

# THE BRIGANDS

Music by Jacques Offenbach Book and Lyrics by W.S. Gilbert  
After the French of Meilhac and Halevy

## WHY DO THIS SHOW?

The show requires a large cast, and is a tour de force for a lead baritone as Falsacappa. Fiorella, the lead soprano, has many opportunities to shine. The lead tenor, Fragoletto, does not need to be an operatic tenor, and The Prince can be a balladeer. The remaining cast can be singing actors, a la Gilbert and Sullivan. Overall, the show is a great change of pace for Gilbert and Sullivan companies.

*Les Brigands* was written in 1869, one year after *La Perichole*, and is really the last of Offenbach's great operettas. Though he would write many more operettas in the last 11 years of his life, the "Mozart of the Champs-Elysee" would again rise to the level of *Les Brigands* until his masterpiece *The Tales of Hoffmann*.

W.S. Gilbert was a rising young writer and was commissioned to produce a translation of *Les Brigands*. He did so, but found that another publisher had rushed a version by H.B. Farnie into production before him. His version was published, but only much later, and the words were married to the score not by him but by the publisher, leading to scanning errors Gilbert would never have committed. Thomas Petiet, with much experience in performing the works of G&S, has corrected these mistakes.

## CAST REQUIREMENTS

### LEADS

FIGRELLA — LEAD SOPRANO

FRAGOLETTO — LEAD TENOR

FALSACAPPA— LEAD BARITONE

### SUPPORTING

THE PRINCE — BARITONE

THE TREASURER — TENOR,

CAMPOTASSO — BARITONE

GLORIA-CASSIS — BARITONE

PIETRO — BARITONE

DOMINO, BARBAVANO, CARMAGNOLA, CARBINEER CAPTAIN, PIPO, ADOLPHE,  
USHER

ZERLINA, FIAMETTA, BIANCA, CICINELLA, THE PRINCESS, PIPO, DUCHESS,  
MARCHIONESS

CHORUS OF CARBINEERS, BRIGANDS, FOLLOWERS, COOKS, NOBILITY

## **MUSICAL NUMBERS**

OVERTURE — Orchestra

1. INTRODUCTION — Falsacappa with chorus
2. A HAT AND BRIGHT RED LITTLE FEATHER — Fiorella
3. ENSEMBLE – Brigands, Fiorella, Falsacappa, Domino, Fragoletto, Chorus
4. WHEN ON MY COTTAGE — Fragoletto
5. TAKE THE TURNING — Fiorella, Prince
6. FALSACAPPA, BEHOLD MY BOOTY — Fragoletto, Chorus
7. FINALE, ACT 1 — Ensemble
8. ENTR'ACTE
9. GAILY DOES OUR FURNACE ROAR — Cooks
10. CANON — Fiorella, Falsacappa, Pietro, Brigands
11. HOLA, GOOD NOTARY — Fiorella, Fragoletto, Pietro, Chorus
12. WALK IN — Falsacappa, Pietro, Chorus
13. PREPARE, PREPARE! — Fragoletto, Ensemble
14. OH, WHAT A GAME — Brigands, Compotasso, Captain,
15. IN YOU GO — Brigands and Spanish Royal Escort
16. LOVE IS FULL OF SURPRISES — Fiorella
17. FINALE ACT 2 — Ensemble
18. ENTR'ACTE
19. AURORA APPEARS — Ladies of Nobility
20. GAMBLING HAS BEEN MY DAMNATION — The Treasurer
21. HERE COMES THE PRINCESS — Ensemble
22. FINALE, ACT 3 — Ensemble

## **ORCHESTRATION**

Full orchestration available

**RECORDING AVAILABLE FROM COMIC OPERA GUILD**

1.

**#1 INTRODUCTION, Falsacappa & ensemble**

**DOM.** *The horn on yonder mountain has loudly sounded thrice:  
Assemble, comrades, come ! Gather round in a trice!*

*Brigands enter R. and L.*

**BAR.** *{crossing R.} Who goes there ?*

**Voices** *(without) Brigands, all! brigands, all!*

**BAR** *The countersign deliver!*

**DOM.** *The watchword quickly!*

**Voices** *(without) Pistol-slugs, hand-grenades, cannon-balls, thunder-bombs.*

**DOM.** *Through the briar and bramble prickly,  
Let them pass! let them pass! Our captain brave arrives.  
[The other brigands enter by the mountain path R.]*

**Brig.** *Two by two, or three by three,  
Four by four, as the case may be,  
Do we scour the glades nocturnal,  
Prowling after some deeds infernal.  
Brigands bold of the forest shady,*

*(Enter CARMAGNOLA with more Brigands L.)*

**DOM.** *Carmagnola!*

**CAR.** *Be off and hide yourself!*

**DOM.** *But why ?*

**CAR.** *Will you be off ?*

**BAR** *What mystery is rife, sir ?*

**CAR.** *No answer I give—if dear to you is life, sir, Hide yourself!*

**DOM,** *Let us hide.*

2.

**Chorus as before.**

Two by two, or three by three,  
Four by four, as things may be,  
Thus we go through the glades nocturnal,  
Prowling after some deed infernal.  
Brigands bold of the forest shady.  
Members of an order fraternal  
Swearing larceny eternal  
Brigands bold that we are!

*[They conceal themselves behind rocks. Enter over mountain L. a miserable Hermit followed by eight young Peasant Girls as day breaks.]*

**FIA.** For many a mile, till we are weary,  
Good hermit, have we followed thee,  
And yet thy cavern bleak and dreary  
We grieve to say, we do not see.  
Tell us kindly,  
Where, so blindly—  
Where on earth are we going to?

**Hermit** This is the road to wisdom true.  
See, is it not a pretty view?

**ZER.** It is a pretty view, no doubt,  
And a pleasant road to travel by;  
But it seems so very convoluted,  
Possibly have we been wrongly routed.  
Ah! tell us quickly, good hermit,  
Where on earth are we going to?

**Hermit** This is the road to wisdom true.  
See, is it not a pretty view?

**FIA.** How soon shall we arrive?

**ZER.** Tell us kindly,  
Trusting blindly—  
How soon shall we arrive?

*(The Hermit (throwing off his beard and gown, and appearing as FALSACAPPA, Chief of the Banditti).)*

**FAL.** We have arrived, my dears!

3.

