, Pippo. Among the other wedding entertainments, is to be a display given by a company of actors and dancers, the principal one of which, under the name of Saltarelle, turns out to be Pippo in disguise. The lovers meet, and plan an escape, which fails, however, through Rocco, who announces the presence of Pippo to the Prince, and his arrest. Meanwhile, Fiametta has taken a great fancy to Pippo, and turns her back upon Frederic. She acknowledges her passion to the former, and tells him that Bettina is false to him, and about to marry her father, the Prince Lorenzo. At the last moment, Pippo and Bettina come together again, and explain matters. In a moment of general confusion, resulting from the cross-purposes of all parties—they escape by leaping through a window into the river below, to the horror of all present.

In the Third Act, the scene lies in the large hall of an Italian inn, in the duchy of Pisa. Soldiers of the Pisan army are carousing in honor of their recent victories, gained under the lead of Frederic, over the armies of Lorenzo. Pippo appears as a captain and friend of Frederic, and Bettina, as a young trooper, in which disguise she has fought through the war, as the companion of Pippo. They reveal their real names and persons to Frederic, and Pippo declares his intention to leave the army and marry Bettina at once. While the preparations are making for the wedding, Lorenzo, Fiametta and Rocco disguised as strolling minstrels, and wandering through the country to gain a living in their altered condition, resulting from the reverses of the war—meet the bridal party at the inn—make themselves known to each other, and after proper explanations on all sides, Fiametta goes back to her old lover, Frederic, and the wedding of Bettina and Pippo is celebrated with general rejoicing.

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711  
47.9  
MUSIC

# OVERTURE.

*Allegretto.*



*Lent.*



*Andante.*

*p espressivo.*



The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The bass staff starts with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3. The system concludes with a double bar line and a repeat sign.

The second system continues with two staves. The treble staff features a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff has a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Dynamic markings include *piu f* in the second measure and *espressivo.* in the fifth measure. The system ends with a double bar line and a repeat sign.

The third system consists of two staves. The treble staff continues with eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The system concludes with a double bar line and a repeat sign.

The fourth system consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The bass staff starts with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3. Dynamic markings include *rit.* in the first measure, *p* in the second measure, and *rall.* in the fifth measure. The system ends with a double bar line and a repeat sign.

The fifth system consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The bass staff starts with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3. The tempo marking *Allegro vivo.* is at the beginning. The lyrics *cre - - - - - scen* are written below the treble staff. Dynamic marking *p* is in the first measure. The system ends with a double bar line and a repeat sign.



do.

*f*

di mi nu en do. sem pre. *ppp*

*mf*

*f*

*mf*

First system of musical notation. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with chords and eighth notes. A dynamic marking *f* is present in the fourth measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent bass line with slurs and a dynamic marking *sempre.* in the second measure.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs and a dynamic marking *ff* in the fourth measure.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs.

Fifth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs and a dynamic marking *ff* in the fourth measure. The lyrics "cre - - - - - seen" are written below the bass line.

do. *spressivo.*

3/4

3/4

This system contains two staves of music. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides harmonic accompaniment with chords and moving lines. The tempo is marked 'do.' and the performance style is 'spressivo.' The system concludes with a double bar line and the time signature 3/4.

*Tempo di Valse.*

*f* *p*

This system begins with the tempo marking 'Tempo di Valse.' The upper staff continues with a melodic line, while the lower staff features a steady accompaniment. Dynamic markings include 'f' (forte) and 'p' (piano). The system ends with a double bar line.

*rit.* *a tempo.* *p* *p*

This system shows a change in tempo. It starts with a 'rit.' (ritardando) marking, followed by 'a tempo.' (return to tempo). The upper staff has a melodic line, and the lower staff has a chordal accompaniment. Dynamic markings 'p' (piano) are used.

*piu. f*

This system continues the musical piece. The upper staff features a melodic line, and the lower staff has a chordal accompaniment. A dynamic marking of 'piu. f' (pianissimo forte) is present.

*f* *p* *rit.* *p* *f* *f*

*a tempo.*

This final system on the page includes dynamic markings 'f' (forte), 'p' (piano), 'rit.' (ritardando), 'p' (piano), 'f' (forte), and 'f' (forte). It also features the tempo marking 'a tempo.' The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a harmonic accompaniment. Performance markings include *p* at the beginning, *f* and *p* in the second measure, *espressivo* above the staff, and *p* at the end.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Performance markings include *pp* in the fourth measure and *p* at the end.

Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff has a consistent accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line. The bass clef staff has a consistent accompaniment. Performance markings include *piu. f* in the first measure and *f p* in the fifth measure.

Fifth system of musical notation. The treble clef staff features a melodic line. The bass clef staff has a consistent accompaniment. Performance markings include *rit.* in the second measure, *p* in the third measure, and *cre* in the fifth measure.

scen do. *f* *rit.*

This system contains the first five measures of a musical piece. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#). The first measure has the word 'scen' written below the treble staff. The second measure has 'do.' below it. The third measure is marked with a forte 'f' dynamic. The fourth and fifth measures are marked with a ritardando 'rit.' dynamic. The music features a mix of eighth and sixteenth notes with some rests.

*Allegretto.*  
*espressivo.*

This system contains the next five measures. The tempo is marked 'Allegretto.' and the performance style is 'espressivo.'. The music continues with similar rhythmic patterns and dynamics, including some slurs and accents.

*Allegro non troppo.*  
*f*

This system contains the next five measures. The tempo is marked 'Allegro non troppo.' and the dynamic is 'f'. The music becomes more rhythmic and active, with many sixteenth notes. The key signature remains two sharps.

*piu f*

This system contains the next five measures. The dynamic is marked 'piu f'. The music continues with a driving rhythm, featuring many sixteenth notes and some triplets. The key signature is still two sharps.

This system contains the final five measures of the piece on this page. The music concludes with a series of chords and melodic fragments in the treble staff, while the bass staff provides a steady accompaniment. The key signature remains two sharps.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *ff* is present in the lower staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar complex textures with beamed notes and slurs.

Third system of musical notation. The upper staff has a dense texture of beamed notes. The lower staff has a more sparse texture with some rests. A dynamic marking of *ff* is present. The word *pressez.* is written in the lower staff.

Fourth system of musical notation. The upper staff has a very dense texture of beamed notes. The lower staff has a similar dense texture. A dynamic marking of *ff Molto animato.* is present in the lower staff.

Fifth system of musical notation, the final system on the page. It features a grand staff with a treble clef and a bass clef. The music concludes with a final cadence in the upper staff.

# ACT I.

*The scene represents a farm yard in Italy. At the right a farm house; at the left a shed—at L. C., back, a post with large bell at top, and rope attached. At the back, a fence across stage R. to L. with arched gateway, c., and picturesque country beyond. Tables and rustic chairs R. and L. At the rising of curtain the vintage feast has just begun. They are drinking new wine. Boys and girls are filling jugs from a large barrel placed L. under the shed. They fill glasses, which they pass around.*

## INTRODUCTION AND OPENING CHORUS.

No. 1.

Three Peasant Girls and Chorus.

*Allegro.*

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including dynamics like *pp* and *ff*.

Piano accompaniment for the second system, including the vocal line for the word "crescendo" with dynamic markings *f* and *ff*.

SOPRANOS.

Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff the

TENORS.

Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff the

BASSES.

Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff the

Piano accompaniment for the final system, including the dynamic marking *sempre. ff*.



new wine, maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

new wine, maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

new wine, maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics underneath. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

o - ver, Lads and las - ses gai - ly meet; Quaff the new wine, maid and lov - er, Wine so

o - ver, Lads and las - ses gai - ly meet; Quaff the new wine, maid and lov - er, Wine so

o - ver, Lads and las - ses gai - ly meet; Quaff the new wine, maid and lov - er, Wine so

The second system of the musical score also consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*. The piano part continues with a similar melodic and bass line structure as the first system.

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las-ses gai-ly meet, Quaff new

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las-ses gai-ly meet, Quaff new

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las-ses gai-ly meet, Quaff new

wine, both maid and lov-er, Wine so good, so fresh and sweet. ....

wine, both maid and lov-er, Wine so good, so fresh and sweet. ....

wine, both maid and lov-er, Wine so good, so fresh and sweet. ....

## DRINKING SONG.

## No. 2.

THREE PEASANT GIRLS.

*Moins vite.*

1 Our good wine cures mel-an-cho-ly, Puts all pet-ty cares to flight; And from  
 2 Po-tent-ly it sways each gen-der, Wheth-er they be young or old; It makes  
 3. This rare juice inspires with cour-age, Our most bash-ful wives and men; That's why

*Moins vite.**a tempo.*

morn-ing un-til night, Makes us feel ex-ceed-ing jol-ly. Hail! to wine! this friend so  
 men in woo-ing Lold, And the la-dies kind and ten-der.  
 there have al-ways been Lots of chil-dren in this vil-lage.

*a tempo.**rall.*

true! Glou, glou, glou, glou, glou, glou! Hail! to wine! this friend so true! Hail! to its glou,

glou.  
SOPRANOS.

Hail to wine! this friend so true! Glou, glou, glou, glou, glou, glou! Hail to wine! this friend so

TENORS.

Hail to wine! this friend so true! Glou, glou, glou, glou, glou, glou, glou! Hail to wine! this friend so

BASSES.

*mf* *cres.*

1o. & 2o. 3o.

2. Potent -  
3. This rare

2d SOPRANO.

true! Hail its glou, glou, glou, glou! Come, drink it down!.....

true! Hail its glou, glou, glou, glou! Come, drink it

1o. & 2o. 3o.

*f* *p* *p* *cres*

..... Come, drink it down,..... this wine so clear and sweet,...

down,..... Come, drink it down,..... ~~this~~ wine so clear and sweet...

Come, drink it down, Come, drink it down,..... this wine so clear and sweet...

cen - do.

Detailed description: This system contains three 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. The lyrics are: "..... Come, drink it down,..... this wine so clear and sweet,..." on the first staff; "down,..... Come, drink it down,..... ~~this~~ wine so clear and sweet..." on the second staff; and "Come, drink it down, Come, drink it down,..... this wine so clear and sweet..." on the third staff. The piano part includes the words "cen - do." with a fermata over the notes.

.... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new

.... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new

.... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new

*f*

Detailed description: This system contains three 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. The lyrics are: ".... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new" on the first staff; ".... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new" on the second staff; and ".... Now the vin - tage time is o - ver, Lads and las - ses gai - ly meet; Quaff new" on the third staff. The piano part begins with a dynamic marking of *f* (forte).

wine, both maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

wine, both maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

wine, both maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting (Soprano, Alto, and Bass). The piano accompaniment is written for grand piano with a treble and bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "wine, both maid and lov - er, Wine so good, so fresh and sweet. Now the vin - tage time is". The piano part features a steady accompaniment with some melodic lines in the right hand and a bass line in the left hand. Dynamics include *f* and *pp*.

o - ver, Lads and las - ses gai - ly meet; Quaff new wine, both maid and lov - er, Wine so

o - ver, Lads and las - ses gai - ly meet; Quaff new wine, both maid and lov - er, Wine so

o - ver, Lads and las - ses gai - ly meet; Quaff new wine, both maid and lov - er, Wine so

The second system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "o - ver, Lads and las - ses gai - ly meet; Quaff new wine, both maid and lov - er, Wine so". The piano accompaniment continues with similar textures, including melodic lines and a bass line. Dynamics include *f* and *pp*.

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las - ses gai - ly meet, Quaff new

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las - ses gai - ly meet, Quaff new

good, so fresh and sweet. Now the vin-tage time is o-ver, Lads and las - ses gai - ly meet, Quaff new

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

wine, both maid and lov - er, Wine so good, so fresh and sweet, so good, so fresh, so good and sweet....

wine, both maid and lov - er, Wine so good, so fresh and sweet, so good, so fresh, so good and sweet....

wine, both maid and lov - er, Wine so good, so fresh and sweet, so good, so fresh, so good and sweet....

The second system continues with three vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part continues with the same melodic and harmonic structure as the first system.



(ROCCO is seated, R. PAOLA, FRANCESCO ANTONIA, Peasants, men and women, servants, etc., R. & L.)

PEASANT. Ah, boys, that is delicious! It makes a fellow feel so gay.

ANTONIA. (*Pointing to ROCCO, who is seated, R., with his head buried in his hands.*) It doesn't appear to have the same effect on Farmer Rocco. Look at him. How sad he looks!

PAOLA. True. For the past hour he has scarcely opened his lips.

FRANCESCO. What can be the matter? I'll ask him. (*Approaching him.*) Master Rocco—

ROCCO. (*Raising his head.*) What!

FRAN. You are sad, and you do not drink with us.

ROC. Well?

PAO. Is it because you are in trouble, Master Rocco.

ROC. Yes.

ANTON. And pray, Master Rocco, what is it grieves you so much?

ROC. Ill luck.

ALL. Ill luck?

ROC. (*Rises.*) Yes; ill luck, which pursues me everywhere! Nothing succeeds with me! Last year, my barn was burnt. For six months past, my sheep have been dying, one by one. Then my gamekeeper has entered a lawsuit against me, and, last of all, my tailor refuses me a new coat, because I haven't the money to pay him.

PEASANT. Poor Master Rocco!

PAO. What a pity!

FRAN. It is provoking.

ROC. Yes; and the more provoking when I think of my brother who has all the good luck,—all the chances, all the success. His corn ripens first; his flocks and herds fatten daily. Gold fills his coffers. He is Jack who laughs; I am Jack who weeps.

ANTON. And why does he not assist you?

PAO. Ah, yes! why, indeed? It isn't because I haven't asked him often enough. Every time I apply to him, do you know what he sends me?

ALL. No—what?

ROC. He invariably sends me a basket of fresh eggs. Think of it! A basket full of fresh eggs! A most eggs-traordinary fact!

ALL. Ha! ha! (*Laughing.*)

ROC. Yes; and accompanied by the usual subscription—a letter full of good advice.

PAO. Such meanness!

FRAN. The heartless man!

ROC. Even to-day I have sent my shepherd, Pippo to him with a letter which would soften a rock. I made one last appeal to his brotherly feelings; you will see what answer he will send me.

PAO. Here is Pippo coming. (*Pointing off, R. U. E.*)

(*Enter PIPPO, hastily, R. U. E.*)

ROC. (*Anxiously.*) Have you seen Antonio?

PIPPO. Yes. He is quite well.

ROC. Zounds!

PIP. He is fresh and rosy.

ROC. Of course he is. You delivered my letter to him?

PIP. Yes

ROC. And what answer did he make?

PIP. He spoke like this. (*Imitating ANTONIO.*) "Oh, my poor brother!"—

ROC. Well?

PIP. "This time he shall not ask in vain!"—

ROC. & OTHERS. Ah!

PIP. "I would even rob myself for him. I shall make him a royal present. Go tell him I shall send him Bettina."

ALL. Bettina!

PIP. Yes—Bettina.

ROC. And who is Bettina?

PIP. You do not know Bettina? Bettina, the rosebud—the keeper of his turkies.

ROC. What? He sends me his turkey-keeper! He must be crazy. Instead of reducing my expences, he adds to them, and when he knows I am in want—oh, this devilish ill luck!

PIP. Very true. Do you know what you should do master? You should have a Mascot.

ALL. A Mascot?

PIP. Yes, a Mascot. Don't you know what a Mascot is?

ALL. No—no. What is it?

PIP. Well then, I will tell you.



# LEGEND OF THE MASCOTS.

Pippo & Chorus.

## No. 3. BALLAD.

*Allegretto.*

*p* *sfz* *sfz* *sfz* *sfz*

PIPPO. 1st Couplet.

One day the arch - fiend drunk with pride, ..... Chose

*p* *sfz*

out of his fie - ry do - minions ..... Some imps, the most e - vil -

eyed, ..... And bade them towards earth spread their pinions..... But

when the Lord from heav'n a - bove, Be - held what the dark fiend was

brew - ing, He sent forth mes - sen - gers of love, To

work, the Fiend's mischief un - do - ing. Those mes - sen gers that heav'n thus

*rall.* *a tempo.* *dim.* *pp*

sends, Are known as hearth-sprites, my good friends, thrice happy he un - to whose home These kindly an - gels

come. Ah!.....

SOPRANOS *p*

TENORS. *p*

BASSES. *p*

These mes - sen - gers that heav'n thus sends. Are known as hearth-sprites, my good

These mes - sen - gers that heav'n thus sends, Are known as hearth-sprites, my good

.... Thrice hap-py he un - to whose home These kind-ly an - - gels come.

friends, from heav'n they come.

friends, from heav'n they come.

*fp*

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a fermata and a dynamic marking of *pp*. The vocal line contains the lyrics "Ah!" followed by a dotted line. The second and third staves are also vocal lines, both with treble clefs and the same key signature, each containing the lyrics "Ah!" followed by a dotted line. The fourth staff is a vocal line with a bass clef and the same key signature, also containing the lyrics "Ah!" followed by a dotted line. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. It features a series of chords and melodic fragments, with a dynamic marking of *pp* at the beginning.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a fermata and a dynamic marking of *f*. The vocal line contains the lyrics "Ah!" followed by a dotted line. The second and third staves are also vocal lines, both with treble clefs and the same key signature, each containing the lyrics "Ah!" followed by a dotted line. The fourth staff is a vocal line with a bass clef and the same key signature, also containing the lyrics "Ah!" followed by a dotted line. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. It features a series of chords and melodic fragments, with a dynamic marking of *f* at the beginning.

*p*  
*sfz* *sfz* *sfz* *sfz*

PIPPO. 2d Couplet.

So soon as in some mor - tal home ..... An

*sfz* *ppp*

an - gel of this band ap - pears..... A good for - tune with it doth

*sfz*

come, ..... That drives out all troubles and tears, .....

*sfz*

Should he be ill! health is re - stored, If poor he will soon make a

for - - tune, If scolds his wife, not long is he bor'd with the

vix - en, that doth him im - por - - tune. *rall.* Those mes - sen gers that heav'n thus

*rall.* *a tempo.* *dim.* *pp*

sends, Are known as mas - cots, my good friends, Thrice happy he un - to whose home These kindly an - gels

come. Ah!.....

SOPRANOS. *p*

TENORS. *p*

BASSES. *p*

These mes - sen - gers that heav'n thus sends, Are known as hearth-sprites, my good

*poco marcato.*

.... Thrice hap-py he un - to whose home These kind-ly an - - gels come.

friends, from heav'n they come.

friends, from heav'n they come.

*sp* *p*

The first system of the musical score consists of five staves. The top staff is a bass clef line with a key signature of one sharp (F#) and a common time signature. The second and third staves are vocal lines in treble clef, both with a key signature of one sharp and a common time signature. The fourth staff is a bass clef line, also with a key signature of one sharp and a common time signature. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal lines include the text "Ah!" and "Ah!..." with dotted lines indicating breath or continuation. The piano part includes dynamic markings such as *pp* and *ppp*.

The second system of the musical score continues the composition with five staves. The top staff is a bass clef line with a key signature of one sharp and a common time signature. The second and third staves are vocal lines in treble clef, both with a key signature of one sharp and a common time signature. The fourth staff is a bass clef line, also with a key signature of one sharp and a common time signature. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal lines include the text "Ah!" and "Ah!" with dotted lines indicating breath or continuation. The piano part includes dynamic markings such as *f* and *ff*.



**ROCCO.** Bah! idle tales all this. (*Srugging shoulders.*)  
**PIPPA.** Idle tales? You may laugh, master Rocco, but there are famous examples in all the country.  
**ROCCO.** Quit, fool! They are laughing at you.

**FRANCESCA.** Look, girls. (*Pointing R.*) There is old Carlo, the fiddler. They are going to have a dance in the square. Let's join them.  
**ALL.** 'The dance' 'The dance'

# NOW THE VINTAGE TIME.

## No. 4. EXIT.

SOPRANOS.  
*Al tempo.*

Musical score for Soprano, Tenor, and Bass parts. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are: "Now the vintage time is o-ver, Lads and las-ses gai-ly".

Musical score for Soprano, Tenor, and Bass parts. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are: "meet, Quaff the wine, both maid and lov-er, Wine so good, so fresh and sweet."



*(All the peasants go off singing, R. U. E., through gateway.)*

PIPPO. Come, master, we mustn't always be sad.

ROCCO. And what would you have me do, when I see my last hope vanish like all the rest? When I count upon my brother for assistance, and I receive from him—what? The keeper of his turkeys.

PIP. But you do not know her. You do not know Bettina's worth.

ROC. How so?

PIP. Well then, I love her!

ROC. You?

PIP. Aye, and dearly too! Each time you have sent me to Antonio's, I have met and courted her. We have sat lovingly together, and told our tales of love. We have quarrelled and and kissed over the same differences. My body is fairly black and blue from her little love-pats. Even the thought of her makes my heart jump like a kid goat of six weeks. I'm badly affected. Feel of my pulse. *(Holds out his hand.)*

ROC. Nonsense! She cares nothing for you.

PIP. On the contrary, she adores me. She is always glad to see me, and then, you should see us dance together!

ROC. Ah, yes; dancing is your great accomplishment.

PIP. *(Turning a pirouette)* Our mutual accomplishment, Master Rocco. *(Turns another.)* How glad I am that she is coming here!

ROC. Yes, another mouth to feed.

PIP. But such a pretty mouth, master! and then, such eyes! such arms! and such a foot!

ROC. Come, come, no more of this! Go to your sheep, sir, where you belong, and, remember, you can't serve your master and your love at the same time.

PIP. I go, Master Rocco. *(Takes a running jump with staff, off L. U. E.)*

ROC. As for myself, I will go and water my cattle. *(Exit)*

*(Scarcely has ROCCO disappeared when BETTINA enters, R. U. E. Runs down and across the stage to L. and back to R., followed by seven or eight village boys who surround her, and tease her. She carries a bag.)*

BETTINA. Will you let me alone!

*(She pushes them from her, and darts to C. The boys follow and surround her again.)*

# COME NOW, MY BEAUTY!

Bettina, Tenors and Basses.

## No. 5. ENTERING CHORUS AND SONG BY BETTINA.

*Allegro vivo.*

Piano introduction in 2/4 time. The right hand features a melodic line with slurs and dynamics *pp*, *cre*, *scen*, and *do.*. The left hand provides a rhythmic accompaniment with chords and single notes.

TENORS.  
BASSES.

Come now! my  
Come now! my beau - ty! Quick, a lit - tle kiss.

Vocal staves for Tenors and Basses. The Tenors' part begins with a rest followed by the lyrics "Come now! my". The Basses' part begins with the lyrics "Come now! my beau - ty! Quick, a lit - tle kiss.".

Piano accompaniment for the first vocal phrase. Dynamics include *fp* and *mf*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

beau ty quick a lit - tle kiss, O maid - en pret - ty, You'll not re - fuse me  
O maid - en pret - ty, You'll not re - fuse me

Vocal staves for the second vocal phrase. The lyrics are: "beau ty quick a lit - tle kiss, O maid - en pret - ty, You'll not re - fuse me" and "O maid - en pret - ty, You'll not re - fuse me".

Piano accompaniment for the second vocal phrase. Dynamics include *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

this. No, maid - en sweet and pret - ty, you can - not re - fuse me this.  
 this. No, maid - en sweet and pret - ty, you can - not re - fuse me this.

*p* *crescendo.* *ff*

BETTINA. *Più lento.*

You count up - on a kiss, my boys,.... But to my mind, No kiss you'll find,....

*Più lento.*

.... No kiss you'll find.

*Plus vite.* *f* *p* *f* *ff*

*Plus vite.*

3/4

# "DON'T COME TOO NEAR."

## No. 6. SONG.

BETTINA.

*ALLEGRETO.*

Don't come too near, I tell you. Or I'll sure - ly teach Good man - ners to the  
I'm rea - dy to de - mon - strate, That I'm stout - ly made, And all of you to

*ALLEGRETTTO.*

*p*

first who comes with-in my reach. I think by my ex-pres - sion,  
tack - le. I am not a - fraid. I mean to stand no non - sense,

*f*

Each of you may see, That I'll not stand op-pres - sion, Ver - y pa - tient -  
Know it, once for all; If one of you comes near me, He will get a  
*suivez.*

*rit.*

- ly. For I am fair Bet - tine, the rose - bud, And I would just have you  
fall. For I am fair Bet - tine, the rose - bud, And I would just have you

*fp*

*Pressez.*  
know, That an - y - one who tries to kiss... me Will from me get a  
know, That an - y - one who tries to kiss... me Will from me get a

*Pressez.*  
*sfz*

blow.....  
blow.. ..

*To tempo.*

TENORS.

No, no, of such a pret - ty maid, A lad of spir - it's not a -  
BASSES.

