

# Act II.

## No. 8.

### OPENING CHORUS.

"IN THE HUNGARIAN CAFE"

*Pesante, ritmico.*

Piano.

*f marcato molto*

*pp* *pp* *mf*

*ff* *mf* *mf*

*ff broad, with swing* *allargando*

*mf* *ad lib.* *p* *pp* *ppp*

Vivo.

*p* *cres: poco a poco*

*f*

SOME GUESTS. "Sing! Sing! Make him sing!"

Meno mosso.

*R.H.* *L.H.* *mf poco rit.*

Andantino.

KOSSUTH.

Far, far off beyond sea and land, Where the Dan.ube

*p*

KOS. rolls its might.y wa - - - ters, There, oh,

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "rolls its might.y wa - - - ters, There, oh,". The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *p*.

KOS. there, is my gip - sy band. With its rov - ing *simile.*

The second system continues the vocal line with lyrics: "there, is my gip - sy band. With its rov - ing". The piano accompaniment continues with similar rhythmic patterns. A *simile.* marking is placed above the final measure of the vocal line.

KOS. sons and swar.thy daugh - - ters, With its rov - ing

The third system continues the vocal line with lyrics: "sons and swar.thy daugh - - ters, With its rov - ing". The piano accompaniment features a more complex harmonic structure with some chords marked with *f* and *mf*.

KOS. sons and swar.thy daugh - - ters! There lo.vers call as shadows fall, \_\_\_\_\_

The fourth system concludes the vocal line with lyrics: "sons and swar.thy daugh - - ters! There lo.vers call as shadows fall, \_\_\_\_\_". The piano accompaniment includes a triplet of eighth notes in the treble and a *pp poco sosten:* marking. The system ends with a double bar line and a 3/4 time signature change.

KOS. *p dolce*

— "The star . light glimmers a . bove, my love, And none will miss you. —

*p dolce:*

*espressivo*

KOS.

Be . neath the wil . low find a pil . low on my breast,

*espressivo*

KOS.

The riv . er's rip . ples are deep a . sleep, And when I kiss you, —

*espress:*

KOS.

They will not wak . en nor be shak . en from their rest!"

*espress:*



KOS.

SOP. *pp* A - bove, my

TEN. *pp* "The star . light glimmers a - bove, my love, And none will miss you.

"The star . light glimmers a - bove, my love, And none will miss you.

*p* *espress:*

KOS. love. Up - on my

SOP. Be - neath the wil - low make a pil - low of my breast!

TEN. Be - neath the wil - low make a pil - low of my breast!

*espress:*

KOS. breast! Are deep a -

SOP. The riv - er's rip - ples are deep a - sleep, And when I kiss you, —

TEN. The riv - er's rip - ples are deep a - sleep, And when I kiss you, —

*espress:*

KOB. sleep, Out of their

SOP. They will not wak-en, nor be shak-en from their rest!

TEN. They will not wak-en, nor be shak-en from their rest!

or on my breast.

KOB. rest! By the wil-low find a pil-low on my breast.

SOP. on my breast.

TEN. on my breast.

or

DANCE.  
Allegro molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and eighth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece with two staves. It includes a crescendo hairpin in the upper staff. The music features a mix of chords and eighth notes in both staves, maintaining the 2/4 time signature and B-flat key signature.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and dotted rhythms. The lower staff continues with a rhythmic accompaniment of eighth notes and chords.

The fourth system consists of two staves. It features a crescendo hairpin in the upper staff and accents (^) over certain notes. The music continues with eighth notes and chords in both staves.

The fifth system consists of two staves. The upper staff has a triplet of eighth notes. The lower staff includes the dynamic marking *mf leggiero*. The system concludes with eighth notes and chords.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note triplets and slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings: *f* (forte) and *ff* (fortissimo). There are also accents and slurs in the bass line.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes dynamic markings: *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation. The treble staff features a melodic line with eighth-note triplets and slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking: *f* (forte). The system concludes with a double bar line.

GUESTS WAITERS.

*poco rit:*

*a tempo*

CHO. *f* Bra - vo! Bra - vo! keep up the dance, Wild as the airs you  
 Bra - vo! Bra - vo! keep up the dance, Wild as the airs you  
 Bra - vo! Bra - vo! keep up the dance, Wild as the airs you

*ff poco rit:* *a tempo*

CHO. play; Those are tunes that lift, and en -  
 play; Those are tunes that lift, and en -  
 play; Those are tunes that lift, and en -

CHO. -trance, Stron - ger than old To - kay.  
 -trance. Stron - ger than old To - kay.  
 -trance, Stron - ger than old To - kay.

*pp*

(Clinking of Glasses.)

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats and a common time signature. It contains a series of eighth notes. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef, both with a key signature of three flats. They contain a complex accompaniment of eighth and sixteenth notes.

(Clinking of Glasses.)

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats and a common time signature. It contains a series of eighth notes. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef, both with a key signature of three flats. They contain a complex accompaniment of eighth and sixteenth notes, including some slurs and dynamic markings.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three flats and a common time signature. It contains a series of eighth notes. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef, both with a key signature of three flats. They contain a complex accompaniment of eighth and sixteenth notes, including some slurs and dynamic markings.

The fourth system of musical notation consists of five staves. The top two staves are for the choir, with the top staff in treble clef and the second staff in bass clef, both with a key signature of three flats. The lyrics "Glas.ses glow . ing bright as a star," are written below the notes. The bottom three staves are grand staff notation for piano accompaniment, with the bottom staff in bass clef and the middle and top staves in treble clef, all with a key signature of three flats. They contain a complex accompaniment of eighth and sixteenth notes, including some slurs and dynamic markings.



CHO.

Fill up with gold - en wine!

Fill up with gold - en wine!

Fill up with gold - en wine!

CHO.

Here's good luck, who - ev - er they are, To these gip - sy

Here's good luck, who - ev - er they are, To these gip - sy

Here's good luck, who - ev - er they are, To these gip - sy

CHO.

*poco allargando*

folk from a - far, Wish them joy like an - y Mag-

folk from a - far, Wish them joy like an - y Mag-

folk from a - far, Wish them joy like an - y Mag-



*ff a tempo*

CHO. -yar, — El - yen! El - yen!

CHO. Ah! Ah! Ah!

*ff*

*Presto possibile.*

*ff sempre*

(SHOUTS. Eiyen! Eiyen!)

**No 9.**

**SONG.—(Leonard.)**

**"IF I HAD NOT YOU."**

**Leonard.** *Andantino.* *p*  
Love has now the sole control

**Piano.**

**LEO.**  
Through the whole of my soul; I can think of her a-lone,

**LEO.**  
noth-ing more! All my form-er loves I must Own were just emp-ty dust;

**LEO.** *pp*  
Ne-ver have I felt this sort of thing be-fore! Ah—

*ad lib.*

LEO.

Ah Ah! My

LEO.

future life would present, in truth, A desolate

LEO.

sort of view, If I had not

LEO.

you, If I had not you! The

LEO.

flick - er - ing flame of my fi - er - y youth Would burn with a

LEO.

dis - mal blue, If I had not

LEO.

you, If I had not you!

LEO.

*un poco più*  
I could - n't play scales when seat - ed - on That

Tempo I.  
*p sempre cres.*

LEO.  *mu - sic stool built - for two, If I had not*

LEO.  *you, If I had not you!*

LEO.  *I hav-nt a no.tion of what I should do, If I had*

LEO.  *not you.*

LEO. *p*  
 On the stage I feel you are Bright - est star, near or far;

LEO.  
 I ad - mire you more than words ev - er tell! Though the parts you fill at nights

LEO. *pp*  
 Are by rights mere - ly tights, Sa - rah Bernhardt could - n't fill them half as well! Ah

LEO. *ad lib:* Or  
 Ah! Ah! The

LEO. *pp*  
 stage would seem like a des - ert waste, With ne - ver a drop of

LEO. *p* *pp*  
 dew, If it had not you, If it

LEO. *p* *mfp*  
 had not you! A mu - si - cal play would in -

LEO. *p* *mfp*  
 - salt my taste, By non - sense de - void of a clue, If it



LEO. had not you, If it had

*mf*

*un poco più*

LEO. not you! You do not sup - pose I'd go

LEO. eigh - ty - times To one and the same - re - ve

Tempo I.

*p sempre cres:*

LEO. If they had not you, If they

LEO. had not you! Grand

LEO. o - pe - ra too, I would ne - ver sit through, If they

LEO. had, if they had not you!