**Women.** *Falsacappa !*

*We are lost—hope is past!  
We with fear stand aghast.*

**FAL.** *Yes, 'tis I—'tis Falsacappa—  
You never dreamt of this, ha, ha !  
You feared the way was long and far.  
You never dreamt of this, ha, ha !*

**ALL** *Falsacappa!*

**FAL.** *Who is the dread of town and city?  
Who is the robber chief? Reply!*

**ALL** *Falsacappa!*

**FAL.** *Who is the bandit, without pity  
Who all about him terrifies?*

**ALL** *Falsacappa!*

**FAL.** *Often I bid my band assemble,  
Collar a traveler, all a-tremble—  
He in a fright, unhappy wight,  
Cries as he falls, terrified quite,  
'Tis Ernesto Falsacappa !*

**ALL** *Falsacappa!*

**FAL.** *Who is the chief whose reckless blade is  
Sheathed when he sees a woman's dress ?*

**ALL** *Falsacappa!*

**FAL.** *Who, when he meets with fair young ladies,  
Tempers his code with gentleness ?*

**ALL** *Falsacappa!*

**FAL.** *Oft, when I bid my band assemble,  
Many a pretty girl, a-tremble,  
Falls at my feet, enamoured quite,  
Crying aloud, mad with delight,  
'Tis Ernesto Falsacappa! "*

4.

**ALL** *Falsacappa ! Beware Falsacappa!*

**FAL.** *What do you fear, pretty dear?  
Not Falsacappa, my darling?  
Quickly away you hurry—presto, presto!  
Landowners we may worry—presto, presto!  
All, all, away—excepting you three brigands,  
You are my brave lieutenants three.*

**Women** *Ah, as upon our beauty they think, they think,  
Aching to do their duty, they wink, they wink,  
Making Italian glances they do, they do.  
It's flattering, p'r'aps, but startling too !*

**Brig.** *Quickly away we hurry, presto, presto  
Landowners we may worry, presto, presto  
All, all, away—excepting you three brigands,  
You are his brave lieutenants three.*

*Maidens with dark, flashing eyes, sir,  
Are a respectable prize, sir!  
Oh, captain, say that they may be ours for life...*

**FAL.** *Let them be!*

**Brig.** *Oh, but why?*

**FAL.** *Shut them up in a cave—all in solitude quite—  
In solitude deep as darkest night, as darkest night.*

**Brig.** *Deep as darkest night...*

**FAL.** *We'll decide on their fate by lot to-night!*

**Brig.** *Let them well be guarded in cavern dreary,  
We will decide on their fate to-night.*

**Women** *Ah, as upon our beauty, &c.*

*[Some of the Brigands enter with the women into the cave, others exeunt K.  
and L. PIETRO enters over the mountain, L.*

**FAL.** *Wine and women! they think of nothing else! Ha Pietro, what's the matter?*

5.

**PIE.** Captain, a deputation of your men is anxious to have a word with you.

**FAL.** Very good—fire away.

**BAR.** Well, captain, we've got a grievance.

**PAL.** Most men have.

**BAR.** Ah, but ours is not an every-day grievance.

**FAL.** I'm glad of that. What do you complain of?

**BAR.** Well, we haven't enough work to do—

**FAL.** That certainly is *not* an everyday grievance—but descend to particulars.

**DOM.** Well, then, the business doesn't pay. Last week we marched ninety miles to steal seventeen francs.

**BAR.** Which had to be divided among sixty-three claimants.

**CAR.** And ten francs of it you took yourself. Now it is our unanimous opinion that— *(Aside to the others.)* What is our unanimous opinion? *(They whisper to him.)* Oh! of course, yes. *(Aloud.)* It is our unanimous opinion that something must be done!

**FAL.** *(aside to PIE.)* What shall I say?

**PIE.** Better promise them something, or perhaps, if you gave them the ten francs—

**FAL.** *(after consideration)* I think I would rather promise them something. *(Aloud)* Gentlemen, you desire that something should be done. Good. Something shall be done forthwith. Upon my honour, gentlemen.

**BAR.** We don't like the security.

**FAL.** Well, then, by the head of my daughter, Fiorella, I swear that to-morrow morning you shall be employed upon a most lucrative expedition—there! Ah—here she comes!

*Enter FIORELLA over the mountain from L., she carries a carbine.*

6.

**# 2 SOLO- FIORELLA**

**FIO.** *A hat and bright red little feather—  
A rifle carried, so—  
A dagger in a sheath of leather,  
A pistol for a foe !*

*And when the bandits bold are sleeping  
Down in yon rocky dell,  
My bright eyes vigil keen are keeping—  
My father's sentinel!*

*A carbineer if you can show me,  
Doomed to drop dead is he—  
Bang! bang!*

*I am Fiorella, all know me!  
The brigand's daughter am I!*

**ALL.** *She's Fiorella, all know her &c.*

**FIO.** *I climb just like an alpine ranger—  
O'er rock and mountain spire,  
When my pathway leads into danger  
My young heart is all a-fire !*

*My courage, surely, is high mettled,  
And I've muscles to fear;  
My hand is steady and has settled  
A dozen carbineers !*

*A carbineer if you can show me,  
Doomed to drop dead is he—  
Bang ! bang!*

*I am Fiorella—all know me;  
Daughter of the brigand I. ha, ha,  
The brigand's daughter m I!*

**ALL** *She's Fiorella, all know her &c.  
Daughter of the brigand is she!*

**FAL.** *My daughter!*

**FIO.** *My father! (they embrace)*



7.

**FAL.** Gentlemen, I will explain the expedition to which I referred. You are aware that a marriage is announced between the Princess of Grenada and our young sovereign the Duke of Mantua?

**BAR.** We are!

**FAL.** Good. In honour of this marriage, certain entertainments will be given at the ducal palace; in issuing these invitations it is possible that we may be overlooked. Nevertheless, gentlemen, we will be there, you understand? We will be there! Now go.

**PIE.** Long live Falsacappa! (*more loudly as if to excite the others.*)  
Long live Falsacappa!

**ALL** (*very quietly.*) Long live Falsacappa!

**FAL.** Really, gentlemen, this enthusiasm overpowers me, the exertion must be tremendous. No doubt you would like to lie down after it—go, my friends, and recruit exhausted nature.

*[Exeunt DOM. R., BAR. and CAR. into the cavern.]*

**FIO.** Papa, do you know that this is your birthday?

**FAL.** My birthday? To be sure it is!

**FIO.** Well, here is a little present. (*giving box*)

**FAL.** A little present? (*opens it*) Why so there is, a portrait. (*taking out portrait.*) Your portrait, Fiorella? This *is* a surprise, and in court dress, too. Kiss me. (*kisses her.*) Why how grave you look! what's the matter, have you got a grievance too?