No, no, of such a pret - ty maid, A lad of spir - it's not a -

*To tempo.*

*pp*

*cres*

*cen*

*do.*

. fraid.

Come now! my

Come now! my beau - ty! Quick, a lit - tle kiss

*fp*

*mf*

beau - ty quick a lit - tle kiss, O maid - en pret - ty, You'll not re - fuse me

O maid - en pret - ty, You'll not re - fuse me

*f*

this, No, maid - en sweet and pret - ty, you can - not re - fuse me this, A lit - tle kiss.  
 this, No, maid - en sweet and pret - ty, you can - not re - fuse me this, A lit - tle kiss.  
*p* *crescendo.* *ff* *ff*  
*Allegro vivo.*

*At conclusion of song, ROCCO enters L., from under shed with bucket of water, as boys continue to tease BETTINA. She seizes the bucket of water from Farmer ROCCO, and throws contents in their faces. They run off, R.U.E..)*

BETTINA. Take that, then!

ROCCO. (*Astonished*) Well, well!

BET. (*Laughing at them, then curtsying to Farmer Rocco.*) Plenty of good things to you, sir!

ROC. (*Admiringly.*) What a jolly girl!

BET. Who ever saw such boobies? What do they take me for, I wonder? Do they think, perchance, my heart is an artichoke, and they can divide its leaves among themselves? These country chaps are very droll. They no sooner see a young girl coming than they set themselves upon her, and want to kiss her. (*Going up stage, and calling to them.*) I say, lads (*laughing*), come back here.

ROC. They won't be likely to return before they dry themselves. But, tell me, are you not from Farmer Antonio's?

BET. In straight line, sir—looking for Master Rocco's farm. (*Strikes attitude.*)

ROC. I am Rocco. So you are Bettina, eh?

BET. Bettina, the rosebud, so-called, and keeper of turkeys. Maid-of-all-work, and I can boast of it. So you are my new master?

ROC. Alas! BET. Do I not please you, sir?

ROC. No—yes—that is. But my brother, did he not give you anything for me?

BET. Oh, yes; I have it in my bag. (*Fumbling in her bag*) It's quite at the bottom.

ROC. (*Rubbing his hands*) The royal present at last!

BET. (*Drawing from her bag a little basket of eggs and a letter in it.*) There it is, sir—a basket of eggs and a letter.

ROC. (*Despondently.*) Always the basket of fresh eggs, and (*taking out letter and putting it in his pocket*) the usual contribution. (*Putting eggs on table.*) May heaven bless him and his eggs!

BET. You do not look happy, master?

ROC. True, I am not happy. Everything goes against me, and my brother makes game of me!

BET. Master Antonio told me you would receive me with open arms; that I should be feted, and petted, and made much of, as I have always been with him. How is it? Do I not please you?

ROC. No; it is not that; you look like a good girl.

BET. I am called a very good girl—good character. I like to laugh. I'm merry by nature. ROC. So much the better.

BET. Then why do I not please you? Where there is work to be done, you will always find me there. I will split your wood for you, do your washing, make your butter. I will do everything for you, so that you will say, "This girl is a treasure!"

ROC. (*Aside.*) A treasure? Perhaps that is why my brother sends her. (*Aloud.*) 'Tis well; here is my house. (*Approaching house.*)

BET. Then you won't turn me away, sir? (*Shouts and hunting horns heard off, R.U.E.*) Ah! what is that?

ROC. Horns! 'Tis the royal hunt! (*Goes up stage a few steps.*)

BET. (*Excited and running to back of stage.*) Oh! Oh! see them! A heap of fine ladies and gentlemen—and coming this way too! (*Running about stage. Two pages, ANGELO and LUIGI, enter hurriedly, from R.U.E., through gateway, C., and stop at centre of stage; they salute. They are both dressed in rich costumes of the chase.*)

ANGELO. (*Officiously.*) We come before his highness, Lorenzo XVII, Prince of Piombino.

ROC. (*Taking off his hat quickly.*) Lorenzo XVII!

BET. Our sovereign!

ANG. Yes; and accompanied by his august daughter, Princess Fiametta, her future husband, Prince Frederic, and all their suite.

LUIGI. Their serene highnesses are tired, and wish to rest themselves at your farm, good man. Therefore, prepare ye to receive them (*ANGELO and LUIGI exit in same order through gateway, C, and off, R.U.E.*)

ROC. The Prince Lorenzo at my house! What an honor! I am not fit to be seen in this dress of sackcloth!

BET. And I with my hair all hanging about. (*She puts up her hair and my dress all tumbled!*) (*She smooths down her dress.*) And—oh, heavens!

ROC. What is it?

BET. My stocking has got a hole in it!

ROC. Where?

BET. At the toe.

ROC. That is toe thin! I don't take stock in' that! (*Horns heard near by*)

BET. (*Running up stage, then down. R.*) Here they are!

(*Enter pages, followed by lords and ladies. They are all dressed in the costume of the chase, and take positions, R. and L.*)



# ENTERING CHORUS AND PRESAGE SONG.

No. 7. Bettina, Fiametta, Frederic, Lorenzo, Rocco, Chorus.

*Allgretto moderato.*  
(On parte.)

M.D.

fff

M.G.

M.D.

M.G.

sempre fff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. It includes dynamic markings: *piu f* (piano fortissimo) and *pp* (pianissimo).

Third system of musical notation. It includes the instruction *Rép-les voici!* (Repeat them here!) and a dynamic marking of *f* (forte).

Fourth system of musical notation, continuing the piece with various melodic and harmonic textures.

Fifth system of musical notation, featuring a prominent melodic line in the treble and a steady accompaniment in the bass.

**SOPRANI.** *f*

When the gay sport of hunt - ing's end - ed, Sweet 'tis to know that rest is

**TENORS.**

When the gay sport of hunt - ing's end - ed, Sweet 'tis to know that rest is

**BASSES.**

When the gay sport of hunt - ing's end - ed, Sweet 'tis to know that rest is

nigh. Let us make way for our good sov - 'reign, Long live our Prince, shall be our

nigh. Let us make way for our good sov - 'reign, Long live our Prince, shall be our

nigh. Let us make way for our good sov - 'reign, Long live our Prince, shall be our



cry! When the gay sport of hunt - ing's o - ver,  
 cry! To our Prince long life! When the gay sport of hunt ing's o - ver,  
 cry! To our Prince leng life! When the gay sport of hunt - ing's o - ver,

This system contains three vocal staves and two piano staves. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Yes, 'tis sweet to know rest here is nigh!..... Let us make  
 Yes, 'tis sweet to know rest here is nigh!.... . . . . . Let us make  
 Yes, 'tis sweet to know rest here is nigh!..... Let us make

This system contains three vocal staves and two piano staves. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

way for our good sov-'reign! Long live our Prince, we'll shout and cry!.....

way for our good sov-'reign! Long live our Prince, we'll shout and cry!....

way for our good sov-'reign! Long live our Prince, we'll shout and cry!.....

*Allegretto. Rocco.* BETT.

O Prince! what hon- or great for me! Ah! in-

- deed, 'tis a fa- vor tre- men- - - dous That luck such

LOREN.

high-born guests should send us. My... faith! she is charming, ver-y

FRED.

charm-ing to see! Fia-met-ta, love, en-trancing beau-

FIAM.

-ty! To wor-ship you is pleas-ant du--ty! That will

do, Prince, No more of that! I de-test your

## LOREN.

speech - es so flat! No ac - ci - dent has marred the hun - ter's

pleas - - - ure; I am glad, for just be - fore

I be - held an un - ly... spi - - - der, Which means that

trou - - - ble's in store.....

*Allegretto.*



## FIAM.

Real - ly I can - not help laugh - ing, For this is

The first system of the musical score for FIAM. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). There are three triplet markings in the piano part.

al - most too flat; Now say tru - ly, with - out chaf - fing, Have you real - ly faith in

The second system of the musical score for FIAM. It continues the vocal line and piano accompaniment. There are three triplet markings in the piano part.

## LOREN.

that? It is no theme for laugh - ing, For

The third system of the musical score for LOREN. It consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings *mf* and *p*.

I be - lieve it, and will tell you the rea - son why. *a Tempo.*

The fourth system of the musical score for LOREN. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings *rit.*, *suivez.*, and *p*.

# "WISE MEN IN ALL AGES."

## No. 8. PRESAGE SONG

LORENZO.

1. Wise men have in all a - ges, Here - a - bouts  
2. I feel un-com-fort - a - ble, *p* SOP. FIAM. BETT. Yes, I may

TENORS, FREDERIC. *p* Have in all a - ges,  
Un - com - fort - a - ble,

BASSES, ROCCO. *p* Have in all a - ges,  
Un - com - fort - a - ble,

*p*

and elsewhere Said signs and dark pre - sa - ges  
say a - fraid Where salt's spilled on the ta - ble,

else - - where,  
a - - fraid,

else - - where,  
a - - fraid,

Were not all made of air,  
And knives are cross-wise laid,

Signs and pre - sa - ges,  
Spilled on the ta - ble,

Of  
Are

Signs and pre - sa - ges,  
Spilled on the ta - ble,

Of  
Are

So, if it be your pleas - ure,  
And what is still more cu - ri - ous,

air,  
laid,

It be your pleas - ure,  
Is still more cu - ri - ous,

air,  
laid,

It be your pleas - ure,  
Is still more cu - ri - ous,

I'd have it un - der - stood  
 Facts which to most of you,

Thirteen at table's bad, sure,  
 Would seem to be quite spu - rious,

it un - der - stood,  
 to most of you,

it un - der - stood,  
 to most of you,

But twelve is ver - y good,  
 I believe to be true,

thirteen is bad, sure;  
 to be quite spu - rious;

Quite good;  
 Quite true;

thirteen is bad, sure;  
 to be quite spu - rious;

Quite good;  
 Quite true;

Signs, omens, dreams, predictions, they, surely, are not fic - tions; And many facts does

*p leggiero.*

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part begins with a dynamic marking of *p leggiero.*

hist'ry cite, which show that I am right. Signs, omens, dreams, pre-dictions, they, surely,

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with similar harmonic support.

are not fic - tions, And many facts to you I could cite, which show that I am

*mf*

This system contains the third vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment features a dynamic marking of *mf* and includes some fermatas.

right.  
Sop. *p*

TENORS. *p*

BASSES. *p*

*sempre p*

Signs, omens, dreams, predictions, they, surely, are not fic - tions;

Signs, omens, dreams, predictions, they, surely, are not fic - tions;

The first system of the musical score features a bass clef staff at the top with a dynamic marking of *p*. Below it are three vocal staves: Soprano (Sop.), Tenors (TENORS.), and Basses (BASSES.), each with a dynamic marking of *p*. The lyrics for the vocal parts are "Signs, omens, dreams, predictions, they, surely, are not fic - tions;". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *sempre p*. The piano part includes chords and melodic lines in both hands.

And many facts does hist'ry cite, which show that I am right; Signs, omens, dreams, pre-

And many facts does hist'ry cite, which show that I am right; Signs, omens, dreams, pre-

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts (Soprano, Tenors, and Basses) have the lyrics "And many facts does hist'ry cite, which show that I am right; Signs, omens, dreams, pre-". The piano accompaniment continues with chords and melodic lines in both hands.

- dictions, they, surely, are not fic - tions, And many facts to you I could cite, which

- dictions, they, surely, are not fic - tions, And many facts to you I could cite, which

*f*

*f*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- dictions, they, surely, are not fic - tions, And many facts to you I could cite, which". There are two vocal parts, each with the same lyrics. The piano accompaniment features chords and some melodic lines. Dynamic markings include *f* (forte) above the second vocal staff and *f* above the piano accompaniment.

show that I am right.

show that I am right.

*f*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "show that I am right.". There are two vocal parts, each with the same lyrics. The piano accompaniment features chords and some melodic lines. A dynamic marking of *f* (forte) is present at the end of the system.

# WHEN THE GAY SPORT.

## No. 9. EXIT.

*1o Tempo.* SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

When the gay sport of hunt-ing's o - ver, Sweet 'tis to

When the gay sport of hunt-ing's o - ver, Sweet 'tis to

When the gay sport of hunt-ing's o - ver, Sweet 'tis to

*Tempo 1o.*

know that rest, is nigh. Let us make way for our good sov'reign, and let us shout, Live Lor-en - zo.

know that rest, is nigh. Let us make way for our good sov'reign, and let us shout, Live Lor-en - zo.

know that rest, is nigh. Let us make way for our good sov'reign, and let us shout, Live Lor-en - zo.



(At conclusion of Chorus, enter LOR., followed by FIAM. and FRED.)  
 FIAM. Come, papa, let us forget all this, now that we are in this temple of agriculture.

LOR. A temple?

FIAM. Yes, a rustic temple. For my part, I prefer it to all your magnificent palaces.

FRED. Very singular taste, Princess, it seems to me.

FIAM. Be quiet, sir! (To ROC.) My good man, I long for a glass of pure, fresh milk.

ROC. With pleasure, madame. Bettina shall milk the cow at once.

BET. (Curtseying.) Yes, madame. I'll not be long. (To the lords and ladies.) And if the ladies and gentlemen will follow me, they will see how it is done. (BETTINA exits L. under shed, followed by lords and ladies. LOR., FIAM., FRED. and ROC. remain.)

LOR. 'Tis well, farmer. I am satisfied with your reception. (Coming down. FIAM. and FRED. retire up. LOR. holds out his hand.) I permit you to kiss my hand.

ROC. Oh, Prince, this is too much honor! (Kisses hand.)

LOR. It is a great deal, I confess. Still, I am a monarch without ceremony—not formal, and a jolly good fellow! I breathe gayety—Ha, ha, ha! (Stopping suddenly, and changing his tone.) Or, rather, I have the air of breathing gayety. I am merry, but it does not come from the heart; for under this happy exterior I hide a poignant care!

ROC. But what can trouble the existence of my prince?

LOR. What is the trouble? Ill luck! I am doomed to misfortune!

ROC. Ah, just like me!

LOR. If I go to battle, I am generally beaten along the whole line. If I play at throwing dice, I invariably lose; and if I aim at a deer, I kill a rabbit—that is, when I kill anything!

ROC. Absolutely like me!

LOR. Yet I am merry—ha, ha, ha!

FIAM. Calm yourself, papa!

LOR. Yes, I will be calm—very calm; even placid, if you wish it. A chair, if you please—I am very tired!

ROC. Your Highness has only to mention it. (Quickly bringing chair.)

LOR. Thank you! (Seats himself in chair, which breaks down. He falls to the floor.)

FIAM. Heavens—papa!

ROC. (At same time.) Oh, sire!

FRED. Have you broken any bones, father-in-law? (Helping him up.)

LOR. (Holding on to his side.) Only thirteen of my ribs! How many of them are there

FRED. Ribs?

LOR. No—chairs

ROC. Only this one, your Highness

LOR. Of course, it was for me! It does not surprise me. My usual ill luck, my misfortune! (Enter BET. with three cups of milk on a tray.)

BET. (Curtseying.) Here is the new milk for your Highnesses.

FIAM. (Taking glass, which she gives to LOR.) Drink, papa; it will do you good. (He takes it and prepares to drink. FIAMETTA and FREDERIC taking the other two and doing the same; LOR. drinks last.)

FIAM. (After drinking.) It is delicious!

FRED. (Same.) Excellent!

LOR. (Uttering a cry, and throwing cup from him after tasting it.) Oh!

FIAM. (Running to him.) What is the matter, papa?

LOR. Ah! (Making a wry face.) My milk has soured!

BET. (Aside.) Heaven! I took the vinegar-cup! What will be come of me?

ROC. Whoever heard of the like?

LOR. Nothing remarkable, my friends, I assure you! Everything sours with me—I am prepared for it! (Enter PIPPO, hurriedly. L.U.E., coming down to ROC.)

PIPPO. Oh, master, what a lot of fine people!

ROC. (Aside to PIP.) It is Prince Lorenzo and his daughter.

PIP. (Removing his hat.) The Prince!

FIAM. (Aside, admiring PIP.) What a handsome youth!

ROC. (To LOR.) If your Highness pleases, I will show you my farm—it may amuse you.

LOR. 'Tis well; lead on; but there is misfortune in the air—I scent it. (To FIAM.) Follow me, my daughter. (He exits L. with ROC.)

FRED. (Offering his arm to FIAM.) Allow me, beloved one!

FIAM. (Not noticing, and passing by him to L., then throwing a last look upon PIPPO. How handsome—how noble he looks! (She exits quickly, L. sighing; BETTINA notices this, and starts; PIP exits R.)

BET. What! again?

FRED. (Following FIAM.) Wait for me—wait for me, I say! (He follows her; PIPPO exits R.)

BET. Now what does she mean by looking at my Pippo? Does she want to take him from me? Oh, never, while the rosebud is here! (FIAM. re-enters quickly, L., BET. sees her.) Ah, she is back again!

FIAM. Gone? (Goes up stage, looking R. and L.)

BET. She is looking for him! Oh, if she dares!—(Raises her arm.) No; (Drawing back.) I must not slap a Princess!

FIAM. (Perceiving BET.) Ah! Perhaps this girl can tell me. (To BET) A word with you.

BET. (Curtseying.) What does your Highness desire?

FIAM. (Indifferently.) A simple favor. When we arrived here, I saw a youth—a farmer's son, probably—

BET. The shepherd, your Highness. (Aside.) That will take her down a peg!

FIAM. A simple shepherd? (Aside.) Rustic simplicity, how I adore thee! (Aloud) He appeared to me very handsome! (BET. starts, but recovers herself.)

BET. You—you think so, Princess?

FIAM. Yes; but do not be surprised. I love everything that is beautiful in nature. I detest this court wherein I live, and regret being born on the steps of a throne. Oh, how I long for the simple country life! I wish to be clothed in a dress of coarse cloth; walk barefoot without a hat, and make hay; and have for a companion (passionate y) the simple country lad!

## THIS COUNTRY LAD.

No. 10. COUPLETS.

Fiametta.

*Andantino.*

*f*

FIAMETTA.

1. This coun-try lad I do ad - mire, When in the su - light he is  
2. To our great lords I don't in - cline, Sal - low of face and thin as

stand - ing; I like his face, his form com - mand - ing, Al - so his pic - tu - resque at -  
sha - dows; They look too much like walk - ing scare - crows, Al - tho' their clothes are ve - ry

tire. Tru - ly he is a child of na - ture, He is a - wake at morn's first  
fine. But this young lad with rus - tic man - ners Which please me more than theirs in -

peep, And he toils un - til sha - dows length-en, Then midst his  
 deed, Should he try to win my af - fec - tion, With - out a

flocks he falls a sleep. Far from the blast of court - ly  
 doubt he would suc - ceed.... *(very lightly.)*

rays, I should have loved to spend my days, A sim - ple shepherd-ess in lin - sey

woolsey dress, With rus - tic ways.

FIAM. I must confess that I am interested in this young shepherd. A face free and open, sweet and generous in his manners.  
 BET. (*Aside.*) She loves my Pippo; I am sure of it! I know what I'll do. I'll give her a certificate of his character that will cool her a little. (*Aloud.*) Oh, Princess, you shouldn't trust to appearances; they are very deceitful.  
 FIAM. What do you mean?  
 BET. He looks simple, but he is very bad-tempered. FIAM. Ah!  
 BET. He is always spoiling for a fight. It was only the other day he quarrelled with three of our boys, and whipped them badly.  
 FIAM. All three?  
 BET. Yes, all three of them.  
 FIAM. (*Admiringly, aside.*) What a brave fellow! What valor!  
 BET. And then he is such a glutton. He is always eating and drinking. He will swallow six plates of soup in the twinkling of an eye.  
 FIAM. Six plates! (*Aside.*) Why not? He is the perfect picture of

health. (*To BET.*) Thank you. I shall know how to receive him. (*Aside.*) Just my ideal!  
 BET. (*Curtseying.*) I am always at your highness' service. I feel much easier now. (*Exit R., into house. Enter FRED., hurriedly, L.*  
 FRED. Ah, Princess, here you are! I've been looking everywhere for you. When I am not with you, I no longer exist. I merely vegetate. FIAM. Really, you are quite a plant!  
 FRED. Exactly; one that can exist only in the sunlight of your smiles  
 FIAM. How sentimental! Ah, but you did not vanquish three men. It was not you who swallowed six plates of soup.  
 FRED. (*Making a grimace.*) I should hope not!  
 FIAM. Oh, these great lords!—no blood, no biceps, no muscle, no anything!  
 FRED. Allow me, my sweet one. I shine with other qualities

## "THAT PECULIAR CHARM."

No. 11. SONG.

Fiametta, Frederic,

*Moderato. But not too slowly.*

The piano introduction consists of two staves (treble and bass clef) in 2/4 time. The melody is in G major. It begins with a *mf* dynamic and transitions to *sfx* (sforzando) in the second measure. The piece concludes with a final chord in G major.

FREDERIC.

The vocal part is written on a single staff in G major, 2/4 time. It features two verses of lyrics. The piano accompaniment is on two staves (treble and bass clef) in G major, 2/4 time, starting with a *p* (piano) dynamic. The lyrics are:

1. Tho' of an awkward vil - lage lad I've not the ro - bust - ness ex - ces  
 2. I am as slen - der as a reed, of pale com - plex - ion am the own  
 - sive, My qual - i - ties much fi - ner are, Of el - e - gance my shape's ex - pres  
 - er, I eat and drink just like a bird, And Ve - nus hold a - bove Be - lo

sive. My leg is slim and neat - ly turn - ed My frame is real - ly quiet æs - thet -  
na The soul I've of a trou - ba - dour, My sighs and glan - ces are mag - net .

*rit. f* *p*

- ic; And I pos - sess be - side all this..... and I pos - sess be - side all  
- ic; I breathe the ver - y air of love..... I breathe the ver - y air of

*rit. Allegro Moderato.*

this..... A pe - cu - liar charm,.... A pe - cu - liar charm,....  
love..... That pe - cu - liar charm,.... That pe - cu - liar charm,....

*rit. Allegro Moderato.* *pp*

A pe-cu-liar charm, quite po-et-ic  
That pe-cu-liar charm, so po-et-ic

FIAM.

A pe-cu-liar charm,....  
That pe-cu-liar charm,....

A pe-cu-liar charm,.... A pe-cu-liar charm,.... quite poet-ic.  
That pe-cu-liar charm,.... That pe-cu-liar charm,.... so poet-ic.

FRED.

suivez.

pp

(Enter PIP. and BET., L.U.E. through gateway, C.)

PIP. Your pardon, Princess, if I interrupt you; but your father, the Prince Lorenzo, is asking for you.

FIAM. (Sweetly.) Papa wishes to see me? 'Tis well I am going, my friend.

BET. (Aside.) Her friend!

FRED. (Aside.) Her friend!

FIAM. (Admiringly to PIP.) So then, you are not afraid of three men.

PIP. (Laughing loudly.) No, nor three women, either!

FIAM. (Aside.) What a nature. One only finds it here? (Sighing.) Ah! (Dryly.) Follow me, Frederic. (She goes L.)

FRED. Yes, my sweet one!

FIAM. (Pushes FRED. before her.) Pass on before. (Admiring PIPPO.)

He is decidedly handsome; yes, very handsome! Ah! (Exit, L.)

PIP. (Laughing, and looking after the Princess.) She is very funny, this Princess!

BET. (Sulking.) Do you think so, Mister Pippo? Perhaps you would like to follow her?

PIP. Come, come; don't be foolish. (Laughing.)

BET. Did I not see you devouring her with your eyes?

PIP. Me, a shepherd, cast an eye at the daughter of Prince Lorenzo! (Going up to her, and putting arm about her waist.) Ah, Bettina! if you only knew how I love you!

BET. And I, Pippo, have loved you from the first time I saw — ah, Pippo, Pippo!

# "WHEN I BEHOLD."

Bettina, Pippo.

## No. 12. DUET.

*Allegretto moderato.*

BETTINA.

*espressivo.*

When  
When

I be - hold your man - ly form, A sweet e - mo - tion a - gi - tates me,  
ev - er, love your eyes meet mine, I feel a strange ex - hil - o - ra - tion,  
tion, PIPPO.

And  
And

*pp*

when Bet - tina, your face I see, De - light un - boun - - - ded pre - me -  
of your hair the sweet per - fume, Gives a de - light - - - ful ti - til -

The tones me - lo - dious of your voice, Are sweet - er far than sweet - est,  
 When you approach me sud - den - ly, Just like a lit - tle chick,

ates me,  
 la - tion.

hon - trem - ey, ble, *(Pointing to his heart.)*

And when your glau - ces rest on me, Right there, it makes me feel so  
 And when your lit - tle hand meets mine, My rap - tures I can - not dis

I my tur - keys love,  
 fun - ny. And I my sheep love,  
 em - ble.