LEO.

No 10.

## SONG.— (Barbara.) and CHORUS.

("THE CARRIAGE.")

Moderato.

Barbara.

Piano.

BAR.

BAR.

BAR.

la - dies think it shock - ing To show an a - mount of stock - ing, At

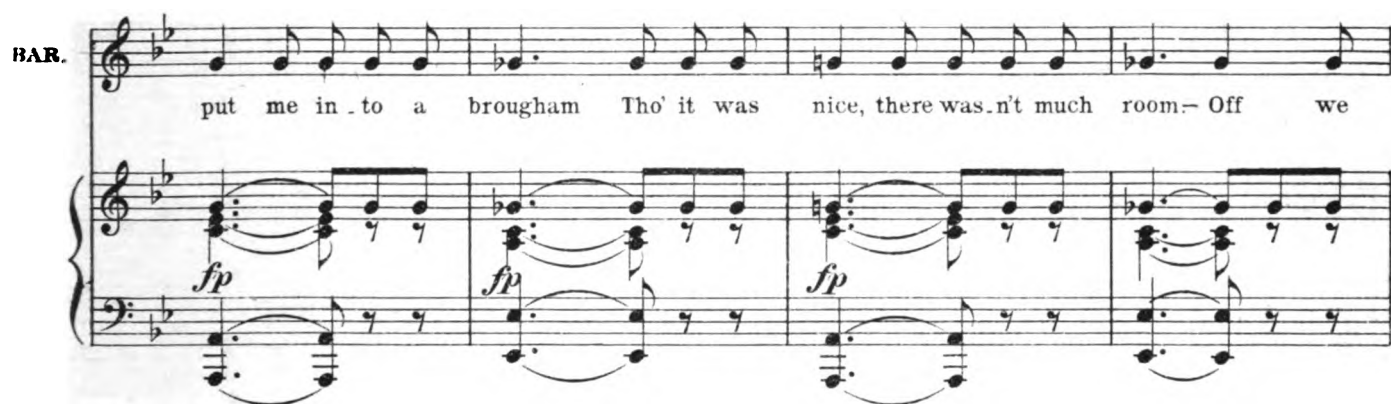
that costume you must not walk," My cous - in said. "It

might ex - cite un - plea - sant talk," My cous - in said. "Young

"In

*f* *mf* *p*

BAR.  least in pub - lic, So my cous - in said! \_\_\_\_\_ So then he

BAR.  put me in - to a brougham Tho' it was nice, there was - n't much room - Off we

BAR.  go. Gee up! gee whoa! O - ver the pave - ment went the

BAR.  car - riage, Oh, how it tum - bled us! jolt - ed and jum - bled us! It is the

BAR. *great - est fun a - live, I ne - ver will walk when I can*

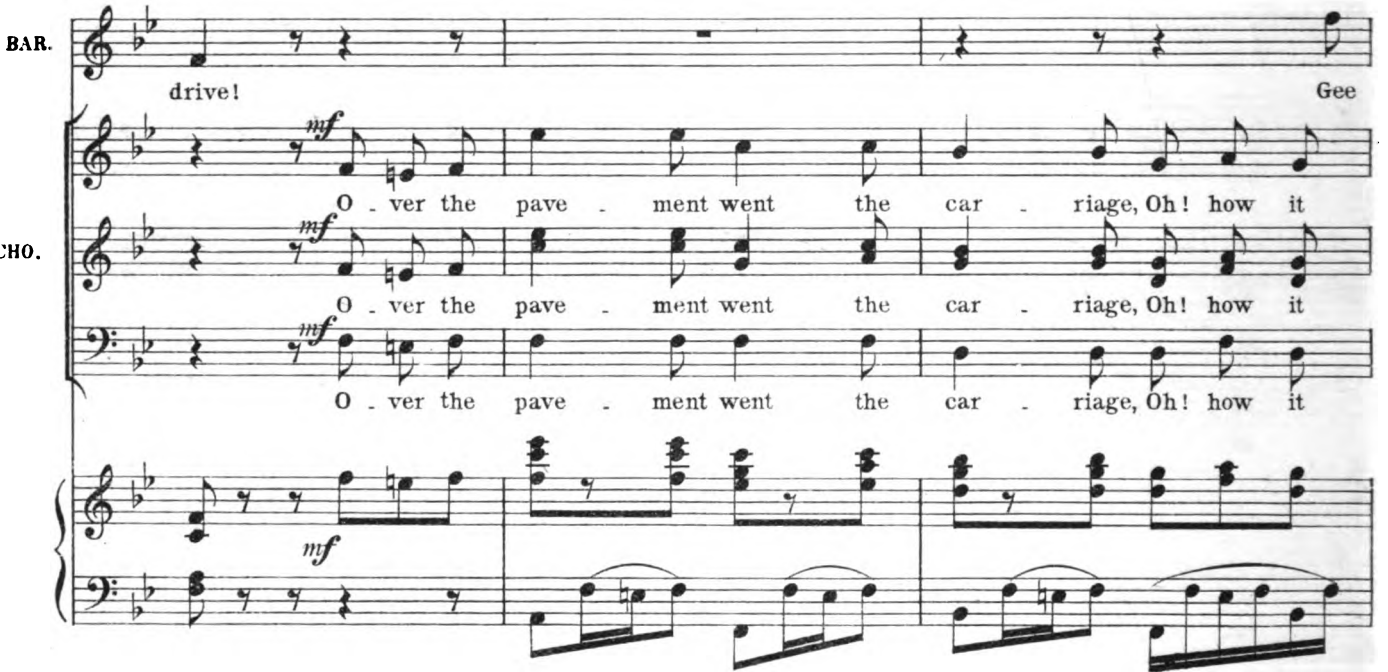


BAR. *drive! Gee*

CHO. *O - ver the pave - ment went the car - riage, Oh! how it*

*O - ver the pave - ment went the car - riage, Oh! how it*

*O - ver the pave - ment went the car - riage, Oh! how it*

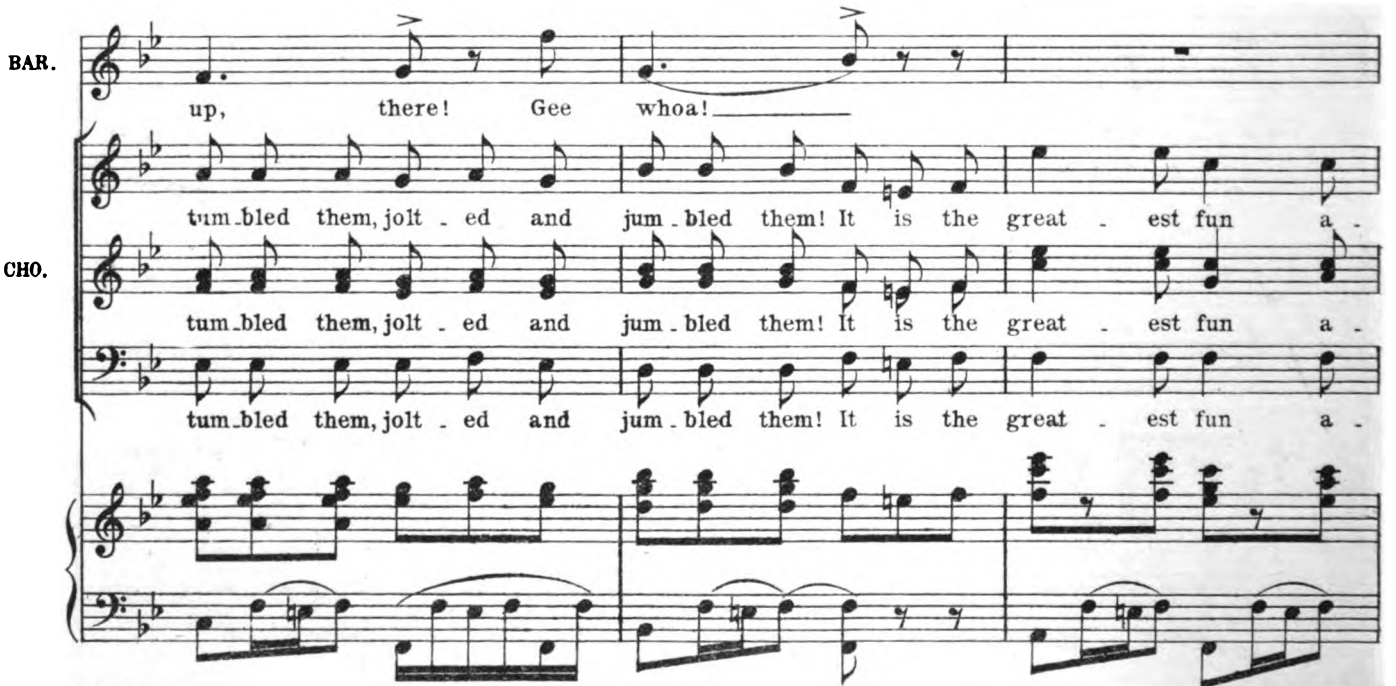


BAR. *up, there! Gee whoa!*

CHO. *tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -*

*tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -*

*tum.bled them, jolt - ed and jum - bled them! It is the great - est fun a -*





**BAR.**

I ne - ver will walk — when I can drive!