**FIO.** Yes, I have.

**FAL.** Oh, I thought so.

**FIO.** Father, I don't like this life, and that's the truth: it isn't respectable, it isn't indeed. I own to having felt serious scruples lately.

**FAL.** Oh! only lately.

8.

**FIO.** Yes, since the day when our band attacked that comfortable young farmer.

**FAL..** Which comfortable young farmer? We've attacked so many comfortable young farmers.

**FIO.** I mean Fragoletto,—last Wednesday. Well, while you were all engaged pillaging his house, I couldn't assist—I couldn't move a finger, my eyes were fixed on him, and as I looked at his beautiful face, I began to think that this sort of thing was extremely wrong. I—hush, someone comes.

**BRIG.** (*without.*) Here he is, bring him in.

**DOM.** A prisoner! A prisoner! (*enter DOM. leading FRA., followed by the rest of the band*)

### #3 ENSEMBLE

**Brig.** *We've seized this sorry little chap,  
Perhaps he isn't worth a rap—  
If but a franc he'll bring us now,  
A franc is something anyhow.*

**FIO.** *'Tis he!*

**FRA.** *'Tis she'*

**FIO.** *'Tis he, I must dissemble,*

**DOM.** *Hold on with all your might  
He is strong for a little wight!*

**FRA:** *Your sense, not over bright,  
Allow me to awaken,  
You think you have me tight.  
I think you are mistaken!  
One blow and down you go.*

*[frees himself, knocking down DOM.; the other brigands threaten FRA. with daggers.*

**ALL** *Die, reckless little fellow!*

9.

**FIO.** (*drawing her dagger and defending FRA.*)

*Oh dear no ! Oh dear no ! [she takes his hand]  
Harm him not, do you hear, at the risk of your life.*

**FAL:** *This complaining  
Wants explaining,  
There's a mystery somewhere here;*

*P'raps my daughter,  
Now I've caught her,  
Will endeavor to clarify.*

*Ensemble.*

**FAL.** *This complaining  
Wants explaining, &c.*

**FRA/  
FIO** *This complaining  
Wants explaining—*

**FAL.** *Now, my daughter...*

**FIO.** *Oh, my father...*

**FRA:** *Oh, my darling...*

**FAL.** *Fiorella  
You must tell me...*

**FIO.** *I can't tell you...*

**CHO.** *You must tell us, clarify!*

**ALL.** *Yield!*

**FRA.** *Certainly. I yield to this charming young lady. You are all very zealous fellows, but, like many other zealous fellows, you give yourselves a great deal of unnecessary trouble.*

**FAL.** *Explain yourself.*

10.

**FRA.** I will. Captain, your men lay in wait for me during the last half hour. They then rushed out upon me, and, seizing me by the throat, they swore they would drag me into your presence. Notwithstanding the oppressive weather, they carried their threat into execution, with a display of energy worthy of a better cause. See how pumped they are. They might have spared themselves the trouble, as I was coming of my own accord.

**FAL.** Coming of your own accord! Why, you must be mad.

**FRA.** No; not exactly mad—I'm in love.

**FAL .** It's the same thing.

**FRA.** I'm in love with your daughter.

**FAL.** Indeed! I'm very much flattered—

**FRA.** Not at all! I'll tell you all about it.

#### **#4 SONG—*Fragoletto***

**FRA:** *When on my cottage you employed  
Your taste for depredation,  
At first I was a bit annoyed,  
But 'twas of brief duration.*

*For, Miss, when you first met my eyes,  
Soon vanished all my sorrow,  
I hoped 'twould be my fortune to  
Be robbed again to-morrow.*

*"You may pillage all day," thought I,  
"Pillage, loot, burn, and slaughter,  
So you let me stand by and gaze,  
On your most charming daughter."*

*They know their business well, I own,  
These men of your commanding,  
For, when you left me all alone,  
My walls alone were standing!*

*You took my wheat and barley crop,  
The hook with which I reap them,*

11.

*My clock, my bed, my razor-strop,  
You've got them—you may keep them.*

*You may pillage all day," say I; &c.*

**FAL.** Fire and fury—why, this amounts to a declaration! You appear to forget, sir, that you are—

**FRA.** An honest man? Ah, I thought that would be an objection.

**FAL.** Marry my daughter to an honest man! Never!

**FRA.** *(taking his hand)* I honour your sentiments, sir. They do you credit. You are quite right—you are a scoundrel of the deepest dye, and you want another scoundrel of the deepest dye for a son-in-law. Isn't it so?

**FAL.** Well, it isn't prettily expressed, but as you put it in that way, it is so. You see family traditions must be preserved.

**FRA.** Good! Then I'll qualify at once—I join your band.

**FIO.** What devotion!

**FAL.** But what proof have we of your courage?

**FRA.** Try me. I Give me a deed of blood!

**FAL.** I will. Come, gentlemen, we will make a short excursion into the mountains to see what stuff this young fellow is made of.

*[Exeunt Fal. and Brigands, r., singing" We've seized this wimpy little chap."*

**FRA.** Good, I follow. *(to Fio.)* Mademoiselle, it is for you that I have taken this desperate step—won't you say something to me?

**FIO.** Yes—well—I've heard all you've said—

**FRA.** Well?

12.

**FIO.** And I never was so happy in all my life!

**FRA.** My love! (*trying to embrace her.*)

**FIO.** Oh dear no—not yet. It is better to begin at the beginning. This is the beginning. (*shakes hands formally*)

**FRA.** Well, it's very pleasant as far as it goes! Now I'm off! (*exit, L.*)

(*Enter the DUKE OF MANTUA over the mountains—he is elegantly attired in riding dress. FIO. sees him and cries out*)

**PIE.** Hey! what's the matter'

**FIO.** Look, a young gentleman!

**PRI.** I beg your pardon—I've lost my way—will you be so good as to direct me to the town?

**PIE.** Oh, it's a very difficult road, my lord, you'll want a guide. (*sinister*) I'll go and find one. I won't be a moment.

**PRI.** There's no hurry, my friend, take your time (*sighing and looking at Fio.*) Oh, there's no hurry!

**PIE.** (*to Fio.*) Hold him tight. I'll be back with the band in a minute. (*exit*)

**FIO.** (*aside*) He's very handsome! And to think that in a few minutes he'll be— Ah, it's a pity!

**PRI.** This is quite an adventure.

**FIO.** (*aside*) I think you'll find it is!

**PRI.** I don't want to frighten you—but I can't help saying that you're uncommonly pretty.

**FIO.** Oh, I'm not a bit frightened. I've heard it before.

**PRI.** It's quite romantic, falling in with you here all alone in the mountains. In about five minutes I shall be over head and ears in love with you.