When they sound their sweet—gobbie, gobble, gobble, *bleating.*

When they soft - ly bleat—ba,

M.D.

*accelerando.* *rit.* *a tempo.*

But ..... You I more than turkeys love,

But .....

*rit.* *a tempo.*

*f* *p*

When they sound their sweet - est gobble, gobble,

And you more than sheep I love,

M.D.

gobble, gobble, gobble,

When they soft - ly bleat - ba, ba,

This system contains the first vocal line and piano accompaniment. The vocal line has three measures of 'gobble, gobble, gobble,' followed by a rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

gobble, gobble, gobble, gobble, gobble, gobble, gobble, gobble, gobble,

ba, ba,

This system continues the vocal line with a sequence of 'gobble' sounds, followed by 'ba, ba,'. The piano accompaniment continues with similar chordal textures.

*Plus lent.* 1st. 2nd.

gobble, gobble, gobble, gob - ble, gob - ble.

ba, ba,..... ba,.....

This system introduces a tempo change to 'Plus lent.' and includes first and second endings. The vocal line has 'gobble, gobble, gobble, gob - ble, gob - ble.' The piano accompaniment features a more active bass line.

*Plus lent.* 1st. 2nd.

cre scen - da. f

This system continues the piano accompaniment with first and second endings. The right hand has chords and moving lines, while the left hand has a steady bass line.

(At the conclusion of Duet, PIPPO embraces BETTINA. Enter ROCCO C., from L.U.E.)

ROC. Well, well, upon my word!  
 BET. (Confused, and drawing away from PIPPO.) Oh!  
 PIP. I told you so, master!  
 ROC. Be quiet, you lazy fellow! Here I find you kissing and hugging, and you should be driving your sheep to the fold. PIP. But—  
 ROC. (Furiously) No buts about it—go at once, I tell you!  
 PIP. All right, master, I'll go. (He goes out C., off L.U.E., throwing kisses to BET.)

BET. (Aside, looking at Roc.) Old sour milk!  
 ROC. As for you my beauty I'll stand none of this! You may pack up your bundle and go.

BET. (With emotion) What! You send me away?  
 ROC. Immediately! You can go back to my brother.  
 BET. (Crying.) You are very hard, sir. (Crying) All for one unfortunate little kiss! (Crying bitterly.)

ROC. Come, come, no snivelling; but pack up your bundle, and go.  
 BET. (Still crying.) Very well, sir, I will go. Is there any answer to the letter, sir?

ROC. Ah, yes. (Drawing letter from his pocket.) The same old story, no doubt. However, I will read it. (He unfolds letter, while BET. on the right, is arranging her things to go. The orchestra plays softly the legend of the Mascot as Roc. reads.)  
 "My Dear Brother:

"If I have succeeded in all I have undertaken, if I have made a fortune, and have always had good luck, it is because I possessed a 'Mascot,' (Interrupting.) A what? (Continuing) "But now that I am rich, happy, and have nothing to wish for, in proof of my friendship for you, I send you her who has brought me all my happiness. My 'Mascot' is Bettina. I give her to you." (Looking at BET.) She—a Mascot!

BET. (Who has made her preparations.) I am ready to go, sir.  
 ROC. (Not noticing her, and continuing to read.) "And as soon as she will be with you, bad luck will disappear, and good fortune will make you smile." (Enter PIPPO, C. from L.U.E., running with coat on his arm.)

PIP. Master, master!—good news! Good news!  
 ROC. (Putting letters in his pocket.) What then?  
 PIP. Your cow has been found! ROC. Is it true?  
 PIP. Yes; and I have just met the gamekeeper. You have won your lawsuit! ROC. Is it possible?  
 PIP. Yes; and here is your coat, which the tailor says you can have without the money.

ROC. My cow—my lawsuit—my coat—all at once! (Looking at BET.) And she has been here but a short time.

BET. I am going away, Pippo. Master Rocco drives me out.  
 PIP. You?

ROC. (Running quickly to BET.) Who says that? (Taking her bundle from her.) You go away? Never!

BET. (Dazed.) How he has changed!  
 ROC. (Earnestly.) You shall never leave me! I will give you the best room in the house. You can fix your own wages. You shall have everything you wish for; but promise me that you will never leave me.

BET. Willingly. (Aside.) Old sour milk has actually turned into cream.  
 FRED. (Enters hurriedly.) Help! Help!

ROC., PIP., BET. What! What is the matter?  
 FRED. Prince Lorenzo— (Roc. and others.) Well?  
 FRED. His highness, thinking it was a good omen, insisted upon picking lilies in the frog-pond. He leaned too far, and over he went head first! (Roc. and others.) Heavens!

FRED. Happily I was there. I caught hold of the royal flap of his royal coat-tail, and pulled him out. He is wet through to the waist, and must have a dry coat.

ROC. Wait a moment; I will give him mine. (Takes off coat and gives it to FRED. saying, aside.) 'Twill give me a chance to wear my new one!

FRED. (Drawing PIP. with him, Come with me; you can assist me in changing his clothes. (They exit L.)

ROC. (Putting on new coat.) And to think it is she to whom I owe all this. (Earnestly.) Ah, yes, Bettina—you are, indeed, a treasure!

BET. (Aside.) He'll turn into butter next!

ROC. But I feel anxious about you. Tell me, are you not hungry?

BET. Yes; I do feel a goneness!

ROC. What! You feel a goneness, and you do not tell me! Go to the larder at once, and take the best of everything—I command you!

BET. Never! (Aside.) I believe he has gone crazy. (Exit into house, R.)

ROC. (Rubbing his hands and talking about.) A Mascot! At last I possess a Mascot! Everything will succeed with me now! I shall buy lands and vineyards and stock. I shall become the richest farmer in the kingdom! (Enter LOR. L., holding a letter in his hand, reading.) Ah! I must read that happy letter again. (Fumbling in his pockets.) What have I done with it?

LOR. (With Rocco's coat on, coming forward and showing letter.) Here it is. ROC. What! You have it, my Prince?

LOR. It was in your pocket. So, my good man, you possess a Mascot?

ROC. (Rubbing his hands.) Yes, your Highness.

LOR. (With authority.) 'Tis well; I am going to take her!

ROC. (Stupefied.) Eh—what! You are going to take her from me? Oh, Prince, have mercy! (Falling upon his knees.) I have had too much ill luck already!

LOR. Oh, well—think of mine! But should not your petty, mean ill luck give way before my royal ill luck? Think what you owe to your sovereign! Resist me, and I will have you thrown into a dungeon! Give her to me and I will load you with favors and honors. ROC. Well, of the two, I choose the favors and honors.

LOR. Wisely done, I shall give you plenty. Now, let us read the treatise on Mascots. ROC. The treatise?

LOR. Yes; the treatise mentioned in the postscript. (Showing ROC and reading.) "You will find in the basket of eggs a complete treatise on Mascots, which you must observe strictly."

ROC. Here is the basket of eggs. (He takes it from table.) I haven't opened it. (He opens and draws out a book.) A musty, worm-eaten book, I declare!

LOR. Quick! Let us read. (Takes book from ROC.) Listen. (Reading.) "Article 1st: One is born a Mascot; one cannot become one otherwise. (Interrupting) Very true; I've learned that from experience. ROC. It is a gift.

LOR. (Continuing.) "Article 2d: "The Mascot is hereditary in families, but sometimes the child is superior to the father and mother. ROC. Curious enough.

LOR. (Reading.) "Article 3d: The most important"—Oh, oh! it fairly blinds me! ROC. (Approaching anxiously.) Yes, yes! read on.

LOR. (Reading.) "A Mascot should never marry other than a Mascot; for should a Mascot marry otherwise, all good influences will absolutely cease with the first bridal kiss, only to reappear a generation hence in the offspring of the union, and then in a lesser degree. ROC. The first bridal kiss!

LOR. Think of it—delicate enough, indeed! We must watch her closely. No elopements or secret marriages in this case. Eternal vigilance will be the price of our future welfare! But I am impatient to see her, Bettina, as she is called. Who is she, and what does she do? ROC. She is the keeper of my turkeys.

LOR. A keeper of turkeys? Hem! Has she any relatives?

ROC. None that I know of.

LOR. So much the better. I will make her believe she is descended from a noble family. ROC. And you will reward me liberally?

LOR. Most sumptuously! I will take you both to my court; I will make you my lord chamberlain, and she—well, you will see what I have in store for her. Bring her immediately!

ROC. Wait a moment. (He goes to the bell and rings loudly. Everybody appears upon the scene, including lords and ladies of the court, pages, peasants, etc.)

## No. 13.

## SCENIC MUSIC.

Allo. moderato. (Speaking on the stage.)

First system of musical notation, featuring treble and bass staves with various notes and rests. Dynamic markings include *sfz* and *sempre.* with a triple accent.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, continuing the piece with treble and bass staves.

Fourth system of musical notation, including the dynamic marking *dolce.*

Fifth system of musical notation, including the dynamic marking *ten.*

Sixth system of musical notation, including the dynamic marking *sfz* and the instruction *Cue: Great news! master!*

## FINALE.

No. 14. Bettina, Fiametta, Frederic, Pippo, Lorenzo, Rocco, Chorus.

*Allo. Moderato.*

*p* *cre* *scena*

*do.* *f* *sf*

**SOPRANOS.**  
A ring! a ring! a sound - ing ring, Who's ring - ing so! What's

**TENORS.**  
A ring! a ring! Who's ringing, who's ring - ing so! in-deed that is

**BASSES.**  
A ring! a ring! Who's ringing, who's ring - ing so! in-deed that is

*f*

up, I'd like to know! What's up, I'd like to

up, I'd like to know? Who can be ring-ing so? Who can be ring-ing so? What's up, I'd like to

up, I'd like to know? Who can be ring-ing so? What's up I'd like to

know? Who can be ring-ing so? Who's ringing? Who's ringing? Who's ring - - ing?

know? Who can be ring-ing so? Who's ringing? Who's ringing? who's ring - - ing!

know? Who can be ring-ing so? Who's ringing? Who's ringing? Who's ring - - ing?

wish to speak with - out de - lay to your fair maid, Bet - tine. Quick-ly call her

here. Doubtless she is somewhere near. I wish to speak to your fair

PIPPA.

maid, Bet - tine. What can he want with my Bet -

FIAM.

tine? What does he mean to tell Bet - tine?

SOPRANO.

Ho, there! ho, there! come here, Bet - tine! Ho, there! ho there! ho,

TENOR.

Ho, there! ho, there! ho, there! come here, Bettine! Ho, there! ho, there! ho,

BASSES.

Ho, there! ho, there! ho, there! come here, Bettine! Ho, there! ho, there! ho,

there! come here, Bet - tine! Here, Bet-tine! here, Bet - tine! here, Bet - tine! come, ah!

there! come here, Bet - tine! Here, Bet-tine! here, Bet - tine! here, Bet - tine! come, ah!

there! come here, Bet - tine! Here, Bet-tine! here, Bet - tine! here, Bet - tine! come, ah!



BETT. (*Entering.*)

Well, what now? Here am I, Bet - tine! Well, what

Rocco.

now? Here am I, Bet - tine! Our no - ble, prince de -

BETT.

- sires, your pres - ence. What! 'tis the prince de - sires my

Rocco.

*dim.*

BETT.

presence! Yes, 'tis the prince de-sires your pres - ence. What to me, sir, would you im -

*dim.*

*Moderato assai.*

LOREN.

part!

Come to me! Come to me! my fair maid,

*Moderato assai.*

*p*

BETT.

Hear let me fold you to my heart, What! this to a

SOP. & TENORS.

to his heart!

BASSES.

*p*

ser - vant!

LOREN.

No not at all, that ti - tie scoru Your or - a

gin is far more bril - liant To ex - alt - ed rank you were born!

*Animato.*

*Animato.* For news just now has come to me that you're in -

*ff* *p*

- deed a true de - scen - dant of th' an - cient dukes of

*ff* *p*

**BETT.**

Pa - na - da In - deed! Am I a Pa - na - da?

This can - not be re - al - i - ty!

SOP.  
A Pa - na - da!

TEN.  
A Pa - na - da!

BASSES.  
A Pa - na - da!

SOP. PRINCIPALS & CHORS.  
A Pa - na - da ! Say can that be ? A Pa - na - da !

TEN.  
A Pa na - da ! Say can that be ? A Pa - na - da !

BASSES,  
A Pa - na - da ! Say can that be ? A Pa - na - da !

BETT. Say can that be? Ah! what an ad -

FIAM. Say can that be? What a strange ad -

FRED. Say can that be? What a strange ad -

PIPPA. Say can that be? Dis - gust - ing - ad -

LOREN. Say can that be? It is an im -

ROCCO. Say can that be? It is an im -

Say can that be? It is an im -

Say can that be? It is an im -

ven - ture! I don't un

ven - ture! I don't un

ven - ture! I don't un

pos - ture! What of that,

pos - ture! But by means

ven - ture! I don't un

ven - ture! I don't un

*sec.* *Sra*



- der - stand . . . . . it at all!



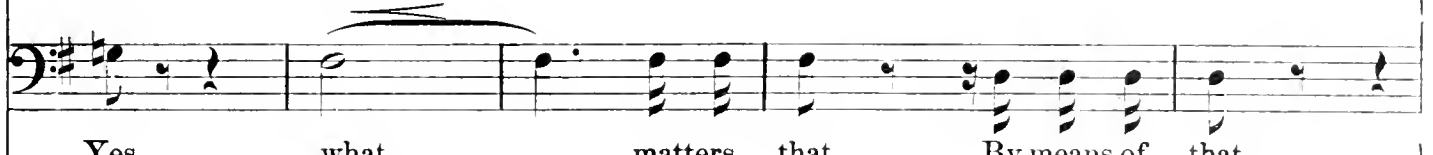
- der - stand . . . . . it at all!



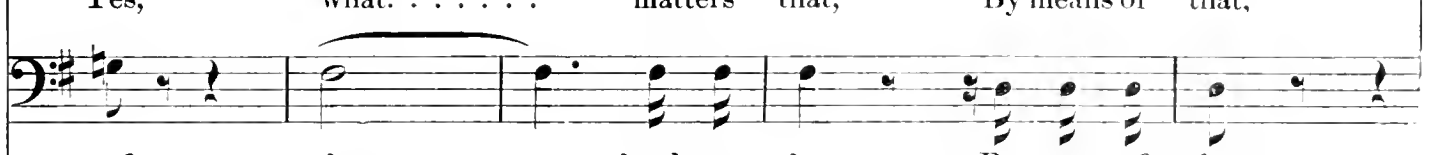
- der - stand . . . . . it at all!



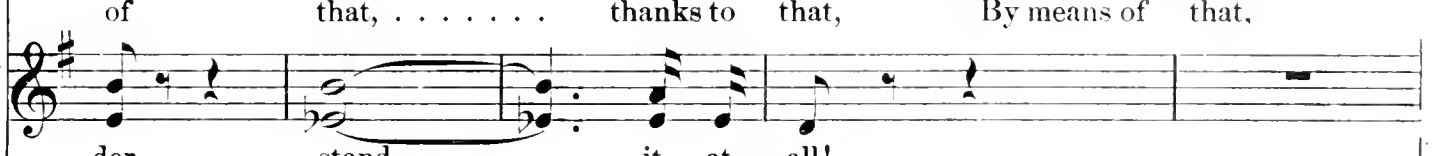
- der - stand . . . . . it at all!



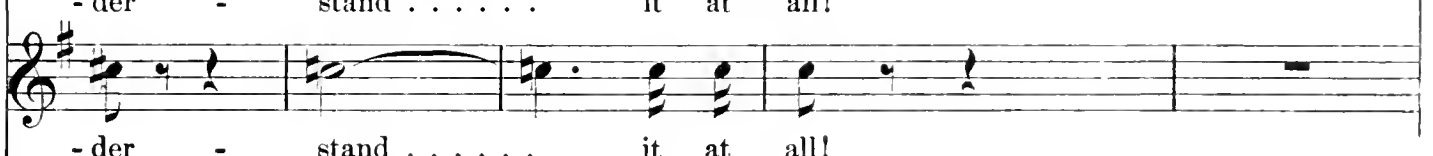
Yes, what. . . . . matters that, By means of that,



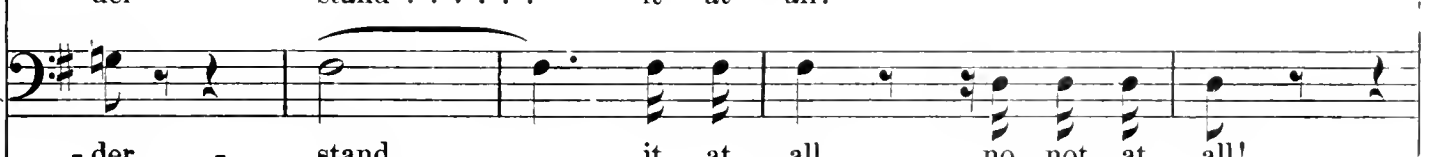
of that, . . . . . thanks to that, By means of that,



- der - stand . . . . . it at all!



- der - stand . . . . . it at all!



- der - stand . . . . . it at all, no, not at all!



*sfz*  
*f*  
*p*  
*sfz*

I'm high - born, that's quite . . . . . sure.

She's high - born, that's quite . . . . . sure.

She's high - born, that's quite . . . . . sure.

She is lost to me, . . . . . sure.

Bet - ti - na is mine, . . . . . sure.

Wealth and ease are mine, . . . . . sure.

She's high - born, that's quite . . . . . sure.

She's high - born, that's quite . . . . . sure.

She's high - born, that's quite . . . . . sure.

*sec.* *Sva.*  
*f* *p*



*p* FRED.

I'm a Pa-na - da!

*p* She's a Pa-na - da!

1ST. SOPRANOS.

She's a Pa-na - da!

She's a Pa-na - da!

She's a Pa-na - da!

*Sva.*

FIAM.

*pp* LORENZO.

Rocco.

She's a Pa-na - da!

She's a Pa - na - da!

She's a Pa-na - da!

She's a Pa - na - da!

2D. SOP.

*pp*

She's a Pa - na - da!

*pp*

*Animato.*

LORENZO.

To the court, my charming beau - ty,

Where to be is now your du - ty, We, with-out de-

BERT.

- lay, soon must go. Yes, my Lord, I will go, with

pleas - ure, But I'd like, if so be your pleas - ure,

Rocco.

With me Pip - - po, to take a - long, The one she

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *f* and *p*. The lyrics are: "With me Pip - - po, to take a - long, The one she".

LOR.

loves, With fright I'm breath - - - less! No, dear count - - -

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *f* and *p*. The lyrics are: "loves, With fright I'm breath - - - less! No, dear count - - -".

BETT.

You re - fuse me!

PIPO.

- ess, I can't al - low..... it To part from thee!

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *f*. The lyrics are: "You re - fuse me! - ess, I can't al - low..... it To part from thee!".

LORENZO.

ah, I can't help it that I see, But think a bit! your rank de-mands it, The

Rocco.

Yes, you must now give up the lad,

*p* *p*

BETT.

name of Pa - na - da commands it, The name of Pa - na - da com-

O both-er - a - tion that's to bad!

*pp*

- mands it, I am re-signed, but I don't like it!

*Andante.*

O my Pip - po! my good Pip - po, Beats my

*Andante.*

heart, ..... my head is un - stead - - - y, A - las! I must

at once be read - y, at once be read - y Far from you to go, Beats my

*Plus lent.*

heart, my head is un - stead - y, I must be read - y far from you to go, Ah! since stern

*Plus lent.*

fate tears us a - sun-der, Thou wilt think of me, Pip - po, Pip - po, dear ! Ah me!..... Since cru-el

*suivez.*

fate now tears us a - sunder, of-ten think of me, Pip-po, dear ! Ah PIPPO.

Since cruel fate now tears us a - sunder, Oft will think thy

think oft of me.

Pip - po of thee !

LORENZO.

*Allegro.*

BETT.

Come, let's be off! But to weep is no use, And I hope that we soon shall meet a-

*Allegro.*  
*fp*

- gain. Silence, now! on the watch they re-main, but all in vain; They all must think a-bout me, That with

*fp*

LOREN.

all I'm con-tent! Most charming count-ess, 'tis time for leav-

*cres - - - - - cen - - - - - do.*

- ing, Come, let us go!.....

*f cres - - - - - cen - - - - - do.*

## COACHING CHORUS.

No. 15.

*Allo. vivo*

BETT.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and begins with a whole rest followed by the lyrics: "Come, let us now be off as quick as a bird!". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "Tink, tink, the sound of coach bells out - side is heard! Click, clack, pos - til - lion gay! Click,". The piano accompaniment continues with the same rhythmic pattern, maintaining the *p* dynamic.

Third system of the musical score. The vocal line concludes with the lyrics: "clack, ho! la ho! Come, let's be off at once, for now we must go." The piano accompaniment concludes with a fortissimo (*f*) dynamic. The key signature changes to G minor for the final few notes.



## PRINCIPALS AND CHORUS.

## SOPRANOS.



Come, let us now be off as quick as a bird! Tink, tink, the sound of coach bells

## TENORS.

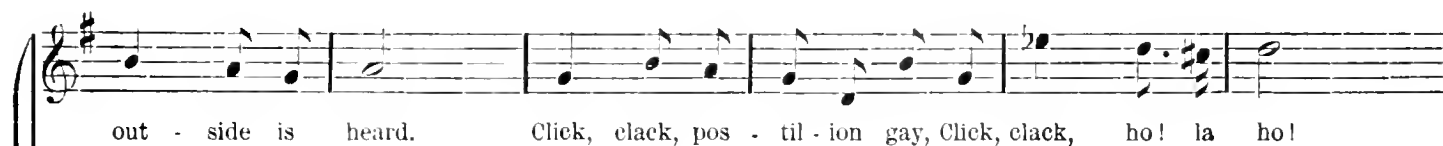


Come, let us now be off as quick as a bird! Tink, tink, the sound of coach bells

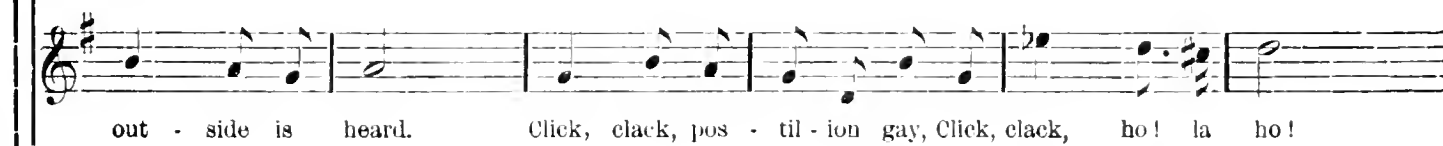
## BASSES.



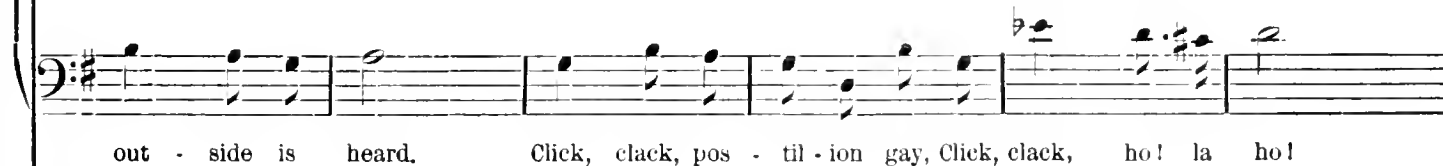
Come, let us now be off as quick as a bird! Tink, tink, the sound of coach bells

out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!



out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!



out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!



Come, let's be off at once, for now we must go. Hop, hop, hop, hop,  
 Come, let's be off at once, for now we must go. Hop, hop, hop, hop,  
 Come, let's be off at once, for now we must go. Hop, hop, hop, hop,

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

*p* *cres.* *f*

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

*p* *cres.* *f*

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,

BETT. *Un poco piu lento.*

hop, la! I must, my bon - - ny

PIPO.

hop, la! I'm an un - - hap - - py

hop, la!

hop, la!

hop, la!

*Un poco piu lento.*

BETT.  
lad, off to the court be - -

PIPPO.  
lad, she goes to splen - - dors

- take..... me, Thy loved Bet - - tine must

court - ly, My dear Bet - - tine must

leave .... thee, Ah! it is quite too bad! Ah!.....

leave .... me, Ah! it is quite too bad! Ah!.....

*a tempo.* (with the Sopranos.)  
us (with the Basses.)