**CHO.**

live! We ne - ver would walk — if we could drive!

live! We ne - ver would walk — if we could drive!

live! We ne - ver would walk — if we could drive!

**BAR.**

"Dear cous - in, you are cold, I know" My

**BAR.**

cous - in said. He held me close and kissed me, so For

BAR. shame! I said. He answer'd laugh-ing gai-ly, "It's

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "shame! I said. He answer'd laugh-ing gai-ly, 'It's". The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef, both with two flats. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

BAR. done in Par-is dai-ly!" But tell me, was it truth my cous-in

The second system continues the vocal line with the lyrics "done in Par-is dai-ly!" But tell me, was it truth my cous-in". The piano accompaniment continues with similar rhythmic patterns, featuring chords and moving lines in both hands.

BAR. said? Driving with me a-lone in the car-riage, That he de-

The third system has the lyrics "said? Driving with me a-lone in the car-riage, That he de-". The piano accompaniment includes a dynamic marking of *sp* (sforzando) in the right hand, indicating a strong accent on a chord.

BAR. -clar'd was just like a mar-riage, He kiss'd me a-gain! Up in the

The fourth system concludes with the lyrics "-clar'd was just like a mar-riage, He kiss'd me a-gain! Up in the". The piano accompaniment features a dynamic marking of *sp* in the left hand and *espress:* (espressivo) in the right hand, indicating a more intense and expressive playing style.



BAR. clouds I seem'd to be sail - ing, Al - though it tum - bled me, jolt - ed and

*p grazioso*

BAR. jum - bled me! It is the great - est fun a - live; I ne - ver will walk when I can,

BAR. drive! Gee

CHO. That is a source if joy ne - ver fail - ing, Though it may

That is a source if joy ne - ver fail - ing, Though it may

That is a source if joy ne - ver fail - ing, Though it may

*f*

**BAR.** up! ————— Gee whoa! —————

**CHO.** tum - ble you jolt you and jum - ble you! It is the great - est fun a -  
tum - ble you jolt you and jum - ble you! It is the great - est fun a -  
tum - ble you jolt you and jum - ble you! It is the great - est fun a -

**BAR.** I ne - ver will walk ——— when — I can

**CHO.** . live, We ne - ver would walk ——— if we could  
. live, We ne - ver would walk ——— if we could  
. live, We ne - ver would walk ——— if we could

## Poco più (Marcia animato.) (Imitating a cabman's call.)

BAR.  drive! Tchk,tchk! tchk,tchk!

CHO.  drive! tchk,tchk!

drive! tchk,tchk!

*f* *pp* *3*

BAR.  tchk,tchk!

*cres: molto* *mf* *pp* *pp* *3*

BAR.  tchk,tchk!

CHO.  tchk,tchk!

*cres: molto* *mf* *mf*

BAB.

CHO.

The first system of music includes vocal staves for BAB. and CHO., both of which are currently silent. The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a steady eighth-note bass line. The key signature has two flats and the time signature is 3/4.

BAB.

CHO.

The second system continues the piano accompaniment with a triplet in the right hand and a bass line in the left hand. The vocal staves for BAB. and CHO. remain silent.

BAB.

CHO.

No, I won't go walk.ing an. y . more!

The third system features the vocal line for BAB. singing the lyrics "No, I won't go walk.ing an. y . more!". The piano accompaniment includes a piano (*pp*) dynamic marking and continues with the established eighth-note bass line and right-hand accompaniment.

No 11.

## DUET. (Catherine and Joseph.)

"YOUP-LÀ, CATARINA!"

**Allegretto.** **CATHERINE.**

Catherine. At To-ri - no on the mar - ket,

Piano. *p* *sfp*

CATH. I was quite the belle,

JOSEPH. ... sul - la piaz - za, ... la più bel - la ra - -

*sfp*

CATH. When my fa - ther sat and drank Chi - an - ti night - ly,

JO. - gaz - a!

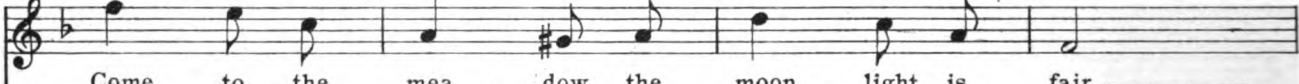
*sfp*

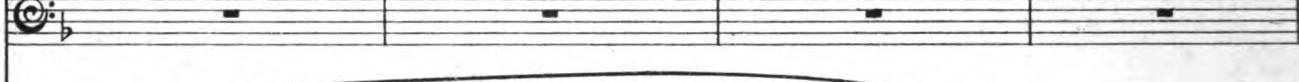



CATH.  Ask'd po - lite - ly;

JO.  Then a charm - ing gio - vi - not - to ...



CATH.  Come to the mea - dow, the moon - light is fair, \_\_\_\_\_

JO. 

*dolce* 

*Ad.* \* *Ad.* \*

CATH.  Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na!

JO.  Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na!



*Ad.* \*

CATH. I'll play the man - do - line, dance with me there, \_\_\_\_\_

JO.

Ad. \*

CATH. Youp - là, youp - là, Ca - ta - ri - - Ca - ta - ri - - na!

JO. Youp - là, youp - là, Ca - ta - ri - - Ca - ta - ri - - na!

CATH. Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na! *rit.*

JO. Youp - là, youp - là, Ca - ta - ri, - - Ca - ta - ri - - na! *rit.*

*rit.*



MISTIGRETTE, LEONARD & ANDREW.  
*pp a tempo*

*Mm.*  
*(Bouche fermée.)*

CATH.

Youp - là, youp - là,

JO.

Youp - là, youp - là,

MIST.  
LEON.  
AND.

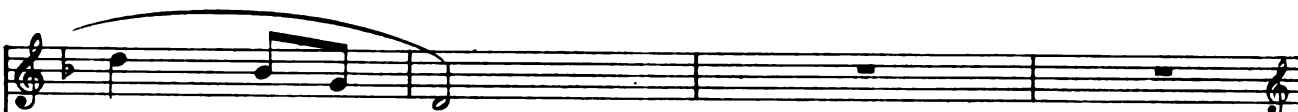
*Mm.*  
*(Bouche fermée.)*

CATH.

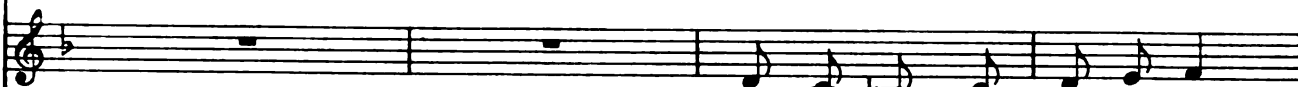
Ca - ta - ri, - Ca - ta - ri - - na!

JO.

Ca - ta - ri, - Ca - ta - ri - - na!

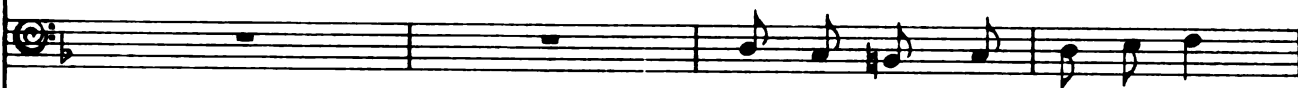
MIST.  
LEON.  
AND.

CATH.