**FIO.** Five minutes! If it takes as long as that it's no use beginning.

13.

In five minutes you'll *be*—(*aside*) It is a pity! He's extremely nice! (*aloud*) Now, if you'll take my advice you'll be off as fast as your legs can carry you. Come, trot!

**PRI.** So I will, when that aged hermit returns.

**FIO.** Ah, you'd better not wait for the aged hermit. He won't come back alone.

**PRI.** No—of course. He'll bring a guide

**FIO.** A guide! Do you know what I am?

**PRI.** Well, let me see! Yes! I should say, a young maiden.

**FIO.** Unsophisticated soul!

**PRI.** Well, what are you, then?

**FIO.** Listen! My father is a brigand chief.

**PRI.** And you?

**FIO.** I am—start not—his daughter.

**PRI.** Impossible!

**FIO.** But true!

**PRI.** I don't like brigands.

**FIO.** I do. It's a matter of taste.

**PRI.** And your father will return with his men?

**FIO.** Yes—there are sixty-six of them.

**PRI.** Oh! Then pr'aps I'd better go?

**FIO.** Well, perhaps you had.

**PRI.** And if I do, what will you think of me?

**FIO.** I shall think you a great donkey if you don't...

14.

**PRI.** That decides me. I go. Which is the way?

**FIO.** I'll tell you.

**#5 RONDO- Fiorella & PRINCE**

**FIO:** *Take the turning on the right, sir—  
When you've traveled pretty far,  
Take the footpath down the height, sir,  
Till you reach a rocky bar.*

*You will see a pathway winding  
Where those stately pine trees are.  
Mind you're careful this in finding,  
Let it be your guiding star—*

*Please to leave my hand alone, sir,  
Listen pray to what I say  
If you must squeeze, squeeze your own, sir,  
I want mine to point the way.*

*Cross the rocks, but do not tumble—  
Climb and grapple like a tar,  
Then you'll see a cottage humble,  
Where you're sure to get a car.*

*Take it, with a horse, unless, sir,  
Modest charges you debar—  
It will drive to your address, sir,  
If it is not very far.*

*Oh, go away!*

*He dares to embrace me!  
Have done—have done—yet I like it too !  
Have done, sir, papa will trace me—  
A minute, and he'll be due!*

*If he returns—in minutes few  
I think that he'll astonish you !*

*Go away—go away—  
Cross the rocks, &c.*



15.

**FIO:** *Now you know How to go.  
Not a word! How absurd!  
Oh, please go. Go away! Oh, what more can I say?  
Oh, please go. Go away! Oh, no more today. Go away!*

**PRINCE** *Now I know  
I must go. Not a word,  
How absurd!  
I must go, go away. No more can I delay!  
I must go, go away. I cannot delay. I'll away!*

*Exit PRINCE among the rocks, L. FALSACAPPA, followed by PIETRO enters over mountain, L.*

**FAL.** Well, where's this young man?

**FIO.** Gone!

**FAL.** Gone! So he is—I see him—wait a bit! *(cocks his pistol)*

**FIO.** Forbear!

**FAL.** Why?

**FIO.** He is too good looking.

**FAL..** Ah.

**FIO:** Forgive me—my conscientious scruples—

**FAL.** Yes, but what's to become of an industrious hard-working brigand whose daughter's scruples cause her to liberate all the young men he captures?

**FIO.** He was so handsome! After all, its only natural.

**FAL.** My love, in the present artificial condition of society, we cannot afford to listen to the promptings of nature. That which is natural is always unbusinesslike. But here come my men. We shall learn how our young friend has behaved in his inaugural expedition.

16.

*(Enter all the Brigands and FRAGOLETTO over mountain).*

**#6 CHORUS AND SOLO- Fragoletto**

**CHOR.** *Like a tiger, this little chap  
Stopped a party, man, horse and trap  
For his life, he cared not a rap...  
Such a very brave little chap.*

*Swearing, tearing, what an act of daring.  
No comparing this little chap!*

*Enter FRAGLETTO over mountain, L., holding a courier-  
brigand follows, carrying a valise.*

**FRA.** *Falsacappa, behold my booty,  
He is a royal messenger—  
Take but a look and you'll concur  
He is a royal messenger—  
Say that I've fairly done my duty  
I shall be quite contented, sir.  
Yes, in this life that you prefer  
I shall be quite contented, sir.*

*Quickly I heard his horse's trample,  
As I concealed in ambush lay,—  
Setting to all a good example,  
With this I kept his horse at bay.  
Seizing him by the collar, closer—  
I made the man my prisoner.  
"Folly!" said he, "now let me go, sir,  
I am a royal messenger."*

**ALL** *He is a royal messenger.*

**FRA.** *Falsacappa, behold my booty, Ac.  
Once I hesitated,  
And half a second waited ;  
Weak it was—but then you see  
This life of crime is new to me.  
Then Fiorella's beauty  
Nerved me to my duty—  
Her papa I must obey,  
And drive all fear away.*

17.

*Thereupon my eyes began to  
Look on my work with proper pride.  
I annexed his little valise,  
And collared his horse and trap beside.  
He resisted, swearing so gruffly,  
Struggled and kicked, despite his fears.  
Seizing the fellow's jacket roughly,  
I laid his whip about his ears !*

*Clic! clac ! clic! clac ! clic! clac !*

**ALL.** *Clic! clac ! clic!, clac ! clic! clac!*

**FRA.** *Falsacappa, behold my booty, &c.*

**FAL.** Excellent. Now to examine its contents (*opens valise and takes out some documents*) Ho! ho! political papers, referring to the marriage of the Princess of Grenada with our sovereign, the Duke of Mantua. (*reads*) “Deducting the two millions, which represent the Princess’s dowry, the sum due by the Court of Mantua to the Court of Grenada is reduced to three millions. These three millions will be paid over to the officer who escorts the Princess.”

**PIE.** Three millions!

**FAL.** It further says that the Princess’s portrait is enclosed, for purposes of identification, as the Prince has never yet set eyes on her. Where is the portrait?

**PIE.** Here! (*taking portrait from valise*).

**FAL.** It’s not bad. But she’s not as pretty as Fiorella (*taking Fio’s portrait from his pocket and comparing them*). Gentlemen, as loyal subjects I think we are bound not to interfere with the Prince’s matrimonial arrangement. So I shall restore the portrait. (*places his daughter’s portrait in casket, pockets the portrait of the princess~*

**PIE.** Stop! you’ve made a mistake—you’ve, ha! ha! You’ve—ha! ha! You’ve put your daughter’s portrait in the casket instead of the princess’s.