*f* SOP. FIAM.  
Come, let us now be off as quick as a bird! Tink, tink, the sound of coach bells

*f* TENORS. FROD.  
Come, let us now be off as quick as a bird! Tiuk, tiuk, the sound of coach bells

*f* BASSES. LOR. ROCCO.  
Come, let us now be off as quick as a bird! Tink, tink, the sound of coach bells

*a tempo.*  
*f*

out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!

out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!

out - side is heard. Click, clack, pos - til - ion gay, Click, clack, ho! la ho!

Come, let's be off at once, for now we must go. Hop, hop, hop, hop,  
 Come, let's be off at once, for now we must go. Hop, hop, hop, hop,  
 Come, let's be off at once, for now we must go. Hop, hop, hop, hop,

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,



.... let us go with speed,.... let us go, let us go, let us go, let us go .....

.... let us go with speed,.... let us go, let us go, let us go, let us go! .....

.... let us go with speed,.... let us go, let us go, let us go, let us go! .....

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a treble clef and a bass clef. The lyrics are: ".... let us go with speed,.... let us go, let us go, let us go, let us go .....", ".... let us go with speed,.... let us go, let us go, let us go, let us go! .....", and ".... let us go with speed,.... let us go, let us go, let us go, let us go! .....".

.... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....

.... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....

.... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....

The second system consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a treble clef and a bass clef. The lyrics are: ".... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....", ".... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....", and ".... Hop, hop, hop, hop, hop, hop, hop, hop, hop,.....".



BETTINA. *b2* *b2* *b2*

.... hop,..... hop, hop, hop!

PIPPA. *b2* *b2* *b2*

.... hop,..... hop, hop, hop!

.... hop,..... hop, hop, hop!

.... hop,..... hop, hop, hop!

.... hop,..... hop, hop, hop!

ACT II.  
ENTR' ACT.

*Allegro vivo.*

*f*

*ff*

*Moderato.*

*tr*

*tr*

*ff pp*

Connect.

SCENE—Hall in the Palace of the Grand Duke of Piombino—A large opening upon a gallery or corridor at back of stage—Door R. window 3 E. Two doors L. Arm-chairs, divans, chairs, &c. R. & L. At rise of curtain, Carlo, Marco, Angelo, Luigi, Beppo and other Pages discovered.

## O WHAT BEAUTY.

No. 16. CHORUS, and COUPLETS OF THE PAGES.

Carlo, Paolo, Angelo, Luigi, Marco, 1st and 2d Sopranos.

*Moderato.*

The piano introduction consists of six measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes and chords. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

THE PAGES. 1st. Sop.

O what beau-ty, what charm-ing gra - ces Has the Count-ess

2d. Sop.

What charm-ing gra

of Pa - na - da.

In whis-pers we may speak her prais - - es,

- ces,

What charm-ing gra - - ces.

In whis-per we may speak her

The one she loves will happy be . . . . . O what beauty, What charming grace, Has the Countess fair of Pa-na-  
 prais . . . . . es, in whispers, O what beauty, What charming grace, Has the Countess fair of Pa-na-

*f* *fp* *f* *fp* *fp*

LUIGI. CARLO.

Yes! tru - ly her beauty's en - thrall - ing, And gracious too she doth ap-pear . . . . . At her  
 - da.

feet all the world are fall - ing, With - in the month . . . . that she is here!

1st. Sop.

Ah! what beau - ty, what charming gra - ces Has the Count - ess

2d. Sop.

What charming gra

*sempre stacc.*

*pp*

of Pa - na - da, In whis - pers we may speak her prais - es,

ees what charm - ing gra - ces, In whis - pers we may speak her

The one she loves will hap - py be!..... Ah! what beau - ty, What charm - ing

prais es, in whis - pers, Ah! what beau - ty, What charm - ing

*fp*

*fp*

*fp*

PAOLO. *Un peu anime.*

grace, Has the Countess fair of Pa - na - da . . . . . I gaze on her with

grace Has the Countess fair of Pa - na - da . . . . .

*Un peu anime.*

ANGELO.

ad-mi - ration, And in se - cret her I will woo. I have pen'd for her contemplation, A charming little bil - let.

LUIGI.

ANGELO.

- doux!

2d. Sop.

1st. Sop.

The same have I, too, the same have I, too!

Thine to us read. Well, all give heed!

*rall.*

# EXCUSE MY BOLDNESS.

## No. 17. COUPLETS OF THE PAGES.

(Reading.)

ANGELO. 1. EX - cuse my boldness, I im - plore you, Ac - cept my heart bestowed on you ;  
MARCO. 2. When you a sweet smile deign to grant me, I'm hap - pier than a king can be,

Fair Countess, tru - ly I a - dore you, I a - dore you, I a -  
But far from you, what sor - rows haunt me, sor - rows haunt me, sor - rows  
Tous.  
I a - dore you.  
sorrows haunt me.

- dore..... you.  
haunt..... me.  
1st Sor.  
1. That's ab - so - lute - ly my case too.  
2. That's ab - so - lute - ly just like me.  
2d Sor.

CARLO. (3d Couplet.)

If fa - vor you re - fuse to show me, If you no pit - y have for me,

I'll here in - to the riv - er throw me, I'll in - to the riv - er  
Tous.  
riv - er throw me!

throw..... me.

1st Sop. *Animez.* *f*

2d Sop. Like me is that, as like can be! 'tis *f*

*Animez.* *f*



*1o tempo.*

ab - so - lute - ly just like me..... 'Tis ab - so - lute - ly just like me.

*1o tempo.*

*p a tempo.*

O what beau - ty! what charming gra - ces,  
What charming

*all..* *p a tempo.* *sempre staccato.*

Has the Count - ess of Pa - na - da, In whispers we may speak her  
gra - ces, what charming gra - ces!

prais - - es, The one she loves will happy be! Oh what beau - ty, what charming

In whispers we may speak her prais - - - - - es, In whispers, Oh what beau - ty, what charming

*fp*

grace Has the Countess fair of Pa - - na - - da. Oh what beau - - ty, what charming

grace Has the Countess fair of Pa - - na - - da. Oh what beau - - ty, what charming

*rall.*  
gra - ces Has the Countess of Pa - na - da.

*rall.*  
gra - ces Has the Countess of Pa - na - da.

*rall.*

*f*

At the conclusion, ROCCO and LORENZO enter L. 3. E. LORENZO approaches pages, on tip-toe, and takes notes from them.  
 PAGES. (frightened.) The Prince! We are caught!  
 LOR. Love letters to the Countess, eh?  
 ROC. A pleasant occupation.  
 LOR. (angered) 'Tis monstrous!  
 PAGES. Your highness—

LOR. Hold your tongues! If you ever dare to cast your eyes upon her, or breathe the smallest word of love to her, that moment you will answer with your lives.  
 ALL THE PAGES. Pardon, pardon, Sire!  
 LOR. You have heard me.— (pointing to back.) Go!

Chorus of Pages as they exit back.

## FROM THY PRESENCE.

### No. 18. SORTIE.

1o Tempo.

1ST SOP.

From thy pres-ence forth now they send us, O Countess fair

2D SOP.

forth now they send

1o Tempo. rit. a tempo.

*p* *pp*

Detailed description: This system contains the first vocal and piano parts. The vocal staves are for the 1st Soprano and 2nd Soprano. The piano part is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo markings are '1o Tempo.', 'rit.', and 'a tempo.'. Dynamic markings include 'p' and 'pp'. The lyrics are: 'From thy pres-ence forth now they send us, O Countess fair' for the 1st Soprano and 'forth now they send' for the 2nd Soprano.

of Pa-na-da, But though their wor's and deeds of-fend us,

us, Yes, forth they send us, But though their word and deeds of-

Detailed description: This system contains the second vocal and piano parts. The vocal staves continue the lyrics: 'of Pa-na-da, But though their wor's and deeds of-fend us,' for the 1st Soprano and 'us, Yes, forth they send us, But though their word and deeds of-' for the 2nd Soprano. The piano part continues with similar accompaniment.

The one she loves will hap - py be ; O what  
 - fend us, of - fend us, O what

This system contains the first two measures of the piece. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamic markings include *fp* (fortissimo piano) above the vocal lines and below the piano accompaniment.

beau - ty, what charm - ing grace Has the Coun - tess fair of Pa - na -  
 beau - ty, what charm - ing grace Has the Coun - tess fair of Pa - na -

This system contains the next two measures. The vocal lines continue with the same melody. The piano accompaniment maintains its rhythmic pattern. The lyrics are split across two lines of vocal staves.

*(They go out.)*  
 - da !  
 - da !

This system contains the final two measures. The vocal lines end with a long note marked *da !*. The piano accompaniment concludes with a series of chords and a final cadence. Dynamic markings include *pp* (pianissimo) at the beginning and *f* (forte) at the end.

ROC. You are rather severe with these young men.  
 LOR. Not half severe enough. Do you not remember the third article on the treatise of the Mascots—the kiss?  
 ROC. True; but she must marry first.  
 OR. But, supposing she marries on the sly, as young girls often take it in their heads to do. Now there's that irrepressible Pippo, who makes his appearance every now and then.  
 ROC. Never fear. He'll not forget his last reception very soon.  
 LOR. I hope not. Think of the good fortune Bettina has brought to me. Ever since I have had her, everything succeeds. I have no more bad colds. I digest my food well. I win at dominoes, a thing I never did before. Indeed, thanks to her, I have become the most fortunate of men.  
 ROC. And to think, all this should have been mine.  
 LOR. But have I not rewarded you liberally? Have I not made you my grand chamberlain? What more could you wish for?  
 ROC. (Sighing.) I should like Bettina better.  
 LOR. Ah! you'll never be content.  
 ROC. Here, I have taken 1125 tickets in the Sicilian lottery, and what have I drawn—a tooth-brush, and a pair of penny gold sleeve buttons. Now if I had had a Mascot—  
 LOR. You could have done as I did—taken one ticket, and drawn the first prize—a fortune!  
 ROC. You see, you rob me. Then, again, everybody is asking who is this stranger the Prince has brought to court. Already they leer at her suspiciously as she passes by.  
 LOR. Let them leer—let them ask! My conscience is clear.  
 ROC. Conscience? A trifling thing, now-a-days!  
 LOR. We'll change the subject. How about my daughter's wedding, which takes place to-day?  
 ROC. Everything is prepared, your Highness. After the ceremony, will come the ball, then the concert and a grand pantomime, for which I have engaged Salterelle and his troupe, and whom I expect at any moment.  
 LOR. Good! A very judicious arrangement.  
 FIAM. (Outside.) I tell you, you bore me!  
 ROC. I leave you. (Enter FIAM. and FRED., L., as ROC. exits R.)  
 FRED. (Expostulating.) But, my dear Fiametta—  
 FIAM. Enough. Let me alone!  
 LOR. Come, come, my children, you are altogether too premature! These little accompaniments should follow marriage, not come before!  
 FIAM. Oh, this is unbearable! He follows me like a shadow. I can't move without finding him at my heels!  
 FRED. It is all for love, my dear! FIAM. (sharply.) Rather say, jealousy.  
 LOR. There you are! Beginning again!

FRED. Why does she fly from me? Why does she shun for hours alone in her room?  
 FIAM. Well, if you *must* know—to draw.  
 LOR. & FRED. To draw? FIAM. Yes. I love drawing: it amuses me.  
 LOR. (In a conciliating tone.) One is not forbidden to cultivate the fine arts, you know.  
 FRED. You think so. (To FIAM.) And what do you draw?  
 FIAM. (Coldly.) Animals or flowers, monsieur.  
 FRED. (Bringing forward a paper, which he had hidden behind him.) Flowers indeed! And this, I suppose, is one of them!  
 FIAM. (Aside.) Ah!  
 LOR. (Looking at drawing, which represents PIPPO.) What is it? An ape?  
 FRED. Yes—a species! It is the portrait of that young shepherd we met at the farm, some three months ago.  
 LOR. (Irritated.) Pippo! That animal again!  
 FIAM. What! The idol of my love—my noble Pippo—an animal! Such depravity! And in a parent too!  
 FRED. She owns it. LOR. My daughter, you do wrong.  
 FIAM. (Not listening.) There is yet time to break off this hateful marriage!  
 LOR. But it shall not be broken off! This marriage must take place, because we all desire it.  
 FIAM. I understand. You wish to get rid of me! Ever since this so-called Countess of Panada has been in the house, I am nothing here!  
 FRED. (To LOR.) True! You have eyes only for her.  
 FIAM. (Same time.) She has eight servants to wait upon her.  
 FRED. To say nothing of the two who look after her poodle.  
 FIAM. Two maids of honor and a physician are attached to her person.  
 FRED. And when that poodle smells a rat, you should see her go into a fit!  
 LOR. (Anxiously.) Who? Bettina?  
 FRED. No, the poodle!  
 LOR. But it is a long time since I have seen Bettina, I am really getting anxious about her. Some accident may have befallen her.  
 FIAM. (Bitterly.) Re-assure yourself, papa, here is the Countess.  
 FRED. With her physician and maids of honor.  
 FIAM. (Dryly.) We give place to her. LOR. But my daughter?  
 FRED. No apology is necessary—we give place to her.  
 FIAM. Follow me, Frederic! (She exits, R., followed by FREDERIC.)  
 LOR. Dear me, these perturbative minds they quite unsettle me. (Turning, sees BET entering, L.) Ah! Bettina, why this agitation: (BETTINA is in court dress, a maid of honor carries the train of her dress, two other maids of honor and a physician attend her. She enters quickly; they all follow her running, the physician in a small trot.)

## "AH! LET ME BE!"

### No. 19. ENTRANCE AND COUPLETS OF THE COUNTESS. Bettina and Lorenzo.

*Allegro.*

BETTINA.

The musical score is written for a voice (Bettina) and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of two systems of music. The first system shows the vocal line starting with 'Ah! let me be! ah! let me be' and the piano accompaniment. The second system continues the vocal line with 'be! You set my poor brain beat-ing, Tho' I am e'er re-peat-ing, Let me be, let me be' and the piano accompaniment. The piano part includes dynamic markings such as 'Allo.', 'f', and 'cres'.

## LOREN.

be, let me be, let me be! What ails you, dear, you are pro - vok - ing; Speak

*cen do.*

*p* *mp* *cres*

Detailed description: This block contains the first system of music for Loren. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'be, let me be, let me be!' followed by 'What ails you, dear, you are pro - vok - ing; Speak'. The piano accompaniment includes dynamic markings: *cen do.* in the first measure, *p* (piano) in the second, *mp* (mezzo-piano) in the third, and *cres* (crescendo) in the fourth. The piano part consists of chords and moving lines in both hands.

## BETT.

out, O charming Pa - na - da! What ails me? I with rage am chok - ing, That is

*cen do.* *poco a poco.*

Detailed description: This block contains the first system of music for Bett. It features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'out, O charming Pa - na - da! What ails me? I with rage am chok - ing, That is'. The piano accompaniment includes dynamic markings: *cen do.* in the first measure, *poco a poco.* in the second, and *poco.* in the third. The piano part consists of chords and moving lines in both hands.

just what's the mat - ter with me, that's the mat - ter with me, that's the mat - ter with me!

*f* *ff*

Detailed description: This block contains the second system of music for Bett. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'just what's the mat - ter with me, that's the mat - ter with me, that's the mat - ter with me!'. The piano accompaniment includes dynamic markings: *f* (forte) in the second measure and *ff* (fortissimo) in the third. The piano part consists of chords and moving lines in both hands.

## HOW OF MY VILLAGE.

## No. 20. COUPLETS OF THE COUNTESS.

BETTINA.

MODERATO.

How of my vil-lage I'm re-gret-ful, Where I, an eve, to vi-ol's sound, Sported of life's *scherzando.*

The first system of the musical score for 'How of my village'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'MODERATO'. The lyrics are: 'How of my vil-lage I'm re-gret-ful, Where I, an eve, to vi-ol's sound, Sported of life's scherzando.'

troub-les for-get-ful, With all the vil-lage lads, a-round. But now, thanks to your modes provoking, They hold my

The second system of the musical score. The lyrics are: 'troub-les for-get-ful, With all the vil-lage lads, a-round. But now, thanks to your modes provoking, They hold my'

robe, I cannot run; If I'd loos-en, my col-lar's choking, No! I must stran-gle to make you

The third system of the musical score. The lyrics are: 'robe, I cannot run; If I'd loos-en, my col-lar's choking, No! I must stran-gle to make you'. The piano accompaniment includes a 'pp' (pianissimo) marking.

*rit. a tempo.*

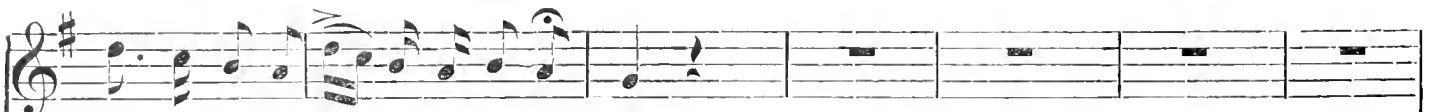
fun! Ah! From your court a - far, I swear it! More con - tent my heart did beat; My coarse

*a tempo.*

 The piano accompaniment features a treble and bass clef. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamics include *rit.* and *p*.
*Plus vite.*

robe give back. I'll wear it, With my big shoes on my feet. My coarse robe let them re -

*Plus vite.*

 The piano accompaniment continues with a treble and bass clef. The right hand has a more complex texture with sixteenth notes. The left hand has a steady accompaniment. Dynamics include *mf*.


- store, My wooden shoes give me back once more.

 The piano accompaniment continues with a treble and bass clef. The right hand has a complex texture with many sixteenth notes. The left hand has a steady accompaniment. Dynamics include *sfz* and *mf*.



## 2ND. COUPLET.

When I am hungry, there's more fashion, Naught that I love best can I eat; While for po-

*f p* *scherzando.*

- ta-toes I've a passion, They cram me with white chicken-meat. Then my doctor preaches sub-jection Tells me each

hour, by way of chat, Put your tongue out for my in-spec-tion, Think you there is much fun in

*pp*

*rit. a tempo.*

A single staff of music in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some triplets. The lyrics are: "that! Ah! From your court a - far, I swear it, More con - tent my heart did beat; My coarse

that! Ah! From your court a - far, I swear it, More con - tent my heart did beat; My coarse

*a tempo.*

A grand staff of music with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Dynamics include *rit.* and *p*. The lyrics "that! Ah! From your court a - far, I swear it, More con - tent my heart did beat; My coarse" are aligned with the vocal line above.

*Plus vite.*

A single staff of music in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. The lyrics are: "robe give back, I'll wear it, With my big shoes on my feet. My coarse robe let them re -

robe give back, I'll wear it, With my big shoes on my feet. My coarse robe let them re -

*Plus vite.*

A grand staff of music with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Dynamics include *mf*. The lyrics "robe give back, I'll wear it, With my big shoes on my feet. My coarse robe let them re -" are aligned with the vocal line above.

A single staff of music in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. The lyrics are: "store, My wooden shoes give me back once more."

store, My wooden shoes give me back once more.

A grand staff of music with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Dynamics include *sfz* and *mf*. The lyrics "store, My wooden shoes give me back once more." are aligned with the vocal line above.

LOR. Calm yourself, Bettina (*To the maids of Honor.*) Leave us  
*(To the Physician.)* Have you obeyed my instructions?  
 PHYSICIAN. Yes, sire.  
 LOR. Any indications of disease as yet?  
 PHYS. No, sire.  
 LOR. No symptoms of insanity?  
 PHYS. No, sire.  
 LOR. Hydrophobia?  
 PHYS. No, sire.  
 LOR. (*Softly.*) Love?  
 PHYS. (*Hesitates.*) Well, sire, I couldn't say as to that!  
 LOR. What do you mean?  
 PHYS. You see, sire, love is an affection upon which we doctors  
 agree to disagree.  
 LOR. (*Thinking a moment.*) Exactly; I understand you. But what  
 treatment have you given her?  
 PHYS. The most thorough, sire. I have examined her pulse twice  
 a minute—when she would allow me; her tongue every five min-  
 utes—when she would show it: administered a pellet of aconite  
 in a quart of water, every half hour—when she would drink, and  
 Turkish baths every hour—when she would take them.  
 LOR. (*Grasping him suddenly.*) Great heavens! You did all this?  
 PHYS. Yes, sire.  
 LOR. (*Looking at BET., who has retired up R., and is looking out of  
 window.*) And she still lives! (*To PHYS.*) For the future, use a  
 little more discretion. Do not make her show her tongue so often,  
 and be milder in your treatment. You can leave me.  
 PHYS. (*Bowing.*) Yes, sire. (*Exits L., in a small trot.*)  
 LOR. (*Anxiously.*) Well, Bettina, how do you feel?  
 BET. (*Coming down.*) I feel—I feel—  
 LOR. Yes, yes; you feel—  
 BET. (*Emphatically.*) I feel as though I could never stand this life  
 another day. You confine me in a room from morning till night,  
 and guard me as you would a prisoner!  
 LOR. But, my dear, you can have anything and everything. You  
 have only to ask for it.  
 BET. I wish to be free. I long to ride horseback—to gallop over  
 hedges and jump ditches. Oh, for a little excitement!

LOR. (*Horrified.*) Gallop? Yes, and break the reins—I mean your  
 neck! Oh, no; ask for anything but a horse!  
 BET. Then, a little swimming! (*Goes to window and points out.*)  
 The deep blue river flows by this window. I swim like a fish.  
 I love the water! (*Imitates swimming.*) One, two, one two,  
 and then down! (*Makes motion of diving through window.*)  
 LOR. (*Alarmed.*) Bettina! Think a moment. (*Imitating.*) One,  
 two, one, two, and down you go like a fish—I mean like a stone  
 —to the bottom. (*Aside.*) I must get her away from that win-  
 dow. (*Takes her arm, and leads her down as he speaks.*) Now,  
 Bettina, why not play at shuttlecock, skip-rope—something that  
 will give you an appetite, you know!  
 BET. (*Indignantly.*) I—a Countess—skip rope? Never!  
 LOR. I confess, it is a little out of the general order of things. Still  
 I must do something for you.  
 BET. Well, if you must do something for me, give me Pippo.  
 LOR. Pippo!—that monster, Pippo! Oh, no, oh, no!  
 BET. I want my Pippo!  
 LOR. (*Expostulating.*) But my dear Bettina, think a moment!  
 BET. I won't! I want my Pippo!  
 LOR. (*As before.*) You think you do, but you don't. Now, Pippo  
 cares nothing for you. You never hear anything from him.  
 BET. (*Sadly.*) That is true!  
 LOR. He has forgotten you. Why, no longer ago than yesterday,  
 we caught him kissing one of the maids. (*Aside.*) That'll do for  
 a small one!  
 BET. He? Ah, the wretch—the ungrateful fellow! Well, I shall  
 never marry!  
 LOR. Good, good—that's right! Never marry—never think of  
 marrying. (*To himself.*) I feel easier now. (*Noise at back.*)  
*Enter ROC, L.U.E.*  
 ROC. Your Highness, Salterelle and his troupe have arrived, and  
 await your pleasure.  
 LOR. Show them in at once, and summon all the court. (*Rocco ex-  
 its L.U.E. To BET.*) Here is amusement for you (*Music.*)  
*(Enter FIAM, FRED., and all the court; then PIP., in SALTER-  
 ELLE'S dress, with a half mask over his face followed by play-  
 ers of the Italian Comedy—Harlequin, Columbine, Clown, etc.:  
 then pages, who place themselves at back, R. and L.)*

## “WHAT A CHARMING, BRIGHT DISPLAY?”

Pippo & Chorus

### No. 21. CHORUS & AIR OF SALTARELLE.

*Tempo di Minuetto.*

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and slurs.

*espressivo.*

*mf*

Piano accompaniment for the second system, marked "espressivo." and "mf", with a treble and bass staff.

*mf*

*f*

Piano accompaniment for the third system, marked "mf" and "f", with a treble and bass staff.

*f* SOPRANOS.

What a charm - ing, bright dis - play. We're a - bout.... to see to -

TENORS. *f*

BASSES.

What a bright dis - play we soon.... shall see to -

What a bright dis - play we soon.... shall see to -

*f*

Vocal staves for Soprano, Tenor, and Bass, with piano accompaniment for the fourth system. Includes lyrics and dynamic markings like "f".

day. Dan - cers on the scene ap - pear

day. Dan - cers on the scene ap - pear

day. We'll see to - day.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady bass line and a more active treble line with chords and eighth notes.

ing; grace-ful bear - ing, And the ac - tors,

ing; grace-ful bear - ing, And the ac - tors,

grace-ful bear - ing, And the ac - tors,

This system continues the musical score with three vocal staves and piano accompaniment. It includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p* (piano) again. The piano accompaniment includes a triplet of eighth notes in the treble clef and a *mf* marking in the bass clef.

ex - cel-lent! Whose tal - ents rouse much won-der - ment! Here they come!

ex - cel-lent! Whose tal - ents rouse much won-der - ment! Here they come!

ex - cel-lent! Whose tal - ents rouse much won-der - ment! Here they come!