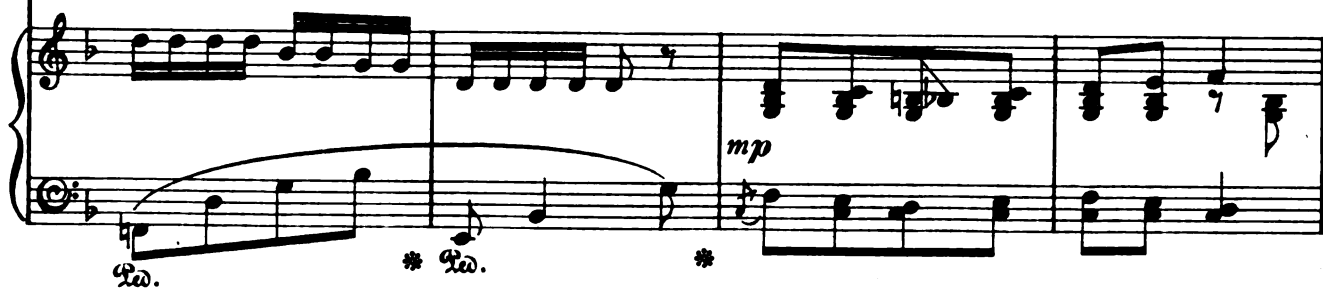


Youp - là, youp - là, Ca - ta - ri, - -

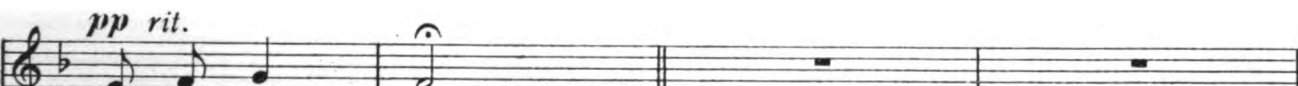
JO.



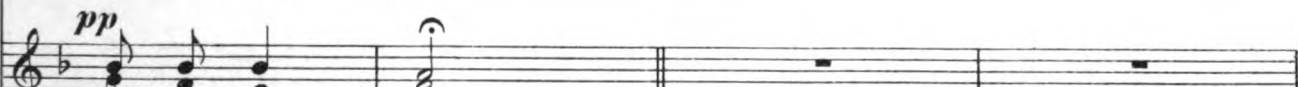
Youp - là, youp - là, Ca - ta - ri, - -



MIST.

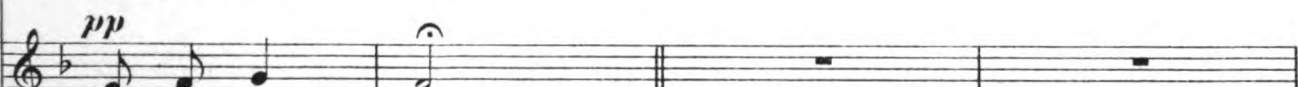


Ca - ta - ri - - na!

LEON.  
AND.

Ca - ta - ri - - na!

CATH.



Ca - ta - ri - - na!

JO.



- Ca - ta - ri - - na!



CATH.  of To - ri - no,

JO.  You could see me on the mar - ket      Such a handsome

 *sfp* *sfp*

CATH.  *il più bel fac - chi - no;*

JO.  por - ter,      My in - na - mo - ra - ta, could not

 *sfp*

CATH.  When he came nel - la - se - ra - ta,

JO.  long re - sist me,      Then she kissed me!



CATH. Come to the mea - dow, the moon - light is fair, Youp-là, youp-là,

JO. Come to the mea - dow, the moon - light is fair, Youp-là, youp-là,

*dolce.*

CATH. Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

JO. Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

CATH. dance with me there, Youp-là, youp - là, Ca - ta - ri,

JO. dance with me there, Youp-là, youp - là, Ca - ta - ri,

CATH.    
 Ca - ta - ri - na!      Youp - là, youp - là,      Ca - ta - ri,

JO.    
 Ca - ta - ri - na!      Youp - là, youp - là,      Ca - ta - ri,



MISTIGRETTE, LEONARD & ANDREW.

CATH.    
 Ca - ta - ri - na!"      *rit.* *pp<sup>a</sup> tempo* Mm. \_\_\_\_\_


JO.    
 Ca - ta - ri - na!"      *(Bouche fermée)*



\*

MIST. LEON. & AND

CATHERINE.

   
 Youp-là, youp-là,      Ca - ta - ri,

JO.    
 Youp-là, youp-là,      Ca - ta - ri,



\*

MISTIGRETTE, LEONARD & ANDREW.

Mm.  
(Bouche fermée)

CATH.  
Ca - ta - ri - na!

JO.  
Ca - ta - ri - na!

MISTIGRETTE. *pp rit.*

MIST. LEON & AND.  
Ca - ta - ri - na!

LEONARD. *pp*

ANDREW.  
Ca - ta - ri - na!

CATH.  
Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

JO.  
Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

*mf* *p rit.*



Nº 12.

SONG. (Mistigrette) and CHORUS.

"THE BOA"

Allegro, non troppo.

Allegretto, poco sostenuto.

Piano.

Piano introduction for 'The Boa'. The music is in 3/4 time, key of D major. It begins with a forte (f) dynamic and a triplet of eighth notes. The tempo is marked 'Allegro, non troppo'. The piece concludes with a piano (p) dynamic and a tempo change to 'Allegretto, poco sostenuto' in 2/4 time.

MISTIGRETTE.

Mistigrette vocal line and piano accompaniment. The music is in 3/4 time, key of D major. The vocal line starts with a mezzo-forte (mf) dynamic. The piano accompaniment is marked piano (p). The lyrics are:
   
1. There are ma - ny styles of dress - ing smart - ly, An - cient Bri - ton girls were
   
2. When the la - dy's free from ob - ser - va - tion, Some - bo - dy will start a

MIST.

Mistigrette vocal line and piano accompaniment. The music is in 3/4 time, key of D major. The vocal line continues with lyrics:
   
paint - ed part - ly: Af - ri - cans as - sume "the al - to - ge - ther,"
   
con - ver - sa - tion, Hint - ing that she need - n't fear the wea - ther

MIST.

Mistigrette vocal line and piano accompaniment. The music is in 3/4 time, key of D major. The vocal line continues with lyrics:
   
We pre - fer a bo - a, fur or fea - ther! When the men per - ceive it
   
If he were her bo - a, fur or fea - ther! "Don't you see" he says that

MIST.

wild - ly wav - ing, There's a charm a - bout it quite en - slav - ing;  
 thing is sil - ly, Al - ways slip - ping down, it leaves you chil - ly;

MIST.

Down the Pa - ris bou - le - vards it flut - ters in the wind, With a  
 If you on - ly let me put my arm a - bout you so, That would

MIST.

Petite Valse.

string of men be - hind! The girl keeps on  
 nev - er let you go! Al - tho' not ap -

*p* *leggiero*

MIST.

go - ing as if nev - er know - ing, With fur - gai - ly  
 - pear - ing, she's ea - ger - ly hear - ing The ac - cents en -

MIST. *rall.* *a tempo*

flow - ing! She nev - er sees them, oh, no ah! no ah!  
 - dear - ing. Love tho' he's old - er than No - ah, No - ah,

MIST.

Tied to the ends of her bo - a! bo - a! Wheth - er they  
 Knows how to man - age a bo - a, bo - a, Ma - ny a

MIST.

run or go slow, ah! slow, ah! They're nev - er quite out of  
 lov - er will go, ah! go, ah! Tied up for life to a

MIST. *rit. poco* *pp*

sight of her Bo - a!  
 wife with a Bo - a!

*colla voce*

MIST. *a tempo* Oh! no, ah!  
Than No - ah!

CHO. She nev - er sees them no, ah! Tied to the  
Love tho' he's old - er No - ah! Knows how to

MIST. Bo - a! Wheth - er they're quick or slow  
Bo - a! Ma - ny a lov - er is

CHO. ends of her bo - a! Wheth - er they're quick or slow  
man - age a bo - a! Ma - ny a lov - er is

MIST. They're nev - er quite out of sight of her bo - a!  
Tied up for life to a wife with a bo - a!

CHO. They're nev - er quite out of sight of her bo - a!  
Tied up for life to a wife with a bo - a!

*Dance after 2nd Verse.*

*ff*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a dynamic marking of *f*. The first measure features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Subsequent measures show a mix of eighth and quarter notes with various articulations like accents and slurs.

The second system continues the piece with two staves. It features a steady flow of eighth notes in the right hand and quarter notes in the left hand, maintaining the rhythmic pattern established in the first system.