**FAL.** Are you sure that it’s a mistake?

18.

**PIE.** Why of course~—

**FAL.** Pietro, you're an ass. Here, courier—take your valise—take your valise—take your horse, and take yourself off.

**ALL.** Shame! shame!

**FAL.** Silence, and let him pass! (*courier takes valise and exit over mountain r.. rapidly*) Gentlemen, you desired that something should be done. Very good! To-morrow we put into execution the most magnificent project that it ever occurred to brigand chief to conceive. Send for the ladies—to night I authorise a judicious revel in honour of the accession to our band.

*Enter ZERLINA, FIAMETTA, CECINELLA, BIANCA, and other peasants*

**No. 7 CHORUS, and FINALE -ACT 1**

*Enter ZERLINA, FIAMETTA, CECINELLA, BIANCA, and other peasants*

**CHOR** Come *sing and celebrate gaily,*  
Come hail our hero with a song,  
Valorous he—he'll prove it daily—  
*He'll prove it daily, for his heart is strong*  
*Dignus, dignus, est inlrare.*

**DOM.** Come on, guitars be quickly bringing,  
And tambourines, and tambourines.

**FAL.** And bring us several flagons of wine,  
And we will dance all night, dance till the grey morning light.

**Chor.** Come sing, &c.

**FAL.** Ere he may join, he, nothing loath,  
Must now, upon his life take an oath  
*Fiorella, let him understand*  
All he must promise to our band.

**FIO.** You swear to bow to every measure,  
Whatever fortune may occur ?  
*Years three, or six, or nine, at pleasure,*  
To be renewed at option, sir ?

**FRA.** Yes, I swear it!

19.

**FIO.** *Here's a brigand's hat,  
With a ribbon plait.  
Here's a dagger bright—  
Mind you hold it tight.*

*Ah ! how dashing is he!  
Now he's a brigand brave !*

*If you feel decided yearnings  
To enlist in this, our band,  
Swear that all your little earnings  
To your captain you will hand;*

*Money, jewels, food, or tillage—  
Hand it over—then you may. ,*

**CHO.** *Money, Jewels, food, or tillage, '  
Hand it over—then you may.*

**FIO./  
FRA** *Sack and pillage town and village,  
Sack and pillage all the day.*

**FIO.** *Sometimes, after weary waiting,  
We catch women who are fair  
'Tis a needless practice surely  
One for which I do not care.  
Captive maids are fascinating,  
If you flirt with them, beware !*

**CHO.** *Captive maids are fascinating &c.*

**FIO./  
FRA.** *Sack and pillage town and village,  
Sack and pillage all the day !*

**CHO.** *Sack and pillage &c.*

**FRA.** *Never fear, my dear young lady,  
Hear me swear it, as I sing,  
I should be a scoundrel shady,  
Did I dream of such a thing!*

**CHO.** *He would be a scoundrel shady,  
Did he dream of such a thing !*

**FIO.** *If a kiss you must be stealing*

20.

*You may steal it, dear, from me.*

**FRA.** *If a kiss I must be stealing  
I will steal it, dear, from thee.*

**Cho.** *If a kiss you must be stealing,  
You may steal it, dear, from her !*

**FAL and others.**

*With song and wine we'll jolly be to-night,  
We'll drink and sing until the morning light!*

**Cho.** *We will be quite jolly to-night!  
Each with his arm round his young lady  
Stroll among rocks and valleys shady—  
We will be quite jolly to-night!  
We'll drink and sing till the morning light.*

**FIO.** *Ah! Dancing, singing,  
Fun and folly,  
We'll all be jolly  
As can be !  
Keep thee from me,  
Melancholy.  
From sadness I'd be free.*

**Cho.** *Dancing, singing, &c.  
We will be quite jolly to-night!  
We'll drink and sing till morning light.*

**FIO** *Dance with delight, drink till you're tight!*

**CHO** *Oh what delight, we'll all be tight!  
When it is light, we'll all take flight!*

**FIO.** *Maiden and man, love while you can!*

**CHO.** *Oh. Maid and man, love while you can*

**FIO.** *Do what you may till dawn of day!*

**CHO.** *Do what you may till dawn of day!  
Oh. Maid and man, love while you can.*

21.

**PIE.** Listen pray—what is that I hear?  
Look there—by yonder mountain!  
The glitter of armour appears—

**FAL.** The foe is near!

**CAR., DOM. & BARB.**  
The foe appears !

**FAL.** I think I recognise the tramping, the tramping, the tramping  
Of many Royal Carbineers!

**Cho.** These are the Royal Carbineers !

**FAL.** I hear the tramping &c,

**CHO.** Yes, yes, they are the Carbineers  
We think we hear the tramping &c.

**FRA.** If we must fight, why, here am I!

**FAL.** Hold on, my man—by-and-by,  
Although we show no fear or pallor,  
Perhaps we can a better plan devise—  
Discretion we must exercise,  
It is the better part of valour.  
Be wary—be wary !

*[they conceal themselves.]*

**Cho.** We're sure we hear the tramping, &c.  
Be silent!  
Be quiet!

*Enter the Carbineers. They cross the stage singing.*

**Carb.** Now enter the brave Carbineers  
With glorious army careers  
But it is most unfortunate,  
Altho' we feel no kind of fears,  
It seems that we arrived too late!  
We are... too late...  
Sometimes we are too late!

**DOM.** *(re-appearing).*

22.

*Have they their exercises ended ?  
Have they gone—to the town descended ?*

**FAL.** *Oh no, these fools, have re-ascended !  
They know they look so very splendid!  
They re-appear!*

*[they conceal themselves]*

*(Carbineers re-enter, L., and cross the stage.)*

**Chorus of Carbineers.**

**Carb.** *Re-enter the brave Carbineers &c. [exeunt]*

**ALL.** *We think we heard the tramping, &c.*

**FAL.** *Be silent, we will fool the foe;  
Be still—be still until they go.  
We'll sing, very low—  
Quite low—piano, pianissimo!*

**All** *(in a whisper).  
We think we hear the tramping, &c.*

**CHO.** *Dancing, singing,  
Fun and folly, &c..*

**END OF ACT 1**



23.