*espressivo.*

*mf* *p* *mf* *mf*

be - hold them here! How smart and fine they ap - pear!

be - hold them here! How smart and fine they ap - pear!

be - hold them here! How smart and fine they ap - pear!

*p* *mf* *p* *mf* *f*

# AIR OF SALTARELLE.

*Allegro.*

Recit. SALTARELLE.

*rit.*

All hail to you, my lords! Fair princess, we sa - lute you! A - gile dan - cer am

I, with grace..... hope - ful to suit you! In your presence you

see me, the great Sal - ta - rel - le! the offspring gay of fol - ly, and lively punchinell e!

*Allegro.*

Ah! tru-ly, 'tis I, great Sal - ta - relle, It - a - ly's dan - cer, first in station; When on the stage I rush, pell

*Allegro.*

*f* *pp*

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#) and the time signature is 6/8. The vocal line begins with a fermata over the first note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

mell, Every one shouts with ap - pro - ba - tion, How fine is he, how light and fleet! What nimble turns, what grace e-

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a long, flowing melodic line in the left hand that spans across several measures.

las - tic! What piron - ettes, what legs complete! He's the true King of dance fan - tas - tic!

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a complex, rhythmic pattern in the right hand, including a section marked *f* with dense chordal textures.

I dance the state - ly min - u - et, With a grand air, that's quite con - found - lug; But in the

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a complex, rhythmic pattern in the right hand, including a section marked *pp* with dense chordal textures.



bal - let higher yet. I dis - play my skill astounding! Then like the wind or lightning's glare, You should be-

hold me, up- ward leap- ing, Resting five minutes in the air, Then fall- ing back with cadence sweeping. All cry out,

*p* *cres* *cen* *do.* *f*  
bra - vo, that is well! They all cry, bra - vo! all cry, bra - vo! all cry, bra - vo, that is well!.....

*p* *cres* *cen* *do.* *f*

..... Tru- ly, 'tis he, great Sal - ta- ralle, It - a - ly's dan- cer, first in sta- tion; When on the stage I rush, pell-

mell, Every one shouts his ap - pro - ba - tion, How fine is he, how light and fleet! What nimble turns, what grace -

las - tic ! What pirou - ettes, what legs complete ! Ah ! he is the dance king fan - tas - tic!

*rit.*

*suivez.*

*f*

I'm Sal - ta - relle ! dance king fan - tas -

*mf*

*f*

*f*

tic!...

*f*

LOR. Bravo! Simply perfect! (*turning to the lords.*) Such grace! such dexterity! He is truly wonderful, this merry-andrew. (*He continues speaking to lords and others.*)

PIP. (*Turns a pirouette, which brings him near BET.*) Bettina, it is I—Pippo.

BET. (*Starts.*) My Pippo—ah!

PIP. (*Aside to BET.*) Come back directly; I will wait for you here.

BET. Yes; (*seeing LOR about to turn.*) away, at once! (*PIP. turns a second pirouette which takes him away from her.*)

LOR. (*To players, and pointing to the R.*) This side of the hall, my friends, is reserved for you. (*To the lords and others.*) Come, gentlemen, let us retire, and prepare for the wedding. (*moves up centre.*) Countess, will you accompany us?

FRED. (*aside to FIAM.*) Observe; he will not separate from her.

FIAM. It is scandalous.

LOR. Well—Countess.

BET. (*as waking from a dream.*) Here I am, Prince—here I am.  
*Chorus to exit.*

## EXIT.

### No. 22.

*1o Tempo.*

*f*

*f*

*espressivo.*

*mf*

*p* *mf*

LORENZO *and all his court go up stage and retire, L. The players go off, R, leaving PIPPO alone.*  
 PIP. (*Watches everybody off, then comes forward joyously.*) At last, I have seen her, spoken to her! (*Takes off his mask.*) I had begun to despair ever meeting her again, when kind fortune threw me among these players,— and learning that they were to give an entertainment during certain wedding festivities at the palace, I immediately seized the opportunity to reach Bettina. (*Seeing BETTINA enter.*) Ah, here she is!  
 BET. (*Enters, L.U.E., and runs to PIPPO, into whose arms she throws herself.*) Pippo! PIP. Bettina!  
 BET. Is it really you, Pippo?  
 PIP. As sure as eggs are eggs it is.

BET. And do you still love me, Pippo?  
 PIP. More than ever!  
 BET. And you have come to take me away?  
 PIP. Yes, if you will go.  
 BET. Indeed, I will; but how am I to get away? I am continually watched and spied upon.  
 PIP. Leave that to me — It is very simple. I will bring you the dress of one of our players, which you can put on, and then, not known or seen, we can decamp together.  
 BET. Good; and then we will be married.  
 PIP. As soon as possible; — but now let me look at you. What a fine lady you make!  
 BET. And you, Pippo, how handsome you look!

# KNOW'ST THOU THOSE ROBES.

Bettina, Pippo.

## No. 23. DUETTO.

*Andantino.*

PIPPPO.

Know'st thou those robes of gay brocade Set off thy figure to per-

BETTINA.

fection? Quite handsome thou art on inspection, As a dancer ar-

PIPPPO.

- ray'd. I've such delight when thee I see..... That I'm of food and drink for-

BETT.

I, life could pass, of naught re - gret - ful, Gaz - ing on - ly on thee.

- get - ful,

*Allegro non troppo.*

What gen - tle bear - ing, what ad - dress, Thou'rt

*Allegro non troppo.*

hand - some, Pip - po, I con - fess,

PIPPPO.

And thou too, hast the well - bred air, of

That's in the blood, 'tis not ac-quired, And came by na - ture  
a true coun-ness Pa - na - da.

when in-spired! Ah!  
I saw how oth - ers play'd their game. And crack! at once I did the same, Ah!

what de-light our hearts at - tain, To find each oth - er once a - gain, 'Tis  
what de-light our hearts at - tain, To find each oth - er once a - gain, 'Tis  
*anime.*

long since I've so much en - joy'd An hour of pleas - ure un - al - loy'de,.....

long since I've so much en - joy'd An hour of pleas - ure un - al - loy'de,.....

*p* *ff*

*1o tempo.* **BETT.**

Ar - ray'd thus like a men - arch now, Say!

*p*

Pip - po, hast thou kept thy vow?

**PIFFO.**

I ask, too, while ad - mir - ing thee, If

## BETT.

O Pip - po, mine, as - sur - ed be, My heart has known no  
still the same thou lov - est me.

change towards thee! *anme.*  
Ah!

PIPPO.

And I, if I have changed my dress, Keep my heart truth-ful, none the less. Ah!

what de-light our hearts at - tain, To find each oth - er once a - gain; 'Tis  
what de-light our hearts at - tain, To find each oth - er once a - gain; 'Tis



long since I've so much en - joy'd An hour of pleas - ure un - al - loy'd,.....

long since I've so much en - joy'd An hour of pleas - ure un - al - loy'd, Long-time 'tis

Since I've en - joy'd An hour of such joy un - al - loy'd 'Tis long since

now, An hour of such joy un - al - loy'd,

I 'tis long since I An hour of pleas-ure un - al - loy'd,

have so en - joy'd, have so en - joy'd, An hour of pleas ure un - al - loy'd.

*mf*

*Plus vite.*

But splen - did robes, or pal - ace dome, Can e - qual

But splen - did robes, or pal - ace dome. Can e - qual

*Plus vite.*

*cres* - - - *cen* - - - *do.*

not the joys of home! Ah! na - tive home! be - lov - ed

not the joys of home! Ah! na - tive home! be - lov - ed

home, Ah! na - tive home! be - lov - ed home! Tra la, la, la, la, la,

home, Ah! na - tive home! be - lov - ed home! Tra la, la, la, la, la,

la! Dost re - call those fes - tal morn - ings! Tra la la! la, la, la,

la! Dost re - call those fes - tal morn - ings! Tra la la! la, la, la,

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and includes lyrics: "la! Dost re - call those fes - tal morn - ings! Tra la la! la, la, la,". The piano accompaniment is written in a bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic. The piano part consists of chords and moving lines in both hands.

la! Those were good times night and day! I wore all my gay a -

la! Those were good times night and day!

The second system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It includes lyrics: "la! Those were good times night and day! I wore all my gay a -" and "la! Those were good times night and day!". The piano accompaniment is in a bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and including a *pp* (pianissimo) section. The piano part features chords and moving lines in both hands.

- dorn - ings, Thou went'st in thy best ar - ray!

Then, to the bag - pipe low

The third system of music concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It includes lyrics: "- dorn - ings, Thou went'st in thy best ar - ray!" and "Then, to the bag - pipe low". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring chords and moving lines in both hands.

*cres.*

Tra la la! tra la la! tra la la!

dron - ing, Dan'ed we thus the hours a - way, Tra la la! tra la la! tra la la!

*mf*

*f* *p*

Tra la, la, la, la, la, la, la, Dost re - call those fes - tal

Tra la, la, la, la, la, la, la, Dost re - call those fes - tal

*f* *p*

*f*

morn - ings! Tra la, la, la, la, la, Those were good times night and

morn - ings? Tra la, la, la, la, la, Those were good times night and

*f*

(During the dance ROC. enters, L.U.E., stops at C., exclaims Pippo!)  
 BET. Now, Pippo, let us haste! We must not be found here together. I will wait for you in my room. I long to fly away. (Exits L.)

PIP. And I too. I will get the dress at once. (Exits R.)

ROC. Pippo here! If the Prince knew the danger which threatens his Mascot! I must warn him. (Seeing LOR.) Here he comes. (Enter LOR. R.U.E. ROC. goes to him.)

ROC. Oh, Prince! I wouldn't have believed it, if I hadn't seen it!

LOR. What? ROC. Pippo.

LOR. That monster again? ROC. Yes, 'tis he—Saltarelle!

LOR. The devil!

ROC. Precisely; he has come to carry off Bettina!

LOR. What carry off Bettina, my Mascot! I'll put a stopper on this gay Lothario. Let us seek him at once! (They start to go; enter FRED, R.U.E.)

FRED. (With letter in his hand) Ah, father-in-law! I was looking looking for you. I've something important to tell you.

LOR. The devil you have! (To ROC. aside.) Look after Pippo, and stop him at any price. (ROC. exits R.) I'm all attention. What's the matter?

FRED. It is a letter from papa which a messenger has just brought.

LOR. Your papa?

FRED. No, the letter. I'll read it to you. (Reading.)

"My Dear Cousin:—I should like very much to embrace my daughter."

LOR. (Following his thought.) Embrace her? But perhaps some one is embracing her now!

FRED. Some one embracing her?

LOR. A mere clown; nothing more.

FRED. My beloved one?

LOR. Heh! I beg pardon; go on

FRED. I continue. (Reading.) "I should like very much to embrace my daughter and kiss her." (Voice of kissing outside.)

LOR. A kiss! I heard one! (He runs out L. quickly.)

FRED. He's got 'em. I am sure of it!

LOR. (Re-entering, aside.) It was only a page kissing a maid of honor. (To FRED.) I've had a fright. Where were we? Proceed.

FRED. (Reading.) "But this morning I was seized with an attack of the gout, and shall not be able to attend the marriage ceremony."

LOR. Her marriage? Never! But, my friend, you do not know. Perhaps at this very moment she may be marrying some one else.

FRED. Who? LOR. (Loudly.) Her!

FRED. (Loudly.) What her? LOR. (Screaming.) He!

FRED. (Screaming.) What he?

LOR. (Furious.) You can't understand anything! While we are here, he is probably pressing her to his heart!

FRED. He! Who? What?

LOR. Oh, no! What am I talking about? Go on. I am a little excited, that's all.

FRED. So am I, for that matter. I will continue. (Reading.) "I shall not be able to attend the marriage ceremony. I send you by this messenger"—(Voice of kisses outside.)

LOR. Another kiss! I've got him this time, sure! (Runs off L.)

FRED. (Continues reading.) "By this messenger my blessing, and some wedding presents." (Looking up discovers LOR. gone.) Gone again! He's got 'em about as bad as they generally have 'em. (He walks up. Enter PIPPO, hurriedly, from R.; they meet.) Pippo! You here? PIP. In heaven's name, silence!

FRED. I understand. You are after Bettina?

PIP. Yes; but say nothing. I beg of you!

FRED. Have no fears. In me you see a friend. If I can assist you, I am your service.

PIP. Oh, thank you! Tell me, where is her room!

FRED. Close at hand. Come, quickly, or you will be seized.

PIP. I follow you. (They turn to go up. LOR. appears at back with guards.) LOR. Hold there, Mr. Pippo! FRED. Dished!

PIP. Done for!

LOR. (To guards.) Look well after that man. He has dared to come in here; he does not go out again.

PIP. (Gayly.) Then you give me a position at court?

LOR. Yes, an elevated one. You will be hanged! FRED. Hung!

PIP. Allow me—

LOR. I'll allow nothing! (To the guards.) Guard him well. You will answer for him with your heads! (To PIP.) Stay where you are. I am going to regulate you a little. (Exits quickly guards place themselves at back.)

PIP. Hanged! So I am to be hanged? There's food for reflection.

FRED. But why have you been so indiscreet? Why have you dared to approach the Prince's favorite?

PIP. What? The Prince's favorite? 'Tis false!

FRED. False, is it? Reflect a moment. Why has the Prince brought her to court? Why has he made her a Countess?

PIP. (Staggered.) 'Tis true; but I cannot believe it!

FRED. Why is he the slave of her caprices? Why does he watch over her like the most jealous of lovers?

PIP. (Sorrowfully.) Too true!

FRED. Besides, no one is ignorant of it. You have only to ask, to be told.

# "FROM COURTIERS AS THEY PASS."

No. 24. COUPLETS.

*Tempo di Minuetto.*

FREDERIC.

From courtiers as they pass this

*f* *p*

way, If you approach them with at-ten-tion, You'll observe what to you they'll say, If of the

Countess you make mention, And if by chance you have the grace To shield her virtue with a

curtain, Each one will laugh you in the face, And thus re-ply, " the thing is cer - tain, *rit.*  
*suivez.*

*a tempo.*  
 My. . . . . dear, very simple are you, But ah! the fact is  
*pp a tempo.*

that 'tis true, In con - fi - dence, my dearest fellow, It is known,  
*p* M.G.

*un poco rit.*  
 it is known as the se - cret of Punch-i - nel - - - lo!  
*suivez.*

2. Fair Bet-tine, as you know full

well, From a Marquis is not descended; But if her birth was naught to tell, She was a

girl superb and splendid, Now, if the Prince, one pleasant day, En-tieed her from her rustic

station, And brought her to the Court to stay, Was politics their con-ver-sa-tion?  
*suivez.*



*a tempo.*

My. . . . dear, very simple are you, But ah! the fact, the

*pp a tempo.*

scan - dal's true, In con - fi - dence, my dearest fellow, It is called,

*p*

M.G.

it is known as the se - cret of Punch-i - nel - - - lo!

*suivez.*

- FRED. My dear fellow, I sympathize with you. Speaking frankly, you are too simple; but pardon me, if I leave you. I go to my wedding; you go to the gallows. Yes, my dear fellow, I sympathize with you deeply! (*Au revoir. He exits L.*)
- PIP. Bettina false! And I was ready to marry her! He is right. I am very simple, and she is making game of me. But I'll be revenged—yes, sufficiently revenged. Alas, how? I am a pris- (*He throws himself into a chair, his head in his hands. FIAMETTA enters softly from R., sees PIPPO. She goes to the guards, speaks softly to them, they go out. She comes down where PIPPO can see her.*)
- FIAM. Ahem! PIP. (*Turning round.*) The Princess!
- FIAM. Ah, at last, I see you again!
- PIP. (*To himself.*) At last she sees me! There is nothing strange in that. (*Aloud.*) You are interested in me, then!
- FIAM. Why do you ask? Can't you see that I am?—that I have eyes for no one but you?
- PIP. (*Aside.*) Upon my word, she takes my breath away. (*Aloud.*) But you forget, my lady—
- FIAM. I forget nothing, noble Pippo. I love you—I confess it! (*Throws herself on his breast.*)
- PIP. Splendid! Delicious! I had no idea she was so nice!
- FIAM. (*Drawing back a little.*) But tell me, Pippo—is it true that you love Bettina?
- PIP. Bettina? No! She has played me false. I hate her! (*Aside.*) Oh, how sweet is revenge!
- FIAM. Then there is nothing to prevent your loving me?
- PIP. No. (*Aside.*) I'm in for it!
- FIAM. (*Taking his arm and putting it around her waist.*) We shall be very happy—eh, Pippo? (*Impatiently.*) Say something sweet to me!
- PIP. You are charming. (*Aside.*) No nonsense about her!
- FIAM. Say more! PIP. You are delicious!
- FIAM. More yet! PIP. Well then, I adore you!
- FIAM. Yes! PIP. I idolize you!
- FIAM. Yes!
- PIP. I worship you! (*Stops suddenly.*) Shall I kiss you?
- FIAM. Oh, no; not now! Presently, when papa is here.
- PIP. (*Thunderstruck.*) What!
- FIAM. I have asked papa to come here with two witnesses.
- PIP. You did that?
- FIAM. Yes; I wish to be compromised. Then, papa will be obliged to let us marry. Do you understand?
- PIP. Yes, yes; I understand. (*Aside.*) What a lark!
- FIAM. (*Looking off, L.*) Here is papa! Quick! Quick! Press me to your heart. Kiss me, and speak words burning with love!
- PIP. Burning with love? We'll have a conflagration here directly.
- FIAM. Yes, yes! Go on!
- PIP. (*With fervor.*) Fiametta, here upon this breast I clasp thee! Oh, my angel! My idol!
- FIAM. That's right—keep it up! (*PIP. presses her to his heart, and kisses her several times. In the meantime, LOR. has appeared at the back of stage, with two lords. He is dumbfounded.*)
- LOR. Heaven! What do I see? My daughter in that monster's arms! (*To FIAM.*) And is it for this you have summoned me hence? FIAM. Yes, papa.
- LOR. Leave us gentleman! Remember, you have seen nothing. (*The lords go out. To PIP.*) As for you, you scoundrel!—
- FIAM. (*Putting her arms around PIP.*) Tear him from my arms, if you will!
- PIP. Yes, tear me from her arms, if you will! (*To FIAM.*) Hold me tight! LOR. 'Tis useless.
- FIAM. I love him! The witnesses you have brought can verify it. All the court will know it. You have only one course to take—let us marry.
- LOR. (*To himself.*) Just like Bettina! Ah—an idea! If I should marry my daughter to Pippo, Bettina cannot marry him. It will be a terrible *mesalliance*, but I shall keep my Mascot. Shall I hesitate? No! (*To PIP.*) Come here. From this day forth, you are Duke of Villa Rosa! PIP. I?
- LOR. You possess an income of 50,000 crowns, which you will draw from my treasury PIP. (*Kneeling.*) But Prince—
- LOR. Rise. I shall not feel it; for I can increase the taxes! Now that you have become a desirable person, I give you my daughter in marriage.
- PIP. (*Stupified.*) Am I dreaming? (*To FIAM.*) Pinch me!
- LOR. (*Meaningly.*) Later, my friend!
- FIAM. Thank you, papa—you are very good—very kind!
- LOR. Duke, you must hasten and dress as befits your rank for the ceremony. I am going to give orders. (*He rings bell, page appears at back. LOR. whispers to him; BET. enters and runs to PIPPO.*)
- BET. Ah, Pippo! why have you not come? I have been waiting for you.
- PIP. (*Stepping from her with a haughty gesture.*) Pardon me, madame; I am engaged.
- LOR. Come along, Duke Villa Rosa. BET. (*Surprised.*) Villa Rosa
- PIP. Yes, father-in-law, I'll hasten and dress myself.
- LOR. Make haste, son-in-law! PIPPO *exits, L.U.E., with pages, after having cast a look of disdain upon BETTINA.*
- BET. (*At left of LOR.*) Father-in-law! He calls you father-in-law!
- LOR. Yes, he is going to marry my daughter!
- FIAM. (*At right of LOR.*) He adores me!
- BET. And you would steal my PIPPO from me? Oh, no! This marriage will never take place!
- FIAM. And what's to prevent it, my little one?
- BET. Me—her little one! Oh!—
- FIAM. (*Sneeringly.*) Why not, dear Countess?
- BET. (*Threatning her.*) Don't you dear Countess me!
- LOR. Come, come young ladies, this will never do!
- FIAM. She only knows farm yard language!
- BET. (*Furious. Snatches glove from LOR's right hand, and throws it at FIAM.*) There! Take that! I defy you!
- FIAM. (*Snatches glove from LOR's left hand, and throws it at BET.*) As for me, there's my answer!
- LOR. (*Bewildered.*) Bettina! My daughter!
- BET. (*Snatches hat from LOR's head, and throws it at FIAM.*) There! There!
- FIAM. (*Snatching sceptre, or staff, from LOR. and throwing it at BET.*) Very well—there!
- LOR. (*Calling loudly.*) Rocco, Rocco! Help, help! (*ROC. enters at back.*) ROC. What is the matter!
- LOR. Look after Bettina. (*To FIAM.*) And you go dress yourself.
- FIAM. I obey, papa. (*Starts to go off R., stops at wing.*) Very soon, dear Countess!
- BET. (*Exasperated.*) Oh!—(*She goes to throw herself on FIAM. ROC. attempts to hold her back and is thrown against LOR., who nearly falls. FIAM. goes out, laughing loudly.*)
- LOR. Come, my dear Bettina—calm yourself.
- BET. Never; so long as you give your daughter to Mr. Pippo!
- ROC. What do I hear?
- LOR. Why not, since they love each other? Put yourself in my place.
- BET. They love each other? That is why he repulsed me, just now I understand it all. He prefers a Princess to me. Ah, the traitor!
- LOR. Why shouldn't he—I mean, why should he? Now, stop, and think a moment. He cares nothing for you.
- BET. You are right. He will think, perhaps, that I mourn for him, and that, in despair, I shall wear the willow. (*Laughs nervously.*) Oh, no! I shall not want in getting married.
- ROC. You!
- LOR. But, Bettina, can't you see that it would be best to remain single?
- BET. No, no, no! I tell you! I will be married. I will marry anybody—everybody!
- LOR. Heavens! And she coolly contemplates bigamy.
- ROC. (*Aside to LOR.*) I have an idea! Give her to me; I will marry her! LOR. You?
- ROC. Yes; as a matter of form only. Your Mascot will still be preserved.
- LOR. You will? But, no. On second thoughts, I will marry her, as a matter of form, myself. (*To BET.*) Bettina, I have found you a husband! BET. A husband?
- LOR. Yes; it will be a magnificent match. He is a man of a certain age, but he is well preserved. BET. Who is the he?
- LOR. In me you see the he. BET. You?
- LOR. Yes; think of it! You will be Princess Piombina—you will be all-powerful.
- BET. More powerful than Pippo and Fiametta? I should just like to be able to bulldoze them a little!
- LOR. You can, perfectly!
- BET. I accept you; but, I warn you, I shall not love you!
- LOR. Suits me exactly. I don't want to be loved! Under the circumstances, it would be wholly out of the proper order of things. (*Aside.*) Now she will be safe for all time to come! (*Aloud.*) We will have the two weddings together.
- BET. Just what I should like!
- LOR. Very well. Now, run and put on your best white dress.
- BET. I go; it won't take long. (*Exits L. hurriedly.*)
- LOR. And above all, don't forget the orange blossoms!
- ROC. She is worthy of it!
- LOR. She shall always be worthy of it!

# TO HUNT THE STAG.

No. 25. COUPLETS.

Lorenzo.

*Allegretto poco moderato.*

1st COUPLET.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and begins with a rest, followed by the lyrics "To hunt the stag with horn and". The piano accompaniment is also in 2/4 time and starts with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a bass line that provides harmonic support.

The second system continues the vocal line with the lyrics "hound, And in my cash-box gold im - pound, At the cost of what's merchant - a - ble, I'm ful - ly". The piano accompaniment continues with a similar rhythmic pattern, maintaining the *f* dynamic. The piano part includes some chords and a bass line that provides harmonic support.

The third system continues the vocal line with the lyrics "a - - ble. To have good cack - le and good beak, To drink, and eat a good beef -". The piano accompaniment continues with a similar rhythmic pattern, maintaining the *f* dynamic. The piano part includes some chords and a bass line that provides harmonic support.