The third system of musical notation shows a continuation of the dance piece. The right hand has more complex rhythmic patterns with slurs and accents, while the left hand provides a consistent accompaniment of quarter notes.

The fourth system of musical notation includes a triplet of eighth notes in the right hand. The piece continues with similar rhythmic motifs and articulations.

The fifth and final system of musical notation concludes the piece. It features a dynamic marking of *fff* (fortississimo) in the right hand. The music ends with a final cadence in both staves.



Nº 13.

## TRIO (In Three Parts.)

Mac Sherry

Catherine, Joseph — Mistigrette, Leonard—Mistigrette, Andrew.

Andantino misurato.

MAC SHERRY.

Mac Sherry.

Here I can be hid - den,

Piano.

M. SH.

And I quite ex-pect, An - y.thing for-bid - den I can soon de-lect:

M. SH.

Through the leaf - y cur - tain I can plain - ly see;



M. SH.

All that was un-cer-tain Will be clear to me! I

M. SH.

*Poco agitato.*

hear the sound of foot-steps, Now we shall

M. SH.

CATHERINE.

*Allegretto grazioso.*

see! Love, how can you think so bad-ly Of your

CATH.

own, who loves you mad-ly? For I am, as you must know, Ma-dame  
MAC SHERRY.  
What is that?

*cresc. poco a poco*

CATH. 
  
 Sher - ry just for show! But there's mo - ney in the game, Ev - 'ry -

CATH. *rit.* *a tempo*  
 - bo - dy does the same! And if you'll act dis - - -

MAC SHERRY. *3* *3*  
 A dream it ap - pears, I'm doubt - ing my

*rit.* *a tempo* *pp*

CATH. *Poco più.*  
 - creet - ly I will kiss you, Oh! so sweet - ly! Is - n't

M. SH. *3* *3*  
 ears! Yet I have my fears, sad fears, This has gone on for twenty years!

*Poco più.*

CATH. that a love - ly kiss? Is - n't that a love - ly kiss?\_\_\_\_\_

M. SH. Good - ness, gra - cious what is this?

JOSEPH. Is - n't that a love - ly kiss?\_\_\_\_\_

Agitato.

CATH. \_\_\_\_\_

M. SH. How aw - full! How aw - full! A scene of love un -

JO. \_\_\_\_\_

Agitato.

M. SH.

- law - ful! I find my wor - thy new - phew's wife is lead - ing a dis -

M. SH.

- grace - ful life! To think of such things

M. SH.

makes me trem - ble!

LEONARD.

M. SH.

Dear, it

They come! I must dis - sem - ble!

Tempo I.

MISTIGRETTE

LEON.  No! I'm  
 is a sil - ly ru - mour I de - clare that you,

Tempo I.



MIST.  in no laugh - ing hu - mour! There's that Span - ish crea - ture there. It is  


MIST.  more than I can bear! Tell me at once for which you care? \_\_\_\_\_

LEONARD.

As you

MAC SHERRY.

Are the lass and



MIST.

LEON.  
ask, I now de - clare it, I will break with her, I

M. SH.  
lad simply mad? It can not be so, not so! I'm mis -

MIST.  
Le - o - nard! Then you

LEON.  
swear it! As a sign and seal of this Let me

M. SH.  
- ta - ken, it is not so, I know, no,



MIST. are my own? Yes, you

LEON. give a lover's kiss, Ah, let me, let me give a

M. SH. that's not so, no, It's

*colla voce* *ff* *ff*

*Agitato.*

MIST. are!

LEON. kiss!

M. SH. fright - ful, yes, fright - ful! Such con - duct is not right - ful!

*Agitato.*

M. SH.

For the way in which he kissed her Was not pro - per

M. SH.

with a sis - ter! Who - ev - er heard of such a thing? —

M. SH.

None, ex - cept in the Ni - be - lun - gen Ring! —

M. SH.

To think of such things

M. SH. makes me trem - - - - - ble!

M. SH. She's coming back, I must dis - sem - ble! Mi - sti -

ANDREW.

Allegretto, un poco piu mosso.

AND. - grette, I will not put it more pre - cise - ly, But I

AND. think you have not been be - hav - ing nice - ly, It is

MISTIGRETTE.

**MIST.** *cresc.*  
 on ly nat - ur - al, Once. I loved you best of all, But the

**MIST.** *poco a poco*  
 time is past and o - ver, Le - o - nard is now my lov - er.

**ANDREW.**  
 That's an

**MIST.** *f*  
 It is not so ve - ry strange, Tho'an

**AND.** *f*  
 un - ex - pect - ed change! What an

*mf*

MIST. *p*  
 un - ex - pect - ed change! For when Cu - pid bends his bow, He will

AND.  
 un - ex - pect - ed change!

MIST. *rall.*  
 lay the brav - est low! Yes, from Cu - pid's bow, A dart will lay us

AND. *p*  
 Yes, from Cu - pid's bow, A dart will lay us

MIST. *mf a tempo*  
 low, ah! Tho' we can - not love a - gain so, We are

AND. *mf a tempo*  
 low, ah! Tho' we can - not love a - gain so, We are

MIST. friends and will re - main so! When the bird has sung his song Let the

AND. friends and will re - main so! Let the

The first system of the musical score consists of three staves. The top staff is for the MIST. voice, the middle for the AND. voice, and the bottom for the piano accompaniment. The piano part features a forte (fp) dynamic marking and a melodic line in the right hand.

MIST. e - cho lin - ger long! Yes, yes we're friends and will re -

AND. e - cho lin - ger long! Yes, yes we're friends and will re -

The second system continues the vocal lines and piano accompaniment. The piano part includes a piano (pp) dynamic marking and a triplet of notes in the right hand.

MIST. - main so!

AND. - main so!

The third system concludes the vocal lines and piano accompaniment. The piano part includes a piano (pp) dynamic marking and a *poco rit.* instruction.



**No. 14.**

**DUET.— (Barbara and Andrew.)**

Andrew. *Andantino quasi Allegretto.* *AND.*  
Ah! cou - sin dear, This

Piano. *mf* *p*

*AND.*  
mo - ment I have seen it, You are the hob - The

*AND.* *BAR.* *AND.*  
kitch - en fire, you know. What? No, of course I

*poco rit* *a tempo*

*AND.* *BAR.* *AND.*  
did . n't real - ly mean it, You're ra - ther dense, I said, In . deed? Oh, blow!

AND. BAR. AND. BAR.

I've lost my wits, And it is you who've done it, I? You I love Ah

BAR. AND.

what is that you say? Yes, you I love in such a fran-tic way,— I

AND. Piu mosso. BAR.

can-not end a word when I've be-gun it, Do you for-

Allargando.

BAR. AND.

- get you have a wife? I nev-er had one in my

*a tempo*

AND. life. It was all a mis - er - a - ble, Wretch - ed, ly - ing, ut - ter

AND. fa - ble That I made up years a - go, Just a sto - - ry, was it

BAR.

**Allegretto sostenuto**

BAR. *rit.* so? *AND. p a tempo* I may to - day be Quite as bad as

*p rit.* *p a tempo*

AND. may be But it was spoof! But it was what? No - thing more, I

BAR. AND.

AND. BAR. AND.

swear, Your wife and ba - by? Bub - bles gone to

AND. BAR. *f*

air! You may, as you say, be Just as bad as

BAR. *poco rit.*

may be, But still there is no ba - by there! Ah!

*fp* *poco rit.* *pp*

Slightly quicker.

BAR. *p*

Your tale was told, For un - cle's gold?

*p* *fp* *pp* *fp*

BAR. *AND.* *BAR.* *rit.*

You've guessed in one, No wife, no son!

*DANCE. (business.)*

*p a tempo* *fp* *fp*

*mf* *f* *pp rit: poco* *pp*

*Andantino quasi Allegretto. Tempo I.* *AND.*

No, I am free from

*mf* *p*



AND. ma - tri - mon - ial fet - ter, None has the right to come be - tween us two!

AND. You are my dream, I vow I love you bet - ter— Bet - ter than whom? Than

BAR. AND.

AND. a - ny one but you.— I must con - fess that I am hap - py al - so,

BAR.