**ACT II**

**NO. 8 ENTRACTE**

**NO. 9 CHORUS**

**CHO:** *Gaily does our furnace roar,  
Cooking pig and sheep and boar,  
Customers do we invite  
We are ready for them quite  
Eat their fill as well they might,  
We are ready for them quite.*

**PIE.** *Gentlemen I do implore,  
Do your best, and even more  
Customers will come today  
Who reckon little what they pay.*

**CHO.** *Who reckon little what they pay!*

*(Enter Falsacappa, Pietro, Fragoletto, Domino, Carmagnola, Zerlina, Fiametta, Bianca, Cicinella and all the brigands, dressed as beggars)*

**No. 10 CANON**

**PIE/FRA.** *Ah, Spare a roll, a penny thing  
Just a crust of bread, just a humble crust of bread.  
We've not eaten anything  
We have not been fed, we have not been fed.  
Facitote, caritatem, date panem, date panem.  
Oh, just a crust of bread, Ah—*

**PIPO** (spoken) Go to the devil! I've nothing for you!

**FALSACAPPA, AND OTHERS ENTER IN**  
*Spare a roll, a penny thing &c.*

**PIPO:** Now what is the meaning of all this?

**ALL.** *(sung, very loudly) Spare a roll, &c.*

**FAL.** *(taking off his beggar's dress) Seize that fellow and hold him tight~*

**CAR.** *(seizing Pip.) All right, Falsacappa, I've got him!*

**24.**

**FAL.** Now my man, answer my questions. I believe you expect, shortly, the escort sent by our august sovereign, the Duke of Mantua, to conduct his bride, the Princess of Grenada to the Ducal Palace?

**PIP.** Quite true, sir—

**FAL.** And moreover, you also expect the Princess and her suite, who will pass the night at your inn. In short, the Princess and her escort are to meet here?

**PIP.** He knows all about it!

**FAL.** *(to brigands)* Take this person and shut him up with his wife and daughter and servants in that cellar. *(two brigands lead him away).* Now, gentlemen, you see my scheme. We shall assume the characters of the Princess and her escort, and in twenty-four hours we shall be in the Ducal Palace. The three millions will be handed over to us as a matter of course.

**CAR.** There ought to be good pickings at the palace, besides snuff-boxes, watches, pocket handkerchiefs!

**FAL.** I won't have anything of the kind. We shall be there in the capacities of courtiers and men of rank, and if we are caught picking pockets, it will be noticed.

**PIE.** I see—to steal anything under three millions would be derogatory to our position as gentlemen of rank.

**FAL.** Exactly. Always rob according to your position in society. My daughter will assist us, and she will thus atone for her weakness in having allowed that young man to escape yesterday. Is that understood?

**FIO.** Yes—on one condition—that if we are successful, I am allowed to marry Fragoletto immediately.

**FAL.** The first notary we come across shall draw up the contract.

**FRA.** Good! Mind, the very first! I'll manage it— *(to PIE.)* you're the notary— this is what we'll say to him.

# 11 DUET OF THE NOTARY- *Fiorella & Fragoletto*

**FRA./** *Ho Ia ! ho la ! good Notary,*  
**FIO.** *Do kindly stop—a single moment stay.*  
*However short your time may be,*  
*A contract, please, you must draw up to-day !*  
*Oh stay a single minute—*  
*My purse has money in it.*  
*Sit down and we'll begin it—*  
*Tarry here I pray !*  
*Prit, prit! prit, prit!*

**PIE.** *O, I say, I can't stay,*  
*Nothing may now delay me.*

**FRA.** *Sir, the pay we display*  
*Will be yours if you but stay.*  
*Prit, prit! prit, prit!*

**Cho.** *Come, begin—on my life !*  
*Nothing is so irritating*  
*As to be so long kept waiting*  
*When you want to take a wife !*

*It's irritating to be waiting*  
*When you want to take a wife,*  
*But satisfying in allying*  
*For the balance of your life!*

**FRA.** *Come, write away, we both are ready '*  
*So, begin—you know you'll get your due.*  
*You'll find my back a table steady,*  
*Now begin—you've got your cue!*

*While you are busy writing,*  
*Department uninviting,*  
*We'll make things more exciting,*  
*This is what we'll do. [noise of kisses]*

*Come, I say—quick, obey—*  
*Make us happy both to-day ! [noise of kisses.]*

**Cho.** *Come, begin—on my life ! &c.*

26.

**FRA./** *Should he expect us to be paying,*  
**FIO.** *Tis but, I'm told, the way of all his race,  
We need not heed what he is saying,  
We will loudly laugh right in his face.  
If he wants to leave refuses,  
He precious moments loses,  
Avoiding all the bruises  
We'll heap on his head!  
Ha, ha!*

**CHO:** *Come, begin, &c.*

**FAL.** Now then, to business. Fragoletto, go and see the innkeeper and his servants in the cellar, and bring us their costumes.

**FRA.** I go. *(exit into cellar)*

**FAL.** Carmagnola, post yourself on the road to Mantua, and let us know when you see the people who are to escort the Princess. You, Barbavano, post yourself on the road to Grenada, and as soon as you see the Princess and her retinue, let us know.

**CAR.& BAR.** We go! *(.exeunt R. and L)*

**Chor.** *We'll take care,  
We'll beware,  
We'll be sure to obey you--~  
We will work in the way you  
May think proper to declare.*

*(FIO. and Brigands enter the inn)*

**FAL.** *(to PIE.)* Why, what's the matter? you seem out of spirits.

**PIE.** I was thinking of the good old days when robbery was an honest, straightforward profession; but now that robbery is reduced to a science, it's altogether beyond me— I don't understand it.

**FAL.** What are you referring to?

**PIE.** This business you were speaking of—this dressing yourselves up as somebody else, and passing yourself off as other people... it's tricky— it's very tricky.

27.

**FAL.** Not at all, it's the simplest thing in the world. In the first place, we assume the character of these hotel people in order to receive the escort from Mantua. Assuming their characters, we receive the Princess and her party from Grenada, assume their capacities and make our way to Mantua, and collar the three millions. Simplest thing in the world.

**PIE.** Simplest thing in the world! (*aside*) I don't know what he means.

*Enter FRAGOLETTO from inn, with cook's dresses.*

**FRA.** The innkeeper and his people are in the wine cellar, and our comrades are dressing themselves in their clothes. Here are three costumes for ourselves.

**FAL.** (*taking them.*) Good! Pietro, here's one for you—(*to FRA.*) one for you—and one for me. Now then—the white jacket—all at once. Ready?

**ALL.** Ready!

**FAL.** One, two, three—go! (*they all put on their jackets.*) Good! Now, the aprons. (*FAL. puts on his apron*) Done; now all we want is a customer, —I should go up to him and I should say—

### **#12 SONG- Falsacappa**

**FAL.** *Walk in—walk in—walk in, I pray you !  
Walk in—dinner we will prepare for you 1  
We are anxious to obey you,*

*Come read our ample bill of fare.  
And should our customer  
Be of the female gender,  
With accents low and tender—  
Walk in, my pretty lady, do—  
Tell us what can we do for you ? "*

*(Imitating a woman's voice :)  
" I seek a dainty diet,  
My strength to renew—*

28.