(spoken)

- steak, With bel - ly press'd against the ta - ble, I'm al - so a - - ble. But, For fair Bet - tine no danger

*rit.* *f*

lowers, Steal a - way her sweet or - ange flowers— In truth, I am real - ly un - a - -

*suivez.* *p* *f*

2d COUPLET.

- ble | To promise all my peo - ple

*f* *p*

much, But still naught let them take or touch, Is pol - i - tic changeless and sta - ble, For that I'm

a - - ble. With-in the wings to hide my face. And push on oth - ers in ray

(spoken)  
place, And be for noth - ing answer - a - - ble, For that I'm a - - ble. But, For fair Bet - tine no danger

*rit.* lowers, Steal a - way her sweet or - ange flowers— *f* In truth, I am real - ly un - a - -

*suivez.* *p* *f*

- ble.

*f*

(Enter FRED. in wedding dress, L.U.E.)

FRED. Here I am, father-in-law; here I am. I hope I am not late.

LOR. (Aside to ROC.) Frederic! Hang it all, I had forgotten him.

ROC. What are you going to say to him?

LOR. Ask me an easier one.

FRED. Well, father-in-law, where is my lovely bride?

LOR. Your bride? (Bursting into a loud laugh.) Ha, ha, ha!

ROC. (Likewise.) Ho, ho, ho!

FRED. (Astonished.) Hey? What?

ROC. (Nudging ROC.) Let me alone for a racket (To FRED.) Prince.

(Laughing again.) Ha, ha, ha!

ROC. (Same business.) Ho, ho, ho!

FRED. Father-in-law has evidently taken a drop too much.

LOR. (Still laughing.) The fact is, my friend, another husband has turned up.

FRED. Another husband! Such an insult. Do not forget, Prince, that papa is an old warrior.

LOR. (Snapping fingers in FREDERIC'S face. He jumps one side.) That for your old warrior.

ROC. (Same business. FRED. jumps back again.) That for your old warrior.

LOR. (Aside.) With my Mascot, I shall win all the battles.

FRED. Is that your last word?

LOR. The last.

FRED. Very well, I leave you; but before I go, who has taken my place?

LOR. (Pointing to PIPPO, who enters, L.) He will tell you.

FRED. Pippo!

PIP. Yes, it is I, Pippo. I've changed my mind. Instead of going to the gallows, I have taken your place at the wedding. My dear fellow, you are too simple, I sympathize with you deeply. I do upon my word. (Turns back upon him).

FRED. Maledictions! I'll be revenged!

(Enter FIAMETTA, R.)

(During chorus, "I'm ready now," PIPPO advances bowing, and gives his hand to FIAMETTA. "My bride intended all may view." LORENZO points to BETTINA, who appear at back, C., in wedding dress. She comes down and sings "Why, yes, 'Tis my own self, etc." During chorus "Yes, we've had too much talk, etc," LORENZO goes to BETTINA, on the L., gives her his hand and advances up stage, escorted by maids of honor and pages. PIPPO goes to FIAMETTA on the R., gives her his hand, and advances up stage, equally escorted by maids and pages. The two parties meet up C. With a spontaneous movement, BETTINA drops LORENZO'S hand, and PIPPO that of FIAMETTA, they throw themselves towards one another, and quickly come down front together. General commotion follows. "How will he bear to be mistaken," BETTINA and PIPPO leap through window, R. Every one screams "Oh!" LORENZO faints in ROCCO'S arms, FIAMETTA in the arms of her maids of honor. Tableau.)

## FINALE.

### No. 26. All the Characters and Chorus.

*Allo. Moderato.*

PAGES AND COMEDIANS, *with the Sopranos*

SOPRANOS.

That is the prin - cess' groom in mar - riage, Hand - some is he, a

TENORS.

That is the prin - cess' groom in mar - riage, Hand - some is he, a

BASSES.

That is the prin - cess' groom in mar - riage, Hand - some is he, a

well - made youth! What rare grace, and what no - ble car - - riage!

well - made youth! What rare grace, and what no - ble car - - riage!

well - made youth! What rare grace, and what no - ble car - - riage!

He is a hus - band brave in truth. Yes, that's the princess' groom in

He is a hus - band brave in truth. Yes, that's the princess' groom in

He is a hus - band brave in truth. Yes, that's the princess' groom in

mar - riage, Hand - some is he! a well - made youth!

mar - riage, Hand - some is he! a well - made youth!

mar - riage, Hand - some is he! a well - made youth!



What rare grace! what no - ble car - - - riage! A mod - - el

What rare grace! what no - ble car - - - riage! A mod - - el

What rare grace! what no - ble car - - - riage! A mod - - el

hus - - band he's, in truth! Good

hus - - band he's, in truth! Good

hus - - band he's, in truth! Good

looks hath he! A well - made youth! In

looks hath he! A well - made youth! In

looks hath he! A well - made youth! In

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "looks hath he! A well - made youth! In". The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line.

truth, A mod - el hus - band he's, in truth.

truth, A mod - el hus - band he's, in truth.

truth, A mod - el hus - band he's, in truth.

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: "truth, A mod - el hus - band he's, in truth.". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

**PIPPO.** **LORENZO.**

I'm read - y now. All right, my Son - ny! I have the

plea - - sure to in - - form you That I in -

**PIPPO**

- tend to mar - ry too, ..... My bride in - tend - ed all may view. What! Bet-

*Animato.* **BETT.**

- tine! Why yes! T'is my own self! I mar - - ry the

*fp Animato.*

Prince, as you'll see, Yes, soon u - nit - ed we shall be, I like him, and he quite a -

*fp*

- dores..... me. Ah! ah! ah! This as - sem - bly gath - ered, What a

*Moins vite.*

*mf p*

muss 'twill make! Ah! ah! at this wed - ding roy - al, How they'll laugh and

shake! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! Dear Bet - - tine!.....

*poco rall.* *a tempo.* LOREN.

*poco rall.* *a tempo.* *p cantando.*

BETT.

pray be calm and stead - - y. I am gay!.....

pass - ing 'tis al - - ready. Ah! ah! ah! ah! ah! ah! ah! ah!

LORENZO.

1o. Tempo.

Pleas - ure and mirth I dear - ly love. Ah! ah! ah! That may in

1o. Tempo.

BETT.

fu - ture troublous prove. Be re - as - sured!..... When I'm queen

*cantando.*

BETT.

con - - sort, True I'll be to you..... ev - - er - -

- more, And faith - ful - ly your life watch o'er!.... Ah! ah! ah! ah!

ah!..... Like the wife of that brave cap - tain, Ah! ah! ah! ah!

ah! It is at home a people's song, We sing at

**SOPRANOS.**  
What wife is that, and what brave captain?

**TENORS.**  
What wife is that, and what brave captain?

**BASSES.**  
What wife is that, and what brave captain?

weddings, friends a-mong. And though to laugh it may com - pell you, Harken well, and I will tell you.

**LORENZO.**  
Pray let us

lose no fur - ther time. BETT.  
Cap - tain and brigands is the song.

*f* SOPRANOS. *p*  
Cap - tain and brigands is the song, Let us hear! Come, the song!

*f* TENORS. *p*  
Cap - tain and brigands is the song, Let us hear! Come, the song!

*f* BASSES. *p*  
Cap - tain and brigands is the song, Let us hear! Come, the song!

Let us hear, Sing the song!

Let us hear Sing the song!



## ONE DAY A CAPTAIN BOLD.

1st. COUPLET.

BETT.

One day a cap - tain bold and dar - ing, Was tak - en

by the bri - gand hordes. He to his wife at home des - pair - ing, Wrote these

dread - ful, mov - ing words: I'm pris - 'ner here, and for my ran - som A thous - and

crowns in gold they wait; If fails the sun, in terms un - hand - some, This they

say shall be my fate. On Monday one ear goes, in - hu - man! To - ther Tuesday; the nose next

day; On Thursday, click! good night old wo - man— Ma - dame gave a cry right a - way! To spare him

*suivez.*

sor - row, The sum I'll bor - row, and send ere mon - day if we can; We'll be cor -

rect now, That they re - spect show the nose and ears of my good man. If of so much he is be -

*poco rit.* *rit.* *a Tempo*

*rit. sempre. )))*

reft, What will of him be left? If of so much he is be-reft, what will of him be left? If of so  
 SOP. FIAM.

If of so  
 TENORS. FRED.

If of so  
 BASSES. LOR.

If of so

*ff*

BETT. with Sopranos.

much he is be-reft, What will of him be left? If of so much he is be-reft, what will of him be left?

much he is be-reft, What will of him be left? If of so much he is be-reft, what will of him be left?

much he is be-reft, What will of him be left? If of so much he is be-reft, what will of him be left?

2d. COUPLET.

She on - ly raised thro' great ex - er - tions, By Mon - day,

just seven hun - dred crowns; On Tues - day eight— And when com - plete 'twas, Thurs - day

smiles re - placed her frowns. But think - ing of the ears de - part - ed, The ab - sent

nose of her good man, The good wife, (all a - like you'll find them,) spoke, and

thus laid down her plan. He now must be far from enchant - ing, I'd ne'er dare show off such a

stick, Now so many good things he's wantiug, It is bet-ter to let him— clik! Let my old

*suivez.*

man go, Hold on the cash tho', For thanks to that small for - tune neat, 'Twould be a

*pp*

pi - ty if in this ci - ty I could not find a man com-plete. I, wo-men kuow of hon-est

*rall. rit. a Tempo.*

*suivez. rit. sempre. )))*

*a tempo.*

fame, Who would have done the same. I women know of honest fame, Who would have done the same, I women

Sop.

I women  
TENORS.

I women  
BASSES.

I women

BETT. with Sopranos.

know of honest fame, Who would have done the same, I women know of honest fame, Who would have done the same !

know of honest fame, Who would have done the same, I women know of honest fame, Who would have done the same !

know of honest fame, Who would have done the same, I women know of honest fame, Who would have done the same !

LOR.

It is a slan - der! Now to the chap - el we must wan - der.

SOP. 1o Tempo.

Yes! we've had too much talk. All four to chap - el

TENORS.

Yes! we've had too much talk. All four to chap - el

BASSES.

Yes! we've had too much talk. All four to chap - el

1o. tempo.

wend you, For bliss doth there at - tend you, Come, thith - er

wend you, For bliss doth there at - tend you, Come, thith - er

wend you, For bliss doth there at - tend you, Come, thith - er

let us walk!

let us walk!

let us walk!

*Pressez.*

*f* *cres - cen - do.* *ff*



*Allegro poco vivo.* BETT.

What! lov'st thou me no more? Pip - po,

PIPPO.

say. is it true? Why hast thou me be -

BETT.

- trayed?..... No! no! 'tis thou, not I!

Wert thou not all a-greed with her, that Prin - cess haugh - -

Wert thou not all a-greed with her, that Prin - cess haugh - -

**PIPPO**

- ty? Art thou not of the Prince, Bet-tine, the mis-tress naugh -

*cres.*

**BETT.** *Meme mouv.*

- ty? Who! I! that King's mis-tress, am I! No!

*fp*

*Allegretto.*

no! my Pip-po, here I swear it!

**PIPPO.**

Ah! that voice can-not lie; On thy word I re-ly!..... Yes,

*p Allegretto.*

That we may love in lib - er -  
 thou the truth dost speak to me. They lied, 'tis plain, there's no de - ni - al!  
*dolce.*

*p*

- ty, O Pippo, shall we make the tri - al?  
 True bliss dwells not in pal-ace walls. What matter titles, wealth or  
*dolce.*

*p*

Or lords, or lack-eyes in the halls! The dev-il take their os - ten - ta - tion!  
 sta - tion!

PIPPO.

more my fowls I love..... More I lambs ap - prove.....

PIPPO.

BETT.

When they gob - ble thus, glou, glou glou, When my sheep bleat thus, ba!

BETT.

glou, glou, glou, glou, glou, glou,

TENORS, *f*

BASSES, *f* ba! ba!

*Allegro.*

Glou, glou, glou, glou, glou, glou, glou, glou, glou, glou.

Ba..... ba, E-nough! But be care - - ful,

1st Sop.

Ba..... ba,

2d Sop.

Glou, glou, glou, glou, glou, glou, glou, glou, glou, glou.

TENORS. FRED.

Ba..... ba,

BASSES. LOR. ROCCO.

Glou, glou, glou, ba, ba, ba, ba, ba, ba, ba.

*Allegro.*

Nonsense, now you talk, I have a sus - pi - cion, That my plans you'd balk.

BETT.

I like not that they long - er tease..... me, Come, Pip-po, let us

This block contains the first system of music for Bettina. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "I like not that they long - er tease..... me, Come, Pip-po, let us".

Lor.

go, 'tis best! To let them go thus doth not please.....

This block contains the second system of music for Bettina. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "go, 'tis best! To let them go thus doth not please.....".

BETT.

Wilt thou o - bey such  
me, Ho, guards there! both of them ar - rest!

This block contains the third system of music for Bettina. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "Wilt thou o - bey such me, Ho, guards there! both of them ar - rest!".

laws ty - - ran - nie? Flows the riv - - er there, as you

*cres* - - *cen* - - *do.*

see; But can't thou swim? Then

*pppo.*

Like fish in pan - ic,

fol - low me!.....

*f* *p*

*Allegro non troppo.*

An! my old man, what a game I have play'd you, But you your wits have lost up - on my life!

*Allegro non troppo.*


Thus to be-lieve me the fool I have made you, As to be-come a stu-pid, grey-beard's wife! Now be-



- ware! I'm rose-bud nam - ed, From my red pet - ti - coat, no doubt; When my head, too gets en-



(to the guards.) (to Pippo.) (to the guards.)

flamed, keep off! or, I will lay you out! Pippo, come! touch him not! Pippo, come! touch him not! Ah! ah! ah!  
 PIPPO.  
 Ah! ah! ah!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings: *cres*, *cen*, and *do.*

Out with your guards! all in jest He has spoken. See, how goes off the Countess Pa - na - da!  
 Out with your guards! all in jest He has spoken. See, how goes off the Duke of Ville Ro - sa!

The second system of music features two vocal lines with lyrics and a piano accompaniment. The piano part includes dynamic markings: *fp* and *f*.

You lose the game, and the charm you have bro - ken. No, lit - tle man, we're not thus  
 You lose the game, and the charm you have bro - ken. No, lit - tle man we're not thus

The third system of music features two vocal lines with lyrics and a piano accompaniment. The piano part includes dynamic markings: *p*.

caught, ah. ha! Ah, ah! Ah! the pleas - ant sto - ry! We're eas - y manner'd, they pre-

Ah! ah! Ah! the pleas - ant sto - ry! To eas - y man - ners they pre-

Ah! ah! Ah! the pleas - ant sto - ry! To eas - y man - ners they pre-

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music is in 3/4 time and features a dynamic marking of *f* (forte). The lyrics are: "caught, ah. ha! Ah, ah! Ah! the pleas - ant sto - ry! We're eas - y manner'd, they pre-". The system concludes with a double bar line and a 2/4 time signature change.

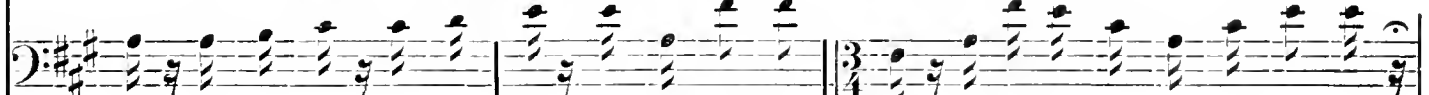
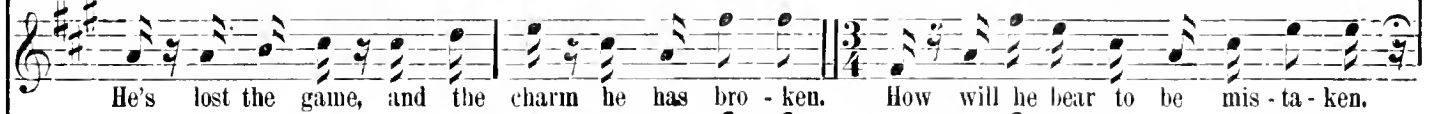
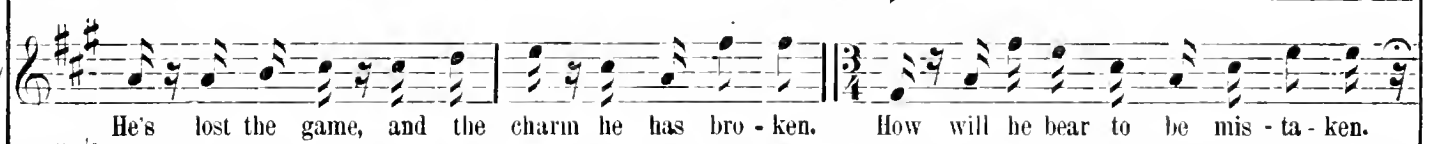
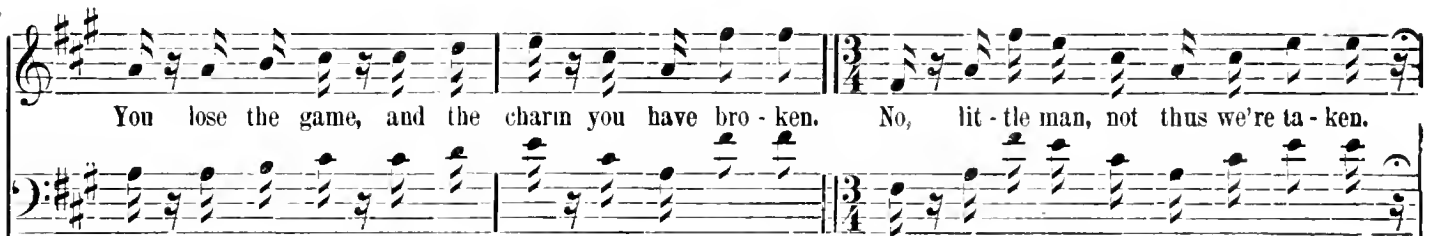
- tend, Ah! ah! With so lit - tle glo - ry, Who would have dream'd this all would end! Ah! ah! ah!

- tend, Ah! ah! With so lit - tle glo - ry, Who would have dream'd this all would end! Ah! ah! ah!

- tend, Ah! ah! With so lit - tle glo - ry, Who would have dream'd this all would end! Ah! ah! ah!

*Sya*

The second system of music continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are: "- tend, Ah! ah! With so lit - tle glo - ry, Who would have dream'd this all would end! Ah! ah! ah!". The piano accompaniment includes a section marked *Sya* (Syllabus) with a wavy line above the notes. The system concludes with a double bar line and a 2/4 time signature change.

*Plus vite.*

(Bettina and Pippo leap through the window.)

(all cry out.)

Ah! what a shocking thing! Good Heav'n, what have they done? Ah!.....

Ah! what a shocking thing! Good Heav'n, what have they done? Ah!.....

Ah! what a shocking thing! Good Heav'n, what have they done? Ah!.....

*a tempo.*  
*fff*

*Allegro vivo.*

*fff*

ACT III.  
ENTR' ACT.

*Allegro non troppo.*      *sempre stacc.*

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system is marked 'Piano.' and 'f'. The tempo is 'Allegro non troppo' and the articulation is 'sempre stacc.'. The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand. The key signature has one flat (B-flat). The score is a piano introduction for an act.

Three systems of piano accompaniment for the Chorus of Soldiers of Pisan Army. Each system consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the third system.

## CHORUS OF SOLDIERS OF PISAN ARMY.

No. 27.

The Sergeant, Matheo, Tenors and Basses.

ACT III.—SCENE.—*The great hall of an Italian Inn, in the Duchy of Pisa. The back is open, and shows the country, with sun shining beyond. Doors R. and L. At R., 2d Grooves, nuptial chamber. Chairs and rustic tables. R. and L. At the rising of the curtain, SERGEANT PARAFANTE and soldiers of the Duke of Pisa's army are discovered seated at the tables, drinking. MATHEO and the servants wait upon them.*

*Allegro Marziale.*

Two systems of piano accompaniment for the Chorus of Soldiers of Pisan Army. The first system is marked *Piano.* and *ff*. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the accompaniment with similar rhythmic patterns.

TENORS. *f*

First system of music for Tenors, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including rests and notes.

Fill the cups full, o - ver-flow - ing,

BASSES. *f*

First system of music for Basses, featuring a bass clef and a key signature of one flat. The staff contains several measures of music, including rests and notes.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

Second system of music for Tenors, featuring a treble clef and a key signature of one flat. The staff contains several measures of music.

Come, Math-e - o, man, Empty well your can, That we crown our vict'ry glowing!

Second system of music for Basses, featuring a bass clef and a key signature of one flat. The staff contains several measures of music.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

Third system of music for Tenors, featuring a treble clef and a key signature of one flat. The staff contains several measures of music.

Drink we, friends, the wine of our native vine! A bump - er! a bump - er! We'll

Third system of music for Basses, featuring a bass clef and a key signature of one flat. The staff contains several measures of music.

Piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

drain a bump - er! Fill the cups, Math - e - o, man! Emp - ty your

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "drain a bump - er! Fill the cups, Math - e - o, man! Emp - ty your".

can! Pour out a bumper flow - - ing! Emp - ty your can!

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "can! Pour out a bumper flow - - ing! Emp - ty your can!". The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the third measure.

SERGEANT. (*knocking on table.*)

Bring hith - er, Math - e - o, some li - quor, That will, like rain-drops,

The third system features a vocal line and a piano accompaniment. The vocal line lyrics are: "Bring hith - er, Math - e - o, some li - quor, That will, like rain-drops,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure.



## 4 SOLDIERS. (TENORS.)

Wait - er, come here, my glass is  
down - ward float!

The first system shows the vocal line for four tenors and the piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment features a bass line with chords and a treble line with chords and a repeat sign.

emp - ty; Fill, to moist - en my burn - ing throat!

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment includes a treble line with chords and a bass line with chords.

MATHEO. (*aside.*)

May this good wine much bet - ter make you, And with your lives your

*p legg.*

The third system features the vocal line for Mattheo and the piano accompaniment. The vocal line has lyrics. The piano accompaniment includes a treble line with a melodic line and a bass line with chords. The instruction *p legg.* is present.

(aside.)

health pre - serve.

And may the arch fiend down - ward

take you, You, and the vile Prince

whom you serve!

TENORS. *f*

Fill the cups full, o - ver-flow - ing,

BASSES. *f*

cen - - - do.

Come, Math-e - o, man, Empty well your can, Here to crown our viet'ry glowing!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Come, Math-e - o, man, Empty well your can, Here to crown our viet'ry glowing!". The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and melodic lines that support the vocal melody.

Drink we, friends, the wine of our native vine! A bump - er o'er - flow - ing! a

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Drink we, friends, the wine of our native vine! A bump - er o'er - flow - ing! a". The piano accompaniment includes dynamic markings such as *mf* and *ff*, and features a melodic line in the right hand that mirrors the vocal melody.

bumper o'er-flow - ing! Fill the cups o'er - flow - ing! Come, emp - ty your

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "bumper o'er-flow - ing! Fill the cups o'er - flow - ing! Come, emp - ty your". The piano accompaniment features a series of chords and melodic lines that support the vocal melody, with dynamic markings such as *mf* and *ff*.

can! Math - e - o, fill a bump - - er, Emp - ty your

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "can! Math - e - o, fill a bump - - er, Emp - ty your". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and single notes.

The piano accompaniment for the first system is written in two staves. It features a steady rhythmic accompaniment with chords and single notes. A dynamic marking of *sfz* (sforzando) is present in the middle of the system.

Come pour us out a bumper! pour us out a bumper, Math - e - o!

The second system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Come pour us out a bumper! pour us out a bumper, Math - e - o!". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and single notes.

The piano accompaniment for the second system is written in two staves. It features a steady rhythmic accompaniment with chords and single notes. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in the system.

The piano accompaniment for the third system is written in two staves. It features a steady rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the beginning of the system.

MAT. (*Aside.*) I wish my wine would choke you, you lazy hussars.

SER. What did you say?

MAT. Nothing. So, Sergeant, you have again beaten the Prince Lorenzo?

SER. On all sides; during the past month, since our sovereign, the Duke of Pisa, declared war against that old imbecile, Lorenzo XVII, we have given him a whipping every day.

1ST SOLDIER. It is Prince Frederic who commands.

2D SOL. And you ought to feel honored that he has deigned to make your inn his head-quarters.

MAT. I am greatly honored. (*Aside.*) I'd like to see them all to the devil.

SER. He is well seconded by our brave Captain Pippo; eh, boys?

1ST SOL. A regular dare-devil!

2D SOL. That's true. But where did he come from, this Captain Pippo?