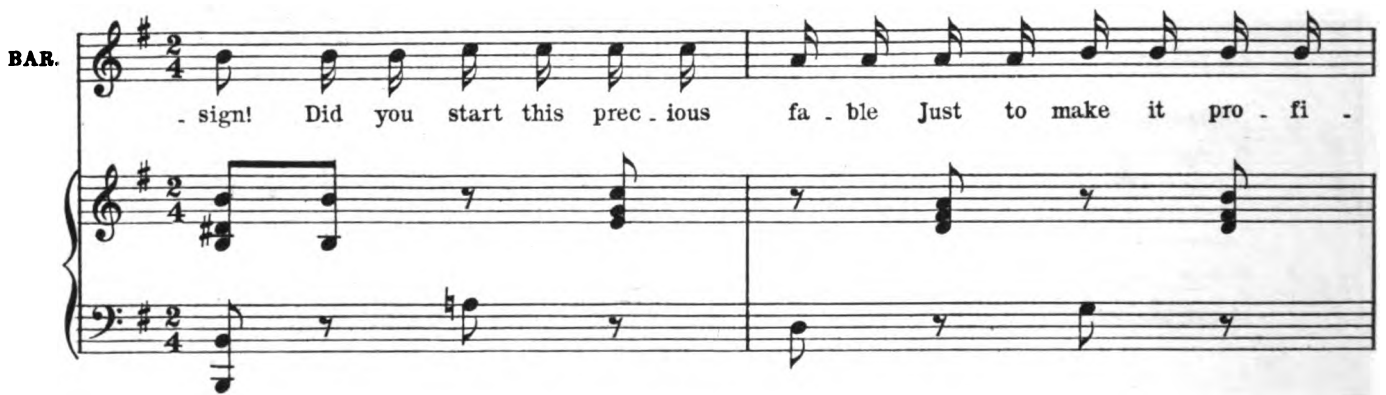
BAR. Since first we met I liked you more and more. You felt for me A

AND. BAR.



BAR.  love that I can call so, Now, that it is right— I thought it wrong be .

BAR. *Più mosso.* *AND.*  . fore. My an-gel! then you will be mine? You must con-fess your dark de-

BAR.  - sign! Did you start this prec-ious fa-ble Just to make it pro-fi-

BAR. *AND.*  - ta-ble? And was that its on-ly use? I was poor — My one ex-

Allegretto. sostenuto. BAR.

AND

cuse! You may to - day be, Just as bad as

*rit.* *p a tempo*

BAR.

may be, But yet, per - haps, — But yet per - haps? I'll for - give and

AND. BAR.

BAR.

spare, My wife and ba - by, No - bo - dy need

AND. BAR.

BAR.

care! Though you may to - day be, Just as bad as

AND.

Though I may to - day be, Just as bad as

*f*

BAR. *p* *poco rit:*  
 may be, At least there's not a ba - by there, Ah!

AND. *p*  
 may be, At least there's not a ba - by there,

*fp* *poco rit:* *pp*

**Slightly quicker.**

BAR. — You naugh.ty lad! (I like them bad!)

*p* *fp* *pp* *fp*

AND. BAR. *rit:*  
 For.give me quick! No wife, no chick!

*p* *rit:*

**DANCE. (business.)**

*p a tempo* *fp*

*mf* *f* *pp rit. poco*

BAB. Though you may to - day be, Just as bad as  
 AND. Though you may to - day be, Just as bad as

BAB. may be, At least there's not a ba - by there.  
 AND. may be, At least there's not a ba - by there.

*p* *poco rit:* *a tempo*

BAB. *p.*

**Nº 15.**

**FINALE.**

Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew, Mac Sherry,  
Joseph, Hotel Manager, Police Commissaire, and Chorus.

**Piano.**

*Allegro. (Alla breve.)*

**BARBARA.** *Più allegro ancora.*

**MISTIGRETTE.**

Come on, and we will see, If

**CATHERINE.**

Oh! dear - y, dear - y me! You'd

**LEONARD.**

**ANDREW.**

**MAC SHERRY.**

What can the mat - ter be? It

**JOSEPH.**

That is too much for me, I

*Più allegro ancora.*

*mf sempre cresc.*



JAR. They will not hear or see, What

MIST. you stand up to me, I scorn to turn and flee, Come

CATH. bet - ter let me free, Do lis - ten to my plea, What

LEON. AND. They will not hear or see, What

M. SH. is - nt nice to see; Pray lis - ten to my plea, And

JO. will not let you free I ve ry plain - ly see The

BAR. will the up - shot be? If you could but a - gree To

MIST. in and we will see! You think you'll fright - en me With

CATH. will be - come of me? For can't you real - ly see That

LEON. AND. will the up - shot be? If they do not a - gree, We

M. SH. do not make so free! What can the mat - ter be? It

JO. mean - ing of the spree, But if you want to be A -



**BAR.** leave the case to me! They will not hear my plea, I  
**MIST.** dag - ger on your knee, I don't care if you've three! Come  
**CATH.** this is all a spree? It is - n't you, it's he; That's  
**LEON. AND.** shall be up a tree! They do not know our plea, They  
**M. SH.** is - n't nice to see; Good peo - ple hear my plea, They  
**JO.** - mak - ing fun of me, Well, that's what we will see! I

**BAR.** can - not make them see. Let me go, or ca - ram - bai! There'll be  
**MIST.** on and we will see.  
**CATH.** what you sure - ly see.  
**LEON. AND.** will not hear or see.  
**M. SH.** will not hear or see.  
**JO.** will not hear your plea.

PEPITA.

PEP.

blood-shed in the strife, I will stab you with my knife, With my

PEP.

lit - - - - - tle na - va - jo!

*Con moto.*

PEP.

Ca - ram - ba! It was my moth - ers, it was my

PEP.

moth - ers fam - i - ly dirk - Worn on one leg or - - - the

PEP. oth - er, This is the way I learnt of my mo - ther! This is the

BARBARA & MISTIGRETTE.

That was the man - ner of her mo - ther!

LEONARD ANDREW & MAC SHERRY.

That was the man - ner of her mo - ther!

JOSEPH.

That was the man - ner of her mo - ther!

PEP. tool with which I work! You

PEP. see here the trai - tor's re - ward? Now lis - ten what he

JOSEPH.

PEP.  
 an - swers. Let me a - lone! I don't know

PEPITA.

JO.  
 no - thing of you Bal - let dan - cers Such an an -

*f agitato*

PEP.

- swer calls for blood!

BARBARA MISTIGRETTE & CATHERINE.  
 Stop! she can fight like a Spanish Es -

LEONARD & ANDREW.  
 Stop! she can fight like a Spanish Es -

JOSEPH & MAC SHERRY.  
 Stop! she can fight like a Spanish Es -

PEP.  I will shed it in a flood!

BAR. MIST. CATH.  - pa - da! We're

LEON. AND.  - pa - da! We're

M. SH. & JO.  - pa - da! We're



PEP. 

BAR. MIST. CATH.  not in your na - tive po - sa - da.

LEON. AND.  not in your na - tive po - sa - da.

M. SH. & JO.  not in your na - tive po - sa - da.



PEP.  Now your

BAR. MIST. CATH.  Shut up

LEON. AND.  Shut up

HOTEL MANAGER.  Make this noise and up - roar cease!

M. SH. & JO.  Shut up

SOP. ALTO.  *f* Make this noise and up - roar cease!

TEN.  *f* Make this noise and up - roar cease!

BASS.  *f* Make this noise and up - roar cease!

 *ff*



PEP. pi - ti - ful life shall cease!

BAR. MIST. CATH. will you, and hold your peace?

CEON. AND. will you, and hold your peace?

H. M. *ff* Send at

M. SH. & JO. will you, and hold your peace?

SOP. ALTO. Make this noise and up - roar cease!

TEN. Make this noise and up - roar cease!

BASS. Make this noise and up - roar cease!

Piano accompaniment with treble and bass clefs.

PEPITA.

*pp*

BARBARA.

*pp*

MISTIGRETTE & CATHERINE.

*pp*

*pp*

LEONARD & ANDREW.

*pp*

MAC SHERRY.

*pp*

H. M.

once for the po - lice!

JOSEPH.

*pp*

SOP.  
ALTO.

TEN.

BASS.

*ff*

*ff*

Tempo rubato.

PEP. - lice! How shall I find re - lease?

BAR. - lice! How shall I find re - lease?

MIST. CATH. - lice! That's how we end the piece!

LEON. AND. - lice! That's how we end the piece!

M.S.H. - lice! We shall not get re - lease!

JO. - lice! Joking had bet - ter cease!

SOP. ALT. *pp* It's the Po - lice.

TEN. *pp* It's the Po - lice.

BASS. *pp* It's the Po - lice.

Tempo rubato.