*I want to rest in peace and quiet  
For an hour or two! "*

**FRA.** *Pray walk you in,  
Your little meal to begin.*

**ALL.** *Pray walk you in, &c.*

**PIE.** *Your favours we would gladly win—  
So pray walk in—so pray walk in '  
Our beds are of the softest—  
You'll sleep well and never rue,  
And if anyone should say  
That " their cutlets leather are,"  
Upon my word, it is not true !*

**All.** *Upon my word, it is not true!*

**FAL.** *Madam, if you doubt our cooking—  
Madam, if you doubt our skill—  
Critically at us looking  
Will at once solve any doubt!*

**All.** *Madam, if you doubt our cooking,  
Critically at us looking  
Will at once solve any doubt!*

**FRA.** *Pray walk in and take your ease,  
We will try to serve your ends ;  
Pray walk in, and, if you please,  
Recommend us to your friends !*

**PIE.** *Tis I do the chopping—*

**FRA.** *And I the carving.*

**FAL.** *Yes—and I the killing and halving !*

**ALL.** *Madam, if you doubt our cooking,  
Critically at us looking,  
Will at once solve any doubt.  
Come, walk in, walk in,  
Pray your little meal begin!*

29.

*Enter CARMAGNOLA running, L. v. 2.*

**CAR.** Captain—the escort is in sight—they'll be here directly!

**FAL.** What does it consist of?

**CAR.** There's a little fat nobleman—

**FAL.** I know him—the minister of foreign affairs.

**CAR.** There's the captain of the carbineers—

**FAL.** I know him—he's a very old acquaintance.

**CAR.** And six of his men, with two buglers.

**FAL.** Good—here they come! Quick, Fragoletto, see if our men are ready.

### **No. 13 CHORUS AND MELODRAMA**

**FRA:** *(calling to people in the inn.) Prepare—prepare—  
Get ready, there!  
You cooks and cuisiniers, prepare!*

**Ensem.** *Prepare—prepare— Get ready there!  
You cooks and cuisiniers, prepare!*

*(Enter from inn, DOMINO, ZERLINA, FIAMETTA, BIANCA, CICINELLA, and Brigands, all dressed as cooks)*

**CHO.** *Behold us here,  
So have no fear—  
Ourselves we've been preparing.  
We shall appear as cuisiniers  
Observe, observe our bearing  
And have no fear.*

**FAL.** *(spoken)* Very good—very good, indeed! Here comes the escort. Now, do remember that you are cooks. Don't forget that, for once in your lives, you've a character to sustain.

*(Enter the BARON CAMPOTASSO, the CAPTAIN OF CARBINEERS, Carbineers and two pages.)*

**No. 14 CHORUS AND AMBASSADOR'S COUPLETS**

**Brig.** *Oh. What a game—oh, what a game—  
Let's be cooks in deed as in name!*

**COM.** *[looking at brigands] For those, whose province is cooking,  
They're most peculiar looking—  
Oh tell me when, if you please,  
Did you see such cooks as these?*

**Brig.** *Oh what a game, &c.*

**CAM.** *We are lords of the Court—no less !  
We were commanded by his Highness,  
Go and receive my fair Princess,  
Better to overcome her shyness."*

**CAP.** *(proudly) Commanded by his Highness !*

**CAM.** *Said the Prince unto us two ;  
"Baron," said he, "you'll greatly charm me,  
If you will kindly take with you  
Someone to represent the army !"*

**CAP.** *(proudly).I/He represent(s) the army !*

**CAR.**

**All.** *He is the army!*

**CAM.** *Now you all know, firsthand from me/him,  
& CAP* *How our fine Prince pays his addresses,  
How I/he dispatched an embassy  
To meet the fairest of Princesses !*

**Cho.** *Now you all know, &c*

**CAM.** *Embassy such as this he's wise  
To entrust to our commanding;  
He wished at once to please her eyes  
And to appeal to her understanding!*

**CAP.** *To appeal to her understanding !*

**CAM.** *"Show her," said he, "my Court, 'tis fit  
That she should know how grand its tone is—*



31.

*So I will send a man of wit—  
And back him up with an Adonis ! "*

**CAP.** *I, sir, am the Adonis !*

**CAM.** *He, sir, is the Adonis !*

**All.** *What an Adonis !*

**Cho.** *Now we all know, &c.*

**FAL:** *(to Cam.)* I presume, sir, that I have the honor of addressing...

**CAM.** His Excellency, The Baron Campotasso? You have. And you are Pipo?

**PIE.** Am I? Yes, I am Pipo.

**Brig.** *(variously)* Oh, he's Pipo etc.

**FAL:** *(to Cam.)* Make your mind easy on that score. Most certainly he is Pipo.

**CAP.** Well! There seems to be no doubt as to his identity!

**CAM.** These are queer looking cooks. *(pointing to brigands' weapons)* Are these culinary implements?

**FAL.** Oh, yes. We use them in cooking geese. Besides, they say Falsacappa is in the neighborhood.

**CAP:** Falsacappa indeed! Why I cut him in two last night

**FAL.** Eh?

**CAP:** Fact! Right across here!

**FAL:** But are you sure you're not mistaken? Because he was seen in the neighborhood this very morning in one piece.

**CAP.** Mistaken? Well, of course, we're all liable to that. Actually, when I say I cut him in two I speak figuratively. I mean that, in my mind's eye, cut him on two.

**FAL:** Across here?

32.

**CAP.** Yes, just there.

**BAR.** *(entering, to FAL.)* The Princess and her suite are in sight, and will be here in a few minutes.

**FAL:** Very good. *(to CAM.)* Here... you get in there.

**CAM.** *(indignantly)* Sir!

**FAL:** Get along in! No nonsense. Come!

**CAM.** This language, sir, is...

**FAL:** I know... it's not the thing, but we've no time to stand on ceremony. Come on, in you go!

### **#15 CHORUS, MELODRAMA AND COUPLETS**

**Brigands.** *In you go, you must go below.  
Don't be so slow, presto, presto,  
You are so slow!*

**Escort.** *No, no, no, we don't wish to go.*

**Brigands.** *In you go!*

**Escort.** *Stop pushing so,*

**Brigands.** *Get in or our tempers we show*

**Escort.** *Stop pushing so, it's so "de trop."*

*[the Brigands push them into hotel and follow them,*

*(Enter GLORIA CASSIS, the PRECEPTOR, the PRINCESS OF GRENADA, her page ADOLPHE, Lords, Ladies, and Pages. All have tambourines and castanets, with which they accompany -themselves as they sing and dance.)*

**CHO.** *Grenada, Jewel of Espana,  
Oh, town of sad intriguing ways,  
Since last we saw you—more's the pity  
There have elapsed just fourteen days. [dance.*

**ADO.** *(to PRIN.)* Though here for a while we tarry, fair Princess,  
We to-morrow morning must part.

33.