SER. Nobody knows. Two months ago, two peasants, one tall and the other short, presented themselves at the camp and asked to be enrolled. The tall one was called Pippo. He performed great deeds of valor, and soon won the rank of Captain. The little one, who never leaves his side, is his orderly.

1ST SOL. 'Tis very strange, all the same.

2D SOL. Comrades, our Prince approaches!

SER. (*Commanding.*) Attention! Comrades, the Prince! Drummers to your places! (*Every one rises, and puts himself in military position, in columns, R. and L. Two little drummers place themselves at the head, R. and L., and beat the tattoo. Enter FRED. C. from R., comes down; they salute.*

FRED. Greeting to you, my good soldiers! Greeting to the sound of the drum.

## ENTRANCE OF THE PRINCE AND SONG OF THE DRUM.

No. 28.

Frederic, Tenors and Basses.

*Allegro marziale.*

FRED.

*poco rit.*

once more! The sound of the drum I a - dore!

*suivez.*

*f*

SONG OF THE DRUM.

**FRED.**

1. Mark - ing time, with ca - dence re - prov - ing, Loud beats the drum in meas - ured play.  
 2. When we through a cit - y are march - ing, Wish - ing to touch the la - dies' hearts;

Thoughtless of fa - tigue, we are mov - ing, Cheer'd by its sound thro, all the way! Thanks to its  
 Soft - ly 'neath their bal - co - nies arch - ing, Sweet, tender tones the drum im - parts. Thanks to its

beat, thus gai - ly file a - long, Chiefs and their men en-camp'd lie,  
 beat, each mo - ment you may see Chiefs and their men are glanced at

bold and strong. Ra - ta - plan, ra - ta - plan ! O drums ! dear drums !  
 witch - ing - ly.

Ne'er in life's march wea - ry, Have I had the fan - cy, dull and drea - ry,  
 Ra - ta - plan ! Ra - ta - plan !  
 Ra - ta - plan ! Ra - ta - plan !

*fp*

Your in - spir - ing roll to pre - vent, At the head of my brave reg i - ment! Ra - ta - plan!

Ra - ta - plan! Ra - ta - plan!

FRED. with Tenors.

*mf* Ra - ta - plan, ra - ta - plan! O drums! dear drums! Ne'er in life's mael

*mf*

wea - ry, Have I had the fan - ey dull and drea - ry, Your in - spir - ing



roll to pre-vent, At the head of our brave reg-i-ment. Ra-ta-plan!

roll to pre-vent, At the head of our brave reg-i-ment. Ra-ta-plan!

FRED.

3. At the hour of bat-tle im-pend-ing, Its roll a-wakes the sleep-ers all;

Arms and or-ders on-ly at-tend-ing, Down on the en-e-my they fall. Thanks to its

beat, we see up - on the ground. **Chiefs** and their men dash for - ward

with a bound. Ra - ta - plan, ra - ta - plan! O drums! brave drums!

Ne'er in life's march drea - ry, Have I had the fan - cy, dull and drea - ry,

TENORS. *pp*

BASSES. *pp*

Ra - ta - plan! Ra - ta - plan!

Ra - ta - plan! Ra - ta - plan!

*fp*

Your in - spir - ing roll to pre - vent, At the head of my brave reg i - ment! Ra - ta - plan!

Ra - ta - plan! Ra - ta - plan!

Ra - ta - plan! Ra - ta - plan!

*f*

Ne'er in life's march

*mf* Ra - ta - plan, ra - ta - plan! O drums! brave drums! Ne'er in life's march

*mf* Ra - ta - plan, ra - ta - plan! O drums! brave drums! Ne'er in life's march

*mf* *f*

drea - ry, Have I known the fan - cy dull and drea - ry, Your in - spir - ing  
 drea - ry, Has he known the fan - cy dull and drea - ry, Your in - spir - ing

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

roll to pre - vent, At the head of my brave reg - i - ment. Ra - ta - plan! Break ranks!  
 roll to pre - vent, At the head of our brave reg - i - ment. Ra - ta - plan!

(spoken.)

The second system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats, and the time signature is 2/4. The piano part continues with a steady accompaniment. The lyrics "Ra - ta - plan! Break ranks!" are marked as "(spoken.)".

The third system consists of two staves for piano accompaniment in bass clef. The key signature has two flats, and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble, concluding the piece.

**FRED.** Break ranks! (*They scatter about.*) But where is Captain Pippo? He asked me for a moment's audience and I am here to meet him.

(*Enter PIP., C. from L. in Captain's uniform.*)

**PIP.** Here I am, General.

**FRED.** Your hand, Captain. Soldiers, I declare before you that our success is all owing to the valor of our brave Captain Pippo!

**PIP.** Oh, Prince! I may have valor, but you confuse me.

**FRED.** All heroes are modest; but let us change the subject. You wished to speak with me.

**PIP.** Yes, your highness; I have a favor to ask of you.

**FRED.** It is already granted.

**PIP.** It is very stupid; but then, it must come sooner or later. I wish to get married.

**FRED.** You marry, and with whom?

**PIP.** (*Pointing to BET., who enters C. from L., dressed as a little trooper.*) With my orderly.

**ALL.** With his orderly. What does he mean!

**BET.** (*Saluting FRED.*) If your goodness will allow it, General.

**FRED.** Good, very good. I understand. Granted.

**SERGEANT and SOLDIERS.** How? Granted?

**FRED.** Certainly. Listen, soldiers: this little trooper is a woman. (*Exclamations of surprise on all sides.*)

**BET.** Yes, comrade, a woman who became a soldier for love — all for this big goose. (*Taps PIP. on the cheek.*)

**PIP.** My little duck.

**FRED.** (*Coughing.*) Ahem! ahem!

**PIP.** (*Suddenly taking military position.*) Right about face!

**BET.** (*Doing same.*) Your pardon, General.

**PIP.** In two words, comrades, she is my sweetheart. We escaped together from the castle of the Prince Lorenzo. The old duffer intended to make her his wife, and we gave him the slip by jumping through the castle window into the river below.

**SOLDIERS.** Bravo! bravo!

**FRED.** Yes, and they jumped bravely, too. I was there.

**BET.** We swam like ducks, eh, Pippo?

**PIP.** Yes, and was soon out of their reach. Soon after, we learned from a fisherwoman hard by, that the Duke of Pisa had declared war against the Prince Lorenzo. I said to Bettina, let us go to Prince Frederic. Then we shall not fear pursuit. We forthwith presented ourselves.

**FRED.** And I enrolled them immediately.

**PIP.** We went to battle, Bettina was by my side. I became a lion.

**BET.** The first day he took a flag.

**FRED.** I made him Corporal!

**BET.** The second day he took a cannon.

**FRED.** I made him Sergeant.

**PIP.** The third day I took— (*Aside.*) Now what the devil did I take the third day? I have taken so many things, — Ah, yes I took a drop — I mean a cold, nevertheless, all goes well, and I want to be married this very day; yes, this very hour.

**FRED.** A marriage at a moment's notice. (*Pointing to BET.*) But this dress?

**BET.** Never fear, your highness. We have taken our little precautions in advance.

**PIP.** Yes, Prince; I have even gone so far as to have the nuptial chamber prepared. (*Pointing to the door on the L.*) Hang, it I forget this is not a palace.

**BET.** No matter. When at war, do as warriors do.

**PIP.** She is charming. In love as in war, everything goes well with us, eh, birdie?

**BET.** (*Tapping him on his cheek.*) Yes, my old chicken.

**FRED.** (*Coughing.*) Ahem! ahem!

**PIP.** (*Assuming military position.*) Right about face!

**BET.** (*As if carrying arms.*) Your pardon, General. (*Salutes and marches back to C.*) I go to dress myself.

**PIP.** (*Commanding.*) March! (*She exits L.U.E., in military order.*)

**FRED.** Ah! Pippo, you are indeed happy. You are beloved, while as for me, Fiametta disdains me.

**PIP.** Bah! Don't think about it; seek excitement on the field.

**FRED.** That is what I have done, I have defeated her imbecile old father.

**PIP.** Yes, and badly too, they say he is flying and that his army has deserted him.

**MAT.** (*Aside.*) Poor old man.

**PIP.** All the army are amused. They have even made songs about him. They call him the great orang-outang.

**MAT.** (*With a gesture.*) Scoundrels!

**PIP. and FRED.** (*Turning to MAT.*) Eh?

**MAT.** Nothing.

**FRED.** Yes, the Prince is flying with his daughter, whom I still love and who knows but what Fiametta may be sad and unhappy (*Great noise outside.*) What's all that?

**MAT.** (*Looking out at back.*) They look like peasants. One would say they were wandering musicians. The soldiers surround them — they come this way.

**FRED.** Wandering musicians, no doubt. Let us retire where we shall not be annoyed. Come Captain!

**PIP.** I follow, Prince. (*They exit by a side door, L.*)

**MAT.** (*Up stage.*) Here they are.

(*Enter LOR., ROC. and FIAM., surrounded by a crowd of peasant and soldiers, the two men are dressed as peasants. LOR. with large red whiskers. ROC. with large black whiskers. FIAM. is dressed as a peasant woman, with her hair all rough over her face. LOR. holds a bagpipe, ROC. a flageolet, and FIAM. a tambourine.*)

## ENTRANCE OF THE REFUGES.

## AND THE ORANG-OUTANG SONG.

No. 29.

Fiametta, Lorenzo, Rocco, Sargeant, Chorus.

*Allegretto.*

*pp* (On Parle.)

The first system of the piano accompaniment consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

The second system continues the piano accompaniment with six measures. The melodic and harmonic patterns established in the first system are maintained, with some dynamic markings like *pp* and *f* visible.

The third system of the piano accompaniment also consists of six measures. It features a variety of rhythmic values and dynamic markings, including *f* and accents, leading to a more active texture.

SERGEANT.

Nay, trem - ble not

The fourth system shows the vocal line for the character Sergeant. It begins with a rest for the first four measures, followed by the lyrics "Nay, trem - ble not" in the fifth and sixth measures. The notation includes a dynamic marking of *pp* and various note values.

good folks thus. We're hon - est, each one of us.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melody with lyrics: "good folks thus. We're hon - est, each one of us." The piano accompaniment features a steady bass line and chords in the right hand.

But tell us pray, clear - ly show - ing, What is this you

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "But tell us pray, clear - ly show - ing, What is this you". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

LORENZO.

here are do - ing! Three poor stroll - ing miu - strels are

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "here are do - ing! Three poor stroll - ing miu - strels are". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

Rocco.

we, Our in - struments you here may see. Our in - struments you here may see!

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "we, Our in - struments you here may see. Our in - struments you here may see!". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte) throughout the system.

Han! han! han! han! Mak - ing the bag - pipe wheeze,  
 LORENZO & ROCCO.

This system contains the first four measures of the piece. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, A4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include accents (>) and a piano (pp) marking in the fifth measure.

Beat - ing his tam - bour - ine, Sing - ing high mel - o - dies, Our dai - ly liv - ing we gain!

This system contains measures 5 through 8. The vocal line continues with a more active melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Hein! hein! hein! hein! SERGEAT  
 Then sing us some bal - lad a -  
 LORENZO & ROCCO.

This system contains measures 9 through 12. The vocal line has a melody of quarter notes: G4, A4, B4, A4. The piano accompaniment continues with a rhythmic pattern. Dynamics include accents (>) and a piano (p) marking.



mus - ing, To pay you, some cop - pers we'll fling;  
Rocce.

With good will! What

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Do you know you grant us free - dom, of choos - ing, that right live - ly  
song shall we sing!

The second system continues the musical score. The vocal lines have a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment maintains the same rhythmic pattern as the first system.

song, That bal - lad new and pleas - ant, Which at pres - ent They all

The third system concludes the musical score. The piano accompaniment includes a piano (*p*) dynamic marking in the second measure. The overall structure remains consistent with the previous systems.

## LORENZO.

call Th'o - rang - ou - tang - song! Which they made on the old Prince, you

*Allegretto.*

know!  
TENORS.  
Pre - cise - ly so! Sing then, pret - ty maid - en, That song, ere you go.  
BASSES.

*Allegretto.*

know!  
TENORS.  
Pre - cise - ly so! Sing then, pret - ty maid - en, That song, ere you go.  
BASSES.

## FIAM.

## LORENZO.

A - bout our - selves, too! 'twould be blame - ful! To my

FIAM.

Wel, go

Rocco.

brow, mounts a blush quite shameful! We can - not well do oth - er wise.

on then, the mo - ment flies!

Sing the o - rang - ou - tang re - frain.

*ff*

*p*

TENORS.

*mf*

Si - lent, fair maid, we'll all re - main.

BASSES.

*ff*

*mf*

*ff*

## SONG OF THE ORANG-OUTANG.

No. 30.

*Allegro non troppo.*

Piano introduction in G major, 2/4 time. The music is marked *ff* (fortissimo). It consists of four measures of music for the right and left hands.

FIAMETTA.

ALL.

1. That big ape, who at Piombi - no, Ruled and ru - in'd with red tape, That big ape, who at Piom - bi - no,  
 2. But 'twas quite an - oth - er mat - ter, When our sol - diers, thro' the wood, But 'twas quite an - oth - er mat - ter,  
 3. But Zer - li - na, silence keeping, 'Twas a girl, no fear who knew, But Zer - li - na, si - lence keeping,

Musical notation for the first vocal entry and piano accompaniment. The vocal line is in G major, 2/4 time, and is marked *ALL.* (Allegro). The piano accompaniment is marked *p* (piano) and *f* (forte). The vocal line consists of three phrases corresponding to the lyrics above. The piano accompaniment consists of two systems of music, each with two staves (treble and bass clef).

FIAMETTA.

- Ruled and ru - in'd with red tape, Sharp - ly seized with grip - ing col - lie, Sud - den - ly made his es - cape.  
 When our sol - diers, thro' the wood, With their maids, in friend - ly chatter, Stroll'd to seek for something good—  
 'Twas a girl, no fear who knew, On the sly was soft - ly creeping, Towards a sol - diers's ren - dez - vous—

Musical notation for the second vocal entry and piano accompaniment. The vocal line is in G major, 2/4 time, and is marked *FIAMETTA.* The piano accompaniment is marked *fp* (fortissimo piano) and *ff* (fortissimo). The vocal line consists of two phrases corresponding to the lyrics above. The piano accompaniment consists of two systems of music, each with two staves (treble and bass clef).

ALL.



Sharp - ly seized with grip - ing col - ic, Sud - den - ly made his es - cape.  
 With their maids in friend - ly chat - ter, Stroll'd, to seek for some - thing good.  
 On the sly was soft - ly creep - ing Towards a sol - dier's ren - dez - vous.



FIAMETTA.



That rude an - i - mal sa - tan - ic, Is, they say, one of the worst; Thus you should have  
 One might see those fair ones am'rous, Far a - way their lov - ers push; Gra - cious! If that  
 But a - las! when night was fall - ing, Back they saw her come a - lone, - With an air of



seen the pan - ic That a - mong the peo - ple burst! everyone's loud voice trembling rang,  
 beast so clam'rous Right be - tween us here should rush! No, said all, as each, trembling sprang, -  
 rough o'er - hang - ing - Naught else did she do but moan! Mingled with her sighs, tear - drops sprang, -



FIAMETTA.

*p* TENORS

Ev - 'ry - one's loud voice trem - bling rang - Ask - ing, have you seen th'o - rang?  
 No, said all, as each trem - bling sprang. I'd not like to meet th'o - rang,  
 Mingled with her sighs, tear - drops sprang. She, per - haps, had seen th'o - rang,

*p* BASSES.

*piu f*

*mp*

*f* FIAMETTA.

TENORS.

ou - tang..... *f*

Ask - ing, have you seen th'o - rang ou - tang.....  
 I'd not like to meet th'o - rang ou - tang.....  
 She, per - haps, had seen th'o - rang ou - tang?.....

BASSES.

*p u f*

*f*

*f*

1-2 Trem - ble not friends, kill or cure, They will re - take him, they will re - take him,  
 3 Soft - ly, said the maid - en fair, Ne'er you'll re - take me, ne'er you'll re - take me,

*fp*

*sfz*

*sfz*

Trem - ble not, friends, kill or cure, They will re - take him sure, Ah !  
 Soft - ly said the maid - en fair, Ne'er you'll re - take me there, Ah i

TENORS.

1-2 Trem - ble not thus, kill or cure, They will re - take him, they will re - take him,  
 3 Soft - ly, said the maid - en fair, Ne'er you'll re - take me, ne'er you'll re - take me,  
 BASSES.

Trem - ble not thus, kill or cure, They will re - take him, sure!.....  
 Soft - ly, said the maid - on fair, Ne'er you'll re - take me there!.....

TENORS. *Meme mowt.*

Musical notation for Tenors and Basses. The Tenors part is labeled "TENORS. *Meme mowt.*" and the Basses part is labeled "BASSES. Your emp - ty purse out". Both parts consist of a single melodic line on a five-line staff with a treble clef for Tenors and a bass clef for Basses. The key signature has one sharp (F#) and the time signature is 4/4. The Tenors part starts with a whole rest for the first two measures, then begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Basses part follows a similar pattern, starting with a whole rest for the first two measures, then beginning with a quarter note G3, followed by quarter notes A3, B3, and C4.

Piano accompaniment for the first system, labeled "*Meme mowt.*". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

Musical notation for Tenors and Basses with lyrics: "hold now, The song you well did sing,— And here, fair maid, be - hold now, Some". The Tenors part is on a treble clef staff and the Basses part is on a bass clef staff. The lyrics are written below the Tenors staff. The key signature has one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

Musical notation for Tenors and Basses with lyrics: "coins to you I fling. Your emp - ty purse out hold now, The song you well did". The Tenors part is on a treble clef staff and the Basses part is on a bass clef staff. The lyrics are written below the Tenors staff. The key signature has one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.



sing,— And here, fair maid, be - hold now, Some coins to you I fling.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "sing,— And here, fair maid, be - hold now, Some coins to you I fling." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

SERGEANT.  
But the

This system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then begins with the lyrics "But the". The piano accompaniment continues with chords and moving lines.

trum - pet I hear, us to du - ty re - call - - - - - ing!

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "trum - pet I hear, us to du - ty re - call - - - - - ing!". The piano accompaniment includes dynamic markings *fp* and *sfz*.

We must de - part!

This system concludes the vocal line and piano accompaniment. The vocal line has the lyrics: "We must de - part!". The piano accompaniment includes dynamic markings *f*, *sfz*, and *ff*.

## TENORS.

1-2 Trem - ble not friends, kill or cure, They will re - take him, they will re - take him,

BASSES.

The first system of the musical score features vocal lines for Tenors and Basses. The Tenors' part begins with a dynamic marking of *f* and includes lyrics: "1-2 Trem - ble not friends, kill or cure, They will re - take him, they will re - take him,". The Basses' part also begins with *f* and has the same lyrics. The piano accompaniment is shown in the lower staves, with a dynamic marking of *f* in the bass clef.

Trem - ble not friends, kill or cure, They will re - take him, sure!

The second system continues the vocal lines. The Tenors' part has the lyrics: "Trem - ble not friends, kill or cure, They will re - take him, sure!". The Basses' part also has these lyrics. The piano accompaniment continues in the lower staves.

*p* *pp*

The third system shows the continuation of the vocal lines and piano accompaniment. The piano part starts with a dynamic marking of *p* in the bass clef and *pp* in the treble clef.

*morendo.*

The fourth system concludes the piece. The piano part ends with a dynamic marking of *morendo.* in the bass clef.

*All the soldiers exit singing the refrain of the chorus of the Orang-outang. LOR., ROC. FIAM. and MAT. remain.*

LOR. (*To FIAM., who is counting the money.*) How much?

FIAM. Thirty-nine sous.

LOR. Keep them. We have no longer reason to be proud.

MAT. (*Roughly to LOR.*) Come, now, move on!

LOR. (*Angrily.*) Move on. (*Softer and more amiable.*) Oh, Matheo! Matheo!

MAT. What now?

LOR. You remember your old master, Prince Lorenzo?

MAT. (*Feelingly.*) Ah, yes, indeed I do remember him. He was not very powerful, but he was a good man.

LOR. (*With effusion, and shaking him by the hand.*) Thank you, thank you. You, at least have a kind word for him, while others treat him as an orang-outang.) Thanks, good friend, thanks.

MAT. (*Astonished.*) Who are you?

LOR. Matheo. (*Taking off his beard, which he puts in his pocket.*) Look!

MAT. The Prince!

LOR. No, — I am nothing now.

MAT. Is it true, then

LOR. Yes, my old luck has returned. Defeated by the Duke of Pisa in every quarter, my faithful subjects revolted and invaded my palace.

FIAM. Our lives were threatened.

LOR. I am no coward, but I saw that the only way to get out honorably, was to get out quickly.

ROC. Which we did manfully.

FIAM. And thoughtlessly forgot —

ROC. Our cash-box.

LOR. One always forgets something. Then (*Pointing to FIAM.*) my darling child, my grand chamberlain.

ROC. (*Taking off his beard, which he puts in his pocket*) Your ex-chamberlain.

LOR. Quite right, quite right; my ex-chamberlain and myself borrowed these make ups, I should say disguises, and after enduring a thousand fatigues, find ourselves safe —

MAT. In the enemy's camp.

LOR. Quite right. As safe here as anywhere. Do you know what my faithful subjects have done.

MAT. No, what?

LOR. They have set a price on my head; they have offered a reward of 497 francs.

MAT. Why this fraction? Why not a round sum?

LOR. Perhaps it is because my head is not worth 500 francs. All this would not have happened to me a month ago.

MAT. Why?

LOR. Because I had — (*Noise of Music and bells ringing outside.*)

FIAM. What's all this noise?

MAT. Don't heed it; it is only a wedding.

FIAM. And who is to be married?

MAT. A beautiful girl, named Bettina.

LOR. (*Jumping up.*) Bettina!

FIAM. and ROC. Bettina!

LOR. With whom?

MAT. A brave officer, captain Pippo!

FIAM. Pippo!

LOR. Pippo!

FIAM. He marries her? Ah, papa, my nerves! I faint! (*MAT comes quickly with a chair.*)

LOR. Some vinegar, Matheo, some vinegar!

MAT. Directly. (*Goes out.*)

ROC. (*On right of FIAM.*) We must chafe her hands.

LOR. (*On left.*) Yes.

ROC. (*Rubbing FIAM's hand.*) So Bettina is to be married?

LOR. (*With energy.*) So much the better!

ROC. (*Same business.*) How so much the better? You well know, if this marriage takes place, Bettina ceases to be a Mascot.

LOR. Precisely—that pleases me. Since I no longer possess her myself, no one else shall have her. You understand?

LOR. (*Walking up L.*) Matheo—the vinegar!

ROC. (*Mechanically rubbing FIAM's hand.*) I have nothing to gain from Lorenzo, while if I preserve the Mascot to Frederic, I can hope for everything from his gratitude. (*Leaving FIAM's hand.*) Matheo—the vinegar! (*He walks up stage.*)

LOR. (*Comes back, takes FIAM's hand, which he rubs mechanically.*) Frederic, no longer having the Mascot, the chances become equal. I will begin the war again, and conquer him.

ROC. (*Coming back, and speaking to himself.*) After reflecting, I shall go and warn the Prince.

LOR. (*Same time*) After thinking it over, I shall let this marriage go on.

FIAM. (*Opening her eyes.*) Where am I? (*Gets up.*)

ROC. She is recovering!

MAT. (*Coming back.*) Here is the vinegar.

LOR. We no longer want it; you have been too quick about it. Keep it for the salad. (*Noise outside, and joyous acclamations.*)

FIAM. (*With a cry.*) Ah, I remember—a wedding!

MAT. (*Up stage.*) Here are the bride and bridegroom and their friends coming from the chapel.

LOR. (*To FIAM.*) Courage, my child, courage! (*To ROC.*) Our beards—let us put them on and keep one side. (*They hide in a room, or cupboard, on the left. Enter PIP. and FRED., at back, in grand dress; BET. as a bride, accompanied by friends and soldiers.*)

200 "ENTRANCE OF WEDDING PARTY AND ARIETTE."

No. 31.

Fiametta Frederic, Pippo, Lorenzo, Chorus.

*Allegretto poco Moderato*

*p* *Cloche.*

*cres* *cen*

*do.* *sem* *pre.* *f* *f* *cres* *cen* *do.*

*ff*

*mf* *dim.*

The musical score consists of six systems of staves. The first system shows the piano introduction with a *p* dynamic and a *Cloche.* marking. The second system continues the piano accompaniment with *cres* and *cen* markings. The third system introduces the vocal line with lyrics: *do.*, *sem*, *pre.*, *f*, *f*, *cres*, *cen*, *do.*. The fourth system features a *ff* dynamic for the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes with *mf* and *dim.* markings.