## Valse.

## MISTIGRETTE.

It's the Po - lice To keep the peace!

Musical score for Mistigrette, featuring a vocal line and piano accompaniment in 3/4 time, key of D major. The piano part includes arpeggiated chords and sustained bass notes.

MIST.

This row that has a - ri - sen Will get us in - to pri - son.

*poco rit.*

Musical score for Mistigrette, featuring a vocal line and piano accompaniment. The piano part includes arpeggiated chords and sustained bass notes. The tempo marking *poco rit.* is present.

## BARBARA.

*a tempo*

I would sug - gest that we, Seem en - tire - ly to a -

Musical score for Barbara, featuring a vocal line and piano accompaniment in 3/4 time, key of D major. The piano part includes arpeggiated chords and sustained bass notes.

J.

- gree, Don't let the quar - rel go on,

Musical score for Barbara, featuring a vocal line and piano accompaniment. The piano part includes arpeggiated chords and sustained bass notes.

BAR.

Pray put a peace-ful show on, Smile hap-pi-ly and

BAR.

*rit.*

so on. Yes, and so

MISTIGRETTE.  
We're smil-ing! Now and so

PEPITA.  
CATHERINE.  
We're smil-ing! Now and so

LEONARD & ANDREW.  
MAC SHERRY.  
We're smil-ing! Now and so

JOSEPH.  
We're smil-ing! Now and so

*p rit. pp*



**Animato.**

RARB. & MISTIGRETTE

*mf*

on!

Sus-pi-cion will be - guile,

PEP.  
CATH.

on!

Sus-pi-cion will be - guile,

LEON.  
AND.  
M.S.B.

on!

Sus-pi-cion will be - guile,

JO.

on!

Sus-pi-cion will be - guile,

SOP.  
ALT.

A mo-ment more and we shall see,

To find out

TEN.

They're at the door,

And we shall see, They're on the spot,

BASS.

They're at the door,

And we shall see, They're on the spot,

**Animato.**



**BAR. MIST.**  
 If people see us smile, So do it all the

**PEP. CATH.**  
 If people see us smile, So do it all the

**LFON. AND. M.SH.**  
 If people see us smile, So do it all the

**JO.**  
 If people see us smile, So do it all the

**SOP. ALT.**  
 what this noise may be. We can't al - low - you make too

**TEN.**  
 This noise may be. A vul - gar row, You make too

**BASS.**  
 This noise may be. A vul - gar row, You make too

**BAR. MINT.**  
 while. All right, sit tight, They will not run us

**PEP. CATH.**  
 while. All right, sit tight, They will not run us

**LEON. AND. M.S.H.**  
 while. All right, sit tight, They will not run us

**JO.**  
 while. All right, sit tight, They will not run us

**SOP. ALT.**  
 free, Stop the din! Stop the din! Or they will run you

**TEN.**  
 free, Stop the, din! Stop the din! Or they will run you

**BASS.**  
 free, Stop the din! Stop the din! Or they will run you

BAR.  
MIST. in!

PEP.  
CATH. in!

LEON.  
AND.  
M.SH. in!

JO. POLICE COMMISSAIRE.  
in! What's all this noise? Will

SOP.  
ALT. in!

TEN. in!

BASS. in!

COM. some - bo - dy ex - plain?  
*ff* *lunga*

Detailed description of the musical score: The score is for page 180 and features seven vocal parts and piano accompaniment. The vocal parts are: Baritone (BAR. MIST.), Soprano (SOP. ALT.), Tenor (TEN.), Bass (BASS.), and a Comedian (COM.). The piano accompaniment is shown in grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the Comedian part are "some - bo - dy ex - plain?". The piano accompaniment includes a five-fingered scale in the right hand and block chords in the left hand. Performance markings include *ff* (fortissimo) and *lunga* (longa).

Allegretto sostenuto.

BARBARA. *poco rit.*

*a tempo*

Mon - sieur le Com - mis - saire, Al - low me just to

MISTIGRETTE.

BAR.

say; Mon - sieur, it was not so, But

LEONARD.

quite the o - ther way! Oh! Mon - sieur le

MIST.

COMMISSAIRE.

Com - mis - saire, It's real - ly too ab - surd! No, I

LEON.

COM.

can - not catch a word, There is no - thing to be heard; Ev - 'ry

BARBARA. & MISTIGRETTE.

PEPITA.  
CATHERINE.

My dear Mon-sieur le Com-mis -  
My dear Mon-sieur le Com-mis -

thing is blurr'd, I can - not catch a word.

BAR.  
MIST.

- saire, I beg your par - don, par - don,  
saire, I beg your par - don, par - don,

LEONARD & ANDREW.

Mc SHERRY.  
JOSEPH.

My dear Mon-sieur le Com-mis - saire, I beg your par - don, par - don,  
My dear Mon-sieur le Com-mis - saire, I beg your par - don, par - don,

*poco rit.*

BAR.  
MIST.  
par - don, par - don, par - don, par - don!

PEP.  
CATH.  
par - don, par - don, par - don, par - don!

LEON.  
AND.  
M.SH.  
par - don, par - don, par - don, par - don!

JO.  
par - don, par - don, par - don, par - don!

*a tempo*

SOP.  
ALTO.  
Mon - sieur le Com - mis - saire, Al -

*a tempo*

TEN.  
Mon - sieur le Com - mis - saire, Al -

*a tempo*

BASS.  
Mon - sieur le Com - mis - saire, Al -

*poco rit.*

*p a tempo*



CATHERINE.

Ah, I've got it!

SOP. ALTO. - low me just to say! Mon - sieur, it

TEN. - low me just to say! Mon - sieur, it

BASS. - low me just to say! Mon - sieur, it

I know how to work it!

SOP. ALTO. was not so! But quite the o - ther way!

TEN. was not so! But quite the o - ther way!

BASS. was not so! But quite the o - ther way!

CATH. 

Mon - sieur le Com - mis - saire, I

CATH. 

fan - cy it was all through me. It's my hus - band's jea - lou - sy, As would

CATH. 

nat - u - ral - ly be. On - ly look at me and you'll a - gree!-

*rit.*

**Allegretto.**

CATH. 

At To - ri - no on the mark - et, sul - la piaz - za,

*mf*

CATH. I was quite the belle, la più bel - la ra - gaz - za;

CATH. Where my fa - ther sat and drank Chi - an - ti night - ly,

CATH. Many a charm - ing Gio - vi - not - to ask'd po - lite - ly:

*dolce*  
CATH. "Come to the mea - dow, the moon - light is fair,

CATH.

youp - là, youp - là, Ca - ta - ri, - Ca - ta - ri - - na!

CATH.

I'll play the man - do - line, dance with me there,

CATH.

Youp - là, youp - là, Ca - ta - ri, - Ca - ta - ri - - na!"

## POLICE COMMISSAIRE.

*rit.**rit.*

"Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - - na!"

BARBARA, MISTÍGR, PEP. & SOP.

*f a tempo*

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,

LEON, ANDREW, M<sup>c</sup> SHERRY, & TENORS.

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,

JOSEPH, & BASSES.

"Come to the mea - dow, the moon - light is fair, Youp - là, youp - là,

*f a tempo*

SOP.  
ALTO.

Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

TEN.

Ca - ta - ri, Ca - ta - ri - na! I'll play the man - do - line,

BASS.

Ca - ta ri, Ca - ta - ri - na! I'll play the man - do - line,



SOP.  
ALTO.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri'' -

TEN.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri'' -

BASS.

dance with me there, Youp - là youp - là Ca - ta - ri, - Ca - ta - ri'' -

**Allegro molto quasi presto.**

POLICE COMMISSAIRE.

