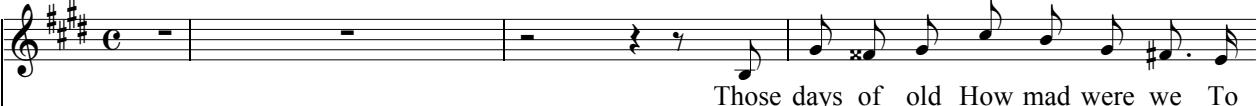


11.Those days of old

Trio

Nita, Bartolo and Pietro

Andante

Nita 
Piano 

Those days of old How mad were we To

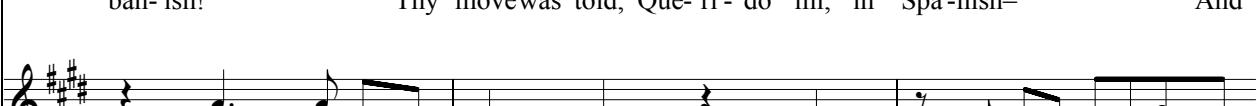
Andante

Nita 
Piano 

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

4

Andante

Nita 
Piano 

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

7

Andante

Nita 
Piano 

10

Nita *ri-sian)* Couldon - ly sigh, Dieu, comme je t'aime! (Pa-ri- sian!)

Bart Couldon- ly sigh, Dieu, comme je t'aime! (Pa-ri- sian)

Piet Couldon- ly sigh, Dieu, comme je t'aime! (Pa-ri- sian)

Piano

13

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

Piano

16

Nita Mer-man, Thou wouldst have been Mein lie - ber Freund-(That's German!) Thy

Piano

Musical score for Nita and Piano, page 19. The vocal line for Nita begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "face, a - blaze With lov - ing pats Felt ting - lish, For". The piano accompaniment features sustained bass notes and chords.

21

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

Bart

Piet

Piano

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

23

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

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

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

Piano

25 *Allegro vivace* (dancing)

Piet

Piano

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

Piano

33 Nita (dancing)
With

Bart

Piano

37 Nita a - ny - thing cle - ver or wise, I nev - er shouldcre - dit you ne - ver! To

Bart

Piano

41

Nita

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

Bart

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

Piano

46

Piano

50

Nita

(stops suddenly)

But what a cat - as - tro - phe!

Piano

54

Nita

ad lib.

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

Piano

58

Nita

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

Piet (resuming his dance) a tempo

Piano Be ea - sy- I'll cer - tain - ly
a tempo

62

Nita

Bart (dancing)

Piet But don't be a - larmed a - bout
see You'll nev- er get in - to his clutch es!

Piano

66

Nita

(all dancing)

Bart But don't be a - larmed a - bout
me- I shouldlike to be bought by the Duck ess! But don't be a - larmed a - bout

Piet But don't be a - larmed a - bout

Piano

70

Nita
Bart
Piet
Piano

he- He would like to be bought by the Duch- ess! Tho'
me I should like to be bought by the Duch- ess! Tho'
he- He would like to be bought by the Duch- ess! Tho'

73

Nita
Bart
Piet
Piano

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

76

Nita
Bart
Piet
Piano

Duch- ess!
Duch- ess!
Duch- ess!

Piano

The musical score consists of four staves of piano music. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The key signature is three sharps (G major). Measure 80 starts with eighth-note chords in the treble clef. Measure 81 continues with eighth-note chords, with the bass line featuring eighth-note grace notes. Measures 82-83 show eighth-note chords in both voices. Measure 84 begins with eighth-note chords, followed by sixteenth-note patterns in the treble clef, and concludes with a sixteenth-note pattern over a sustained bass note. Measures 85-86 show eighth-note chords in both voices. Measure 87 starts with eighth-note chords, followed by sixteenth-note patterns in the treble clef, and concludes with eighth-note chords. Measures 88-89 show eighth-note chords in both voices. Measure 90 begins with eighth-note chords, followed by sixteenth-note patterns in the treble clef, and concludes with eighth-note chords.