*Andantino.* PIPRO.

(1st Couplet) I near the goal, I near the goal, I've no more dread of

The first system of music features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The tempo is marked *Andantino*. The piano part begins with a *pp* dynamic. The lyrics are: "(1st Couplet) I near the goal, I near the goal, I've no more dread of".

ills har - rass - ing, I'm in the way of wealth a - mass - ing, Be - yond con - trol; I

The second system continues the vocal line and piano accompaniment. The lyrics are: "ills har - rass - ing, I'm in the way of wealth a - mass - ing, Be - yond con - trol; I". The piano part includes a *pp* dynamic marking.

near the goal! Friend am I of a Highness roy - al, And hon - ors are mine, ev - er

The third system continues the vocal line and piano accompaniment. The lyrics are: "near the goal! Friend am I of a Highness roy - al, And hon - ors are mine, ev - er". The piano part includes a *mf* dynamic marking.

loy - al I near the goal, I..... near the goal!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "loy - al I near the goal, I..... near the goal!". The piano part includes dynamic markings for *dim.*, *pp*, *suivez.*, and *mf espressivo.*. The tempo is marked *Tempo.*

(2nd Couplet.) I near the goal, I near the goal. By thy fair face I'm

*p* *pp*

quite com - founded, Thy brow, thine eyes, thy form well - rounded, De - light my soul! I

near the goal! But love's re - ward will soon con - sole me, with patience I must still con -

*mf*

trol me, I near the goal! I..... near the goal.

*p* *1o Tempo.*

Variante. I near the

*dim.* *pp* *suivez.* *f*

**FRED.**

Now this bri - dal cham - ber fes - tal Doth a - wait the Ves - tal. Friend, be - hold the night is here, And

**FIAM.**

we must soft - ly dis - ap - pear. O Pa - pa, how fine he is!

**LOREN.** No, my Fred'ric

Who's Pippo?

there!

Note his martial bearing, Full of dar - ing! Look I repeat, is he not

What say'st thou is Fred'ric here?

sweet is he not sweet!

TENORS. *p*

This thing at least, is cer - tain, He hath sent us a - way. Love hides behind a

BASSES. *p*

*sempre staccato.*

SOP.

Now this bri-dal chamber fes - tal Doth a - wait the Ves - tal.

cur - tain, Let us haste to o - bey. Now this bri-dal chamber fes - tal Doth a - wait the Ves - tal.

BASSES.

*8va*

*f*



*p*

Friends, behold the night is here, And we must soft - ly dis - ap - pear. The night is here!

Friends, behold the night is here, And we must soft - ly dis - ap - pear. The night is here!

*p*

*8va.*

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics: "Friends, behold the night is here, And we must soft - ly dis - ap - pear. The night is here!". The piano accompaniment includes a wavy line indicating an octave shift (*8va.*) and dynamic markings such as *p* and *pp*.

*dim.* *pp*

the night is here! ...

*dim.* the night is here! ..

*pp*

Detailed description: This system contains the third and fourth systems of music. It features two vocal staves and two piano staves. The vocal parts have lyrics: "the night is here! ...". The piano accompaniment includes dynamic markings such as *dim.* and *pp*.

*rall.*

Detailed description: This system contains the fifth system of music, which is purely instrumental for the piano. It features two piano staves. The tempo marking *rall.* (rallentando) is present. The music concludes with a double bar line.

(All the assistants go out on tip-toe at back, during which BET. is made to enter the nuptial chamber. FIAM. gives FRED. a last look as he goes off at back PIP. remains alone.)

PIP. *Au revoir*, my friends, *au revoir*! (Coming to the front.) Here I am, alone; nothing to do, but think of my little wife, my dear Bettina—How my heart palpitates! so does hers, no doubt. A kiss—I must have a kiss from those ruby lips! (Goes towards nuptial chamber. ROC. in the meantime steals across stage on tip-toe. As PIPPO is about to enter, ROC. taps him on the shoulder. PIP. turns quickly.)

PIP. What?

ROC. Pardon, captain—a word.

PIP. Who are you?

ROC. (Taking off beard.) Look!

PIP. (Surprised.) My old master! Hang it, what brings you here?

ROC. I must speak with you.

PIP. Not now—I am engaged. I will see you to-morrow.

ROC. Oh, no; to-morrow will be too late—it is about your future welfare.

PIP. My future welfare? Speak quickly, then, for I have no time to lose.

ROC. (Looking around, and then speaking in a marked tone.) Listen. For the past month, you have done great deeds; defeated great armies, and have been overwhelmed with gifts and favors from the Prince. To what do you think you owe this unlooked-for good fortune?

PIP. (Nobly) To my valor!

LOR. (Looking out of door, L.) What do I see—Rocco and Pippo together!

ROC. Your valor? Now, don't deceive yourself! You know you are a chicken-hearted fellow. No, no—you owe all to a woman—to Bettina; because Bettina is a Mascot.

PIP. (With a cry.) A Mascot!

LOR. (Aside from door.) Ah! He's splitting!

PIP. A Mascot? Are you sure of that?

ROC. Absolutely sure; and the proof is, that all this good fortune has come to you since she has not quitted your side.

PIP. True. What luck! What chance! So I have married a Mascot!

ROC. (Stopping him, as he is about to enter chamber.) Unfortunate man, don't go there!

PIP. Why not?

ROC. Why not? Because if you go in that room, if you take from Bettina the orange blossoms she wears in her bosom, if you even kiss her, that moment she cease to be a Mascot!

PIP. But, hang it all, I love her! She is my wife.

BET. (Inside.) Pippo! Pippo!

PIP. She calls me—you hear her?

LOR. (Aside from door.) Go in, you donkey?

ROC. Don't enter. One step further—good by, fortune, good by, honors, good by, happiness! You will become a poor shepherd again.

PIP. (Determinedly.) Never!

ROC. (Suddenly.) An idea—make her your sister, and the future is yours!

LOR. Wretch!

BET. (Inside.) Pippo—my little Pippo!

PIP. I hear her. There—she is coming!

ROC. Courage! Be firm; be cool!

LOR. (Aside, from door.) Yes; damned cool!

PIP. I must and will; but how can I trust myself? Oh, if I only had some one to help me!

ROC. Listen I go in there. (Pointing to door R.) If you begin to fail, I will call you to order by playing upon this (Pointing to clarinet.) the Legend of the Mascots.

PIP. Very well. That will do, for I am determined.

LOR. (Aside, from door.) Happily, I have my bagpipe. We shall see!

BET. (Coming out in night attire, her orange blossoms at her side, and a lamp in her hand.) Pippo! Ah, there you are. (Places lamp on table; LOR. is hidden on one side, ROC. on the other.)

PIP. It is she!

# HOW'S THIS PIPPO?

## No. 32. QUARTETTE. Bettina, Pippo, Lorenzo, Rocco.

*Allo. non troppo.* BETT.

How's this Pip - po that when I call you, you stay a -

- way, 'tis im - po - lite! Why should it hap-pen that your wife, must come to

## PIPPO.

seek you here I pray! Ah! I must take care, now,

If I should look there now, Faith! I feel 'twould be, in faith I feel 'twould

## BETT.

be all up with me! A - way from me you now are look - ing! What

## PIPPO.

gives your welcome such a chill? Well! I will tell you, 'tis pro - vok - ing! I have a

## BETT.

On - ly that! a head-ache mere - ly! That's not  
head-ache that makes me ill!....

*rit.*

*suivez.*

*p*

much, you must con - fess! To cure you, a tri - fle real - - ly, I, a  
re - me - dy pos - sess. 'Tis safe to try it!

PIPPO.

You pos - sess!

*piu. f*

Just make use of this. On my  
 doubt! How would you have me ap - - ply it!

*dolce.*  
*fp*

*rit.* *Plus vite.*  
 cheek print a kiss! Take a kiss!  
 Take a kiss! take a

*rit.* *Plus vite.*

*rall.*  
 Take a kiss! Take... a kiss!  
 kiss! Take... a kiss

*rall.* *dim.*

Sweet are kiss - es, to take or ren - der; 'Tis you know, on the

*pp*

rose - lips ten - der O their young babes, that moth - ers press, To

soothe them, a lov - ing ca - ress..... In all lands, a -

*poco sfz.*

- mong eve - ry na - tion, Is there aught more charm - ing than this? . There's eve - ry

phase of os - - cu - la - - tion, Husbands' and wives, lov - ers, too,

*rit.* *a tempo.*  
 kiss! Showing that love is u - - ni - ver - - sal; Life's poem 'tis, in  
*rit.* *a tempo.*

*Pressez* *cres* - - - - - *cen* - - - - - *do.*  
 constant re - hear - sal. Take then quick - ly, my prof - - fered kiss,..... Take then  
*Pressez.*  
*cres* - - - - - *cen* - - - - - *do.*

*f* *rall.* (Holds out her cheek;  
 quick - ly, my prof - fered kiss, I have naught to re - fuse thee, I'll give thee bliss!

PIPPO. (*hesitates, and looks round.*)  
*Animato.*

(*Approaches to embrace her.*)

Ah! a kiss! what de - light, what glad - ness! Still to hes - i - tate would be madness!

*fp Animato.*

Rocco. (*aside.*)

(*Plays the Air of the Mascot.*)  
*1o. Tempo.*

Ah! he yields! Quick, ere 'tis too late!

*1o. Tempo.*

BETT. (*surprised.*)

PIPPO. (*to himself.*)

What makes you thus de - lay! I wait! To lose a Mas - cot, what a blun - - -

*1o. Tempo.*

*Moderato. (to Bettina.)*

- der! Ah! wait a bit - Pain, my head splits a - sun - der. Ah! wait, do

*Moderato.*  
*pp*



*rit.* *Allo. vivo.* BERT. (*weeping.*)

wait! Pain, my head splits a - sun - - - der! Thus to re - ply to

*Allo. vivo.*

my af - fec - - - tion! Such con - duct base my pa - - - tience

**PIPPA.**

tries I..... To your heart I have brought de - - - jec - - -

*rit.* LOREN. (*plays a village air.*)

- tion! And tears do I see in your eyes! My turn now! *Moderato.*

*suivez.*

PIPPINO. (*listening.*)

That tune of our vil - lage! What mem'ries dear

(*rushes towards Bettina.*)

It wak - ens here! Its sweet tempting I'll resist no lon - ger! I love thee, love thee dear Bet -

*Anime.*

- tine! And fain would take from thy dear bosom, That sweet orange blos - som you wear. 'Tis the

*rit.* *p a tempo.*

hour of myst' - ry pres - ent, When we speak in whis - pers low;.....

Since you find me now more pleas - ant, Do not near me trem - ble

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "Since you find me now more pleas - ant, Do not near me trem - ble". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

so!..... That bou - quet, your sole wealth and splen - - dor

The second system continues the musical score. The vocal line begins with a fermata over the word "so!" followed by the lyrics "That bou - quet, your sole wealth and splen - - dor". The piano accompaniment includes a dynamic marking of *poco sfz* (poco sforzando) in the second measure.

Is the proof of your pas - sion ten - - der; 'Tis the pledge of

The third system of the musical score features the vocal line with the lyrics "Is the proof of your pas - sion ten - - der; 'Tis the pledge of". The piano accompaniment continues with harmonic support for the vocal melody.

love's ar - dent vow, That thro' life, we've both kept till now. *rit.*

The fourth and final system on this page concludes the musical score. The vocal line includes the lyrics "love's ar - dent vow, That thro' life, we've both kept till now." and ends with a *rit.* (ritardando) marking. The piano accompaniment provides a final harmonic resolution.

*a tempo.*



From thy heart, O sweet flower ap - prov - ed, I de - sire in a hus - band's

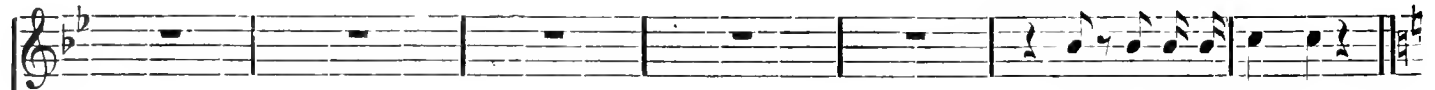
*a tempo.*



name, That bou - quet, yes, my dear be - lov - - - ed, On my knees here, that



BETT. *à volanti.*



Here! to thee I give it.

Rocco. (*aside.*)



flower I claim, That bou - quet from thy breast, on my knees I claim. One



10. Tempo.

BETT. (with a tender voice.)

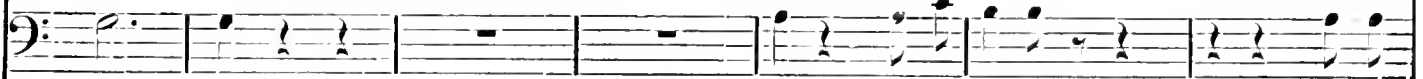


Well Pippo, what?

(He plays the Air of the Mascots.)

PIPPO. (hesitating.)

(looking at her.)



mo - ment!

No, 'tis thy fortune.

But the

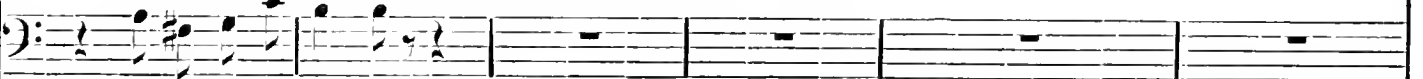
10. Tempo



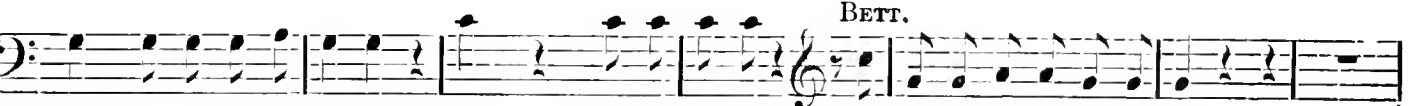
love!

Which voice will to me loudest speak? What a

LOREN. (While Rocco plays the Mascot, Lorenzo plays the Village Air.)



I accept the struggle!



BETT.

strife for a heart of feeling! Ah! 'tis like stealing! Come love, to thee I softly call!



(Lorenzo blows so hard that he bursts the skin of his bagpipe, with a great noise.)

LORENZO. (aside.)

All's up! I my bag - pipe have shat - - - - ter'd!

*Pressez.*

(Bocco continues his air triumphantly.)

*cres.*

*Pressez.*

*Allegro.*

BETT. (to Pippo.)<sup>2</sup>

PIPP0. (backing off.)

This bou - quet— You de - sire it not! Not

*Allegro.*

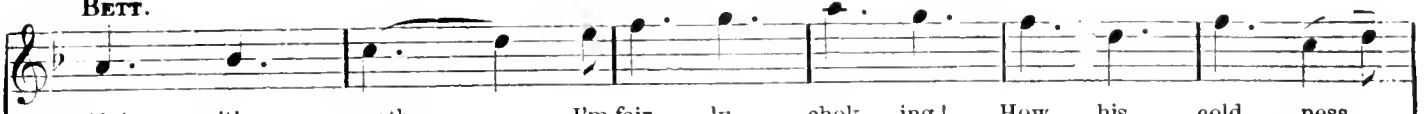
*p* *cres* *cen* *do*

yet, my poor head feels so bat - - - - ter'd!

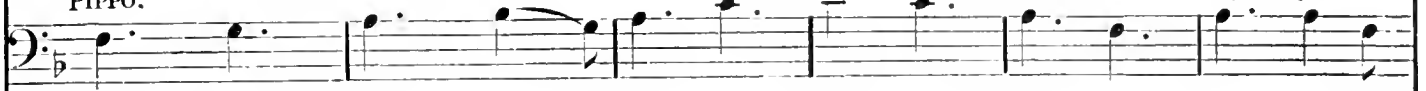
*pre* *f*

## ENSEMBLE.

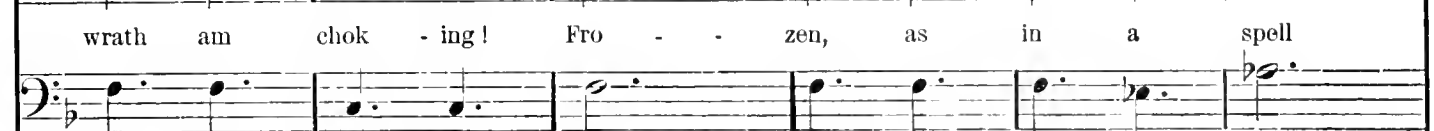
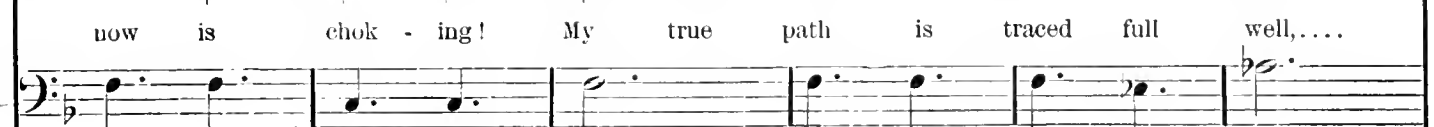
BETT.



PIRRO.



LOR.

Roc  
Rocco.

*rit. a tempo.*

Cold his heart lies... as... a spell! Thee, he said, I a -  
 I must stay as... in... a spell! While she wait - ed im - plor - ing, I, her still a -  
 Stands he, why? who... can tell? While her husband im - plor - ing, He, still her a -  
 Yes! all has pass'd off well, Vain was all her im - plor - ing, And vain his a -

- dore! Yet there like ice doth..... stand, like ice doth stand!  
 - dor - ing, All froz - en here stand, Yes, here froz - en I stand, like ice I stand!  
 - dor - ing, All froz - en doth stand, Yes, all froz - en doth stand, like ice doth stand!  
 - dor - ing, He fro - zen doth stand, Yes, he fro - zen doth stand, like ice doth stand.

(At the end of the Ensemble, BET. retires angrily. PIPPO wishes to rush after her.)



At the end of quartette, BET. walks angrily away. PIP. wishes to rush after her.)

PIP. Bettina!

BET. (Furious.) There, that's what you deserve. (She boxes his ears, then runs into her room and locks the door.)

PIP. (Throwing himself against the door and knocking.) Bettina! Bettina! (Voice of key being turned twice.) She has double locked the door. (Knocking again.) Bettina! Open, I beg of you.

ROC. (Who has come out of hiding.) Come, come, — no weakness.

PIP. (Angrily.) Let me alone — you bore me. (Knocking again.) Bettina! I ask pardon. I give up fortune, honors, everything. I want only you!

ROC. Ah, I will go and warn Prince Frederic. (Goes out quickly at back.)

PIP. (Calling at door.) Bettina, I am on my knees, I implore you.

LOR. (Coming out of his hiding place.) She will not open it.

PIP. (Turning around.) Who speaks?

LOR. I!

PIP. And who are you?

LOR. No matter. You have wronged her. You have tramp'ed upon her heart.

PIP. (In despair.) What shall I do, then?

LOR. (Seizing his arm.) Come with me! (Drawing him off, R.I.E.) Come!

PIP. (Resisting a little.) But who are you?

LOR. Your good angel. (Still urging him.)

ROC. (Outside.) This way, Prince, this way!

LOR. Ah, some one comes. Follow me! (Draws him off, R.I.E. Enter

FRED., ROC., SERG., PARAFANTE and Soldiers at C., back quickly.)

FRED. Sergeant, guard this door with two sentinels. (Points to door of chamber, R.) A Mascot! A Mascot! and she is mine. My friend, you can count upon my gratitude.

ROC. I shall do so, your highness.

FRED. But where is Pippo? Sergeant, tell Captain Pippo I wish to see him.

LOR. (Enters at back, and comes down rubbing his hands.) He won't be likely to find him very soon.

FRED. What does this peasant say?

LOR. I say that he won't be likely to find him very soon. Captain Pippo is engaged, very much engaged. (Laughing.) Ha, ha, ha!

FRED. This fellow's making game of us.

ROC. (Aside.) I smell something wrong.

FRED. Who are you?

ROC. (Pulling off his beard.) It is Lorenzo.

FRED. Lorenzo! And you dare to brave me here. Soldiers, surround him!

FIAM. (Enters from left and throws herself at FRED's feet.) Pardon Pardon, for my father's sake, pardon!

FRED. (Astonished.) Fiametta! (Looking at her. Aside.) How lovely she is. (Aloud.) I pardon you, — rise.

FIAM. (Putting her hand to her heart. Aside.) How my heart beats. (Looking at him.) How handsome he looks (Aloud.) Prince, I find you swift to forgive, while I am slow to love. Do not turn from me.

FRED. (Transported.) What! You love me at last. You —

ROC. (Pulling him by the sleeve.) You forget Pippo.

FRED. True; where can he be?

LOR. (Pointing to chamber, R.) He is there!

ROC. What?

FRED. How do you know?

LOR. (Imitating.) I gave him a back up by the window.

FRED. I must make sure of that. Soldiers, break open the door!

SERG. 'Tis useless, he is opening it. (BET. and PIP. appear upon the threshold of the door. PIP. holding victoriously, the bouquet of orange blossoms.)

## FINALE.

No. 33.

All the Characters and Chorus.

Rocco and Pippo on the sill of the door. Pippo holding the bouquet of flowers.

*Allegro.*

Piano.

PIPPO.

Pray tell me why thus loud you cry, In such an un-

- ci - vi - lized fash - ion! Can you not leave my

wife, and I Here in peace, with our ten - der pas - -

FREDERIC.

His wife, too!

Rocco.

The bou - quet he holds!

- sion?

*p* *mf*

Then our ill luck all has come

THE PERSONAGES.

The bouquet he holds!

This system contains the first vocal line with the lyrics "Then our ill luck all has come" and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic.

back; No more mas - cot. . . . . now!

LORENZO.

This system contains the second vocal line with the lyrics "back; No more mas - cot. . . . . now!" and the piano accompaniment. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic.

Rocco. That's true! When

The charm's he - re - di - ta - ry!

This system contains the third vocal line with the lyrics "Rocco. That's true! When" and the piano accompaniment. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic.

you're a pa - pa mer - ry, Your first child I'll bring up, I

*rit.*

*rit.*

*a tempo.* FREDERIC.

No! That is my priv - e - lege now!

*a tempo*

vow!

*a tempo.*

*p*

PIPPA.

Two? How so? 'twould trou - ble - some be! But with

twins, the thing would go brave - ly! Dear Bet -

*f* *p*

-tine, . . . . . do you hear? . . . . . Our friends are more than kind!

**BETT.** *rall.* *tempo primo.*  
Then, husband dear, we will leave care be - hind.

**LORENZO.**  
Maseots we must be -

*pp* *rall.* *pp* *tempo primo.*

- lieve in! I do, most faith - ful-ly!

Sop.

TENORS.

We must be - lieve in! Ful - ly!

BASSES.

We must be - lieve in! Ful - ly!

Since on that old tra - di - tion, Hangs our suc - cess, you see.

That old tra - di - tion, You see.

That old tra - di - tion, You see.

BETT.

In this hall, un - sus - pect - ed, I've more than one de - tect - ed.

*p*

PIPPA.

I man - y more be - hold, Yes, more than twen - ty - fold, all told!

BETT.

They are our fair in - spec - tors, Our charming house - pro - tec - tors,

*p*

To conjure hap-py fate, And must ap - plaud first rate!

To conjure hap-py fate, And must ap - plaud first rate!

SOP.(ALL.)

They are our fair in - spec - tors, Our charming house - pro - tec - tors,  
TENORS.

They are our fair in - spec - tors, Our charming house - pro - tec - tors,  
BASSES.

They are our fair in - spec - tors, Our charming house - pro - tec - tors,



To conjure hap-py fate, And must ap - plaud first rate! All ap -

To conjure hap-py fate, And must ap - plaud first rate! All ap -

To conjure hap-py fate, And must ap - plaud first rate! All ap -

*f*

*ff*

Detailed description: This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a 3/4 time signature and feature a melody with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *ff*.

-plaud now, first rate! first rate!

-plaud now, first rate! first rate!

-plaud now, first rate! first rate!

*ff*

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts have rests in the first measure of this system, followed by the lyrics. The piano accompaniment continues with chords and moving lines. Dynamics include *ff*.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, with a long horizontal line under the first four measures. The lower staff is in bass clef and contains a series of chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, with a long horizontal line under the first four measures. The lower staff is in bass clef and contains a series of chords and single notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of single notes. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords. The lower staff is in bass clef and contains a series of notes with slurs and accents.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents. The lower staff is in bass clef and contains a series of notes with slurs and accents. The system concludes with the word "FINE." in the upper right and "CURTAIN." in the lower center.