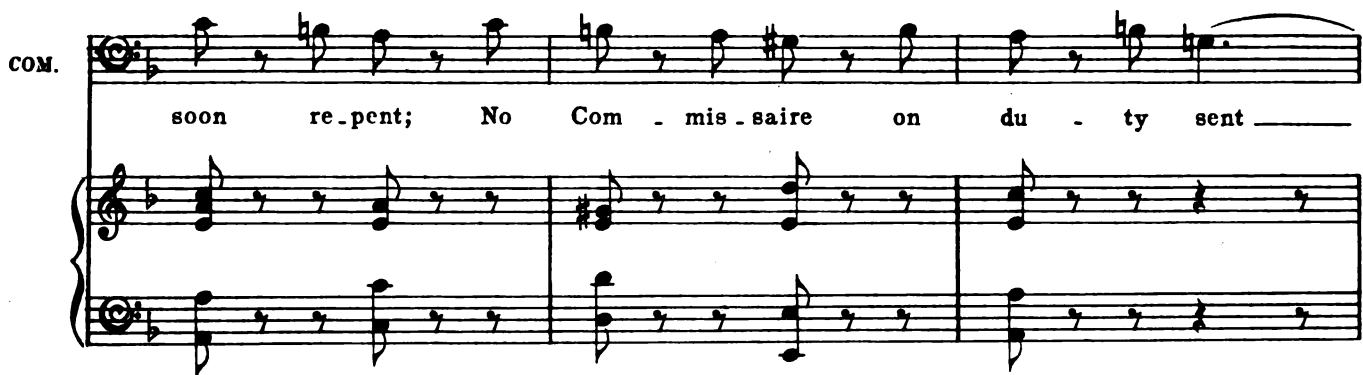
Stop, you've done it e - nough! You must - nt go on danc - ing

COM.

here, And sing - ing youp - là in my ear! Pray



COM.  do not for-get, mi - a - bel - la          Such non - sense you - will

COM.  soon re-pent; No Com - mis - saire on du - ty sent

COM.  Will stoop to dance the ta - ran -

COM.  - tel - la, ta - ran - tel - la, ta - ran - tel - la!

## Moderato.

COM. Tell me what has hap\_pen'd plain - ly! If I have to ask it

COM. vain - ly, I do not care a sin - gle pin, I'll take you all and run you

COM. in.

SOP. ALTO. He says that for a pin, He'll sim - ply run them in!

TEN. He says that for a pin, He'll sim - ply run them in!

BASS. He says that for a pin, He'll sim - ply run them in!

Allegretto sostenuto. (Tempo I<sup>o</sup>)

BARBARA.

Mon - sieur le Com - mis - saire, If you will just per -

*p*

*simile*

BAR. - mit, (I know how to do it), I'll tell the sto - ry And ex -

*p*

BAR. - plain it, ev - 'ry bit. (Back me up all through it).

BAR. Al - though it was a real - ly ve - ry fun - ny

*mf*

BAR. thing. But I hope I don't of - fend, If I'm

POLICE COMMISSAIRE.

I am rea - dy!

BAR. laugh - ing at the end, You will par - don me, Mon - sieur le Com - mis -

BAR. - saire, i beg your par - don, par - don, par - don, par - don, par - don, par - don.

Valse. (Tempo 1<sup>o</sup>)

BAR. Ha ha! Ha ha ha ha ha, ha ha,

ANDREW.

Ha ha

Valse. (Tempo 1<sup>o</sup>)

**BAR.** ha ha ha ha ha! It's such a sil - ly sto - ry, I'm laugh - ing  
MISTIGRETTE.

**AND.** Ha ha ha ha ha!

ha!

PEPITA.  
CATHERINE. Ha ha!

MAC SHERRY.  
Ha ha!

JOSEPH.  
Ha ha!

**BAR.** con a - mor - e!

**MIST.** Ha ha ha ha!

**PEP. CATH.** Ha ha ha ha! Ha ha ha ha!

LEON. & AND. LEONARD & ANDREW.

MAC SHERRY. Ha ha! Ha ha ha! Ha ha

**JO.** Ha ha! Ha ha ha!



BARBARA.  
 MISTIG. Ha ha ha ha! Oh, I can - not stop, I must  
 PEPITA. Can - not stop, I must  
 CATHERINE. Can - not stop,  
 LEONARD & ANDREW. LEONARD. Oh, we can - not  
 MAC SHERRY. ANATOLE. Oh, we can - not  
 JOSEPH. M<sup>rs</sup> SHERRY. Oh, we can - not  
 Ha! Oh, we can - not

BAR. laugh till I drop. Ha ha ha ha  
 MIST. laugh till I drop. Ha ha ha ha  
 PEP. laugh till I drop. Ha ha ha ha  
 CATH. I must laugh till I drop. Ha ha ha ha  
 LEON. stop, We laugh un - til we drop. Ha ha ha ha  
 AND. stop, We laugh un - til we drop. Ha ha ha ha ha ha  
 M. SH. stop, We laugh un - til we drop. Ha ha ha ha ha ha  
 JO. stop, We laugh un - til we drop. Ha ha ha ha ha ha



BAR. MIST. ha ha ha ha ha ha ha ha

PEP. CATH. ha ha ha ha ha ha ha ha

LEON. ha ha ha ha ha ha ha ha ha ha

AND. M. SH. ha ha ha ha ha ha ha ha ha ha

HOTEL MANAGER. That's ve - ry odd, for I thought that they were

COMMISSAIRE. It ap - pears they're in fun and not mur - der - ous

JO. ha ha ha ha ha ha ha ha ha ha

SOP. ALTO. It ap - pears they're in fun, And not mur - der - ous

TEN. It ap - pears they're in fun, And not mur - der - ous

BASS. It ap - pears they're in fun, And not mur - der - ous



BAR. MIST. *rit.*  
 ha ha ha ha ha ha ha!

PEP. CATH.  
 ha ha ha ha ha ha ha!

LEON.  
 ha ha ha ha ha ha ha!

AND. M. SH.  
 ha ha ha ha ha ha ha!

H. M.  
 laugh.ing like mad— men. Ha ha ha ha! I can't help join.ing in.

COM.  
 laugh.ing like mad— men. Ha ha ha ha! I can't help join.ing in.

JO.  
 ha ha ha ha ha ha ha!

SOP. ALTO. *rit.*  
 laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

TEN.  
 laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

BASS.  
 laugh.ing like mad— men. Ha ha ha ha! We can't help join.ing in.

*rit.*

## Allegretto. (marcia.)

## COMMISSAIRE.

Why did you call for me, pray?

SOP.  
ALTO.  
TEN.  
BASS.

Ha ha ha ha!

Ha ha ha ha!

Ha ha ha ha!

*ff*

## BARBARA, MISTIGRETTE, PEPITA &amp; CATHERINE.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

## LEONARD, ANDREW &amp; MC. SHERRY.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

COM.

## JOSEPH.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - na!

COMMISSAIRE.

All this af - fair has been on - ly in

PEPITA.

CATHERINE.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

ANDREW.

MC. SHERRY.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

COM.

play.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -

JOSEPH.

Youp - là, youp - là, Ca - ta - ri., Ca - ta - ri - -



## BARBARA &amp; MISTIGRETTE.

*ff*

So we have won, All our trou - ble is done! Youp - là, youp - là,

PEP. CATH. *ff*  
- na! Tra - la - la, All our trou - ble is done! Youp - là, youp - là,

*ff* LEONARD.  
So! we have won All our trou - ble is done! Youp - là, youp - là,

AND. M. SH. *ff*  
- na! Tra - la - la, All our trou - ble is done! Youp - là, youp - là,

COM.  
- na! Youp - là, youp - là,

JO.  
- na! All our trou - ble is done! Youp - là, youp - là,

SOP. ALTO. *ff*  
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

TEN. *ff*  
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

BASS. *ff*  
Tra - la - la - la, All the trou - ble is done! Youp - là, youp - là,

*ff*



**BAR. MIST.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

**PEP. CATH.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

**LEON. AND. MIST.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears We were

**COM.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

**JO.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

**SOP. ALTO.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

**TEN.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

**BASS.**  
 Ca - ta - ri., Ca - ta - ri - na! Now it ap - pears They were

BAR.  
MIST.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

PEP.  
CATH.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

LEON.  
AND.  
MC.SH.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

COM.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

JO.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

SOP.  
ALTO.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

TEN.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

BASS.

on - ly in fun. Youp - là, youp - là, Ca - ta - ri., youp - là, youp - là,

BAR. MIST. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

PEP. CATH. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

LEON. AND. M. S. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

COM. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

JO. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

SOP. ALTO. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

TEN. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

BASS. Ca - ta - ri., youp - là, youp - là, youp - là, Ca - ta - ri.! Now it ap -

**BAR. MIST.**  
- pears it's all our fun!

**FEP. CATH.**  
- pears it's all our fun!

**LEON. AND. M. SH.**  
- pears it's all our fun!

**COM.**  
- pears it's all their fun!

**JO.**  
- pears it's all our fun!

**SOP. ALTO.**  
- pears it's all their fun!

**TEN.**  
- pears it's all their fun!

**BASS.**  
- pears it's all their fun!

CURTAIN.

ff

8.....