**PRI.** *Yes, a Prince I have to marry,  
A Prince whom I detest with all my heart, {dance.*

**Cho.** *Oh, Grenada, jewel of Espana, &c.*

**GLO.** *(to PRI.) Though I own, by the course set before you,  
A new country you now will gain,  
Do remember, I humbly implore you,  
Your ancestors' country is Spain,  
Though they'll teach you to love the new one  
(Well, well, of that I don't complain),  
Don't forget, oh, my gallant and true one,  
That your native country is Spain !*

*Oh, remember when I'm far away,  
And you're feted with scenes bright and gay,  
That though gallants may prate of their worth,  
You are proud of your true Spanish birth.  
'Tis the fair land, the fair land of Spain—  
Ne'er let time in your heart dim her fame.  
I've got to implore you, Don't forget.*

**Cho.** *Don't forget that when he's far away  
Your native country is Spain. [dance.]*

**GLO.** *And, Oh, when in time ev'ry power  
In the course of events you obtain  
Pray devote ev'ry full waking hour  
To the good of your country, Spain*

*Oh, give all important places  
To noble Spaniards, free of guile,  
And if Mantua should make wry faces,  
Why, Grenada, surely will smile!*

**CHO.** *Don't forget that when he's far away, &c.*

**PRIN.** It was here, I believe, that we were to have been received?

**GLO:** Certainly, your highness.

**PRIN.** But the place seems deserted.

34.

**ADO.** It is simply infamous!

**PRE.** (shouting) Hi! Within there! Is anybody at home?

**FAL.** One moment sir! One moment...

*(window is opened and FAL. appears on the balcony in the act of dressing. He wears he coat and cuirass of the Captain.)*

**FAL.** Ladies and gentlemen, I'm delighted to see you. What can I do for you? But stop! Perhaps you are the Grenada lot?

**PRIN.** (indignantly) The "Grenada lot?"

**GLO.** This is the Princess of Grenada and we are her suite. You, I presume, are one of the escort sent to conduct the Princess to the Duke?

**FAL.** Right. I am the Captrain of the Duke of Mantua's Carbineers. There is a lot of us, too. There are my men, and this is the Baron... dear me, I always forget the Baron's name.

**GLO.** The Baron Campotasso.

**FAL.** Much obliged... the Baron Campotasso. *(yelling)* Campotasso!

*(window opens over balcony; PIE. appears, dressing)*

**PIE.** I'm Campotasso. What's the matter?

**FAL.** Here's the Grenada lot.

**PIE.** Indeed! I beg your pardon, Princess. I'll be down there in one moment.

**PRIN.** This treatment is infamous.

35.

**GLO.** It's all a piece of goods, your Highness. You've been sold like a bale of goods and you must expect to be treated like one. Two millions, that was your price. But there are three millions still due, and they are to be paid over to me. If they fail...

*(Enter Falsacappa as the Captain only to the waist, with his brigand pants still on. His cuirass is on the wrong side, and he has only one epaulette)*

**FAL.** Here I am, Princess!

**GLO.** Why, what's this?

**FAL.** Captain of the Duke's Carbineers. I'll call my men. Hey! Fall in!

*(enter the brigands as carbineers. All the uniforms are incomplete)*

**FAL.** Near turnout, isn't it?

**GLO.** I don't agree. Your uniforms are incomplete.

**FAL.** Light marching order, Princess. They are magnificent soldiers. Would you like to see them execute a few movements? Now do!

**PRIN.** *(appalled)* No. we should be sorry to trouble you.

**FAL.** No trouble, ma'am. You shall see. Attention! *(he draws his sword)*  
Draw swords!

*(The Carbineers' swords are enormous. CAR and BAR. succeed with difficulty in drawing theirs. Dom., who is smaller, fails altogether)*

**GLO.** The little beggar can't do it.

**FAL.** He's nervous — besides, he never can. Now then, if you'd like to inspect us.

**PRIN.** Oh dear no—not at all.

36.

**FAL.** Attention! come—trot!

*(The Carbineers, led by FAL., trot in single file round the Spaniards.)*

**FAL.** Halt! There—they shall do that again if you like.

**GLO.** No—that will do.

*(Enter Pietro dressed in CAMPOTASSO'S clothes to the waist)*

**FAL.** Come, Baron, we've been waiting for you.

**PIE:.** Coming, sir, coming! What can I get for you—soup, fish, steaks, filet de boeuf?

**PIE.** Why, if I'm a waiter I must talk like a waiter!

**FAL.** But you're not a waiter now — that's all over.

**PIE.** What the devil am I, then?

**FAL.** Why, you're the Baron—the Baron— *(to GLO.)* I forget this Baron's name again.

**GLO.** Campotasso.

**FAL.** Of course. *(to PIE:)* You're the Baron Campotasso, come to escort the Princess.

**PIE.** To be sure—how dull I am *(to GLO.)* I really beg your pardon—but one moment I'm a cook, and the next I'm a baron—and I got confused.

**GLO.** *(to PIE)* Allow me to introduce the Princess' suite. I am the Count Gloria Cassis, Grandee of Spain. This is Pablo, the Princess' Preceptor; four lords, who are nobody in particular; Adolphe, of Villadolid—

37.

**PRIN.** My favourite page. He never leaves me.

**ADO.** Never.

**PRS. & ADO.** *(together)* Never!

**PRIN** Never. Do you object~

**PIE.** I? My dear, it's no concern of mine!

*Enter FRAGOLETTO as innkeeper FIORELLA as Pipa, and four women as servants.*

**FIO.** Princess, your rooms are ready.

**PRIN.** Well, thank goodness, here are people who look like human beings at last. Are you the master of this hotel?

**FRA.** I am—and this is my intended. We are going to be married.

**PRIN.** How interesting—tell me all about it.

**#16 SOLO— Fiorella**

38.

**FIO.** *Indeed, I cannot tell you clearly  
How in my bosom he found a place.  
I felt I loved him very sincerely  
When I laid eyes on his pretty face.*

*Ah well, people say love is full of surprises  
How can one say how love arises?  
People say love is full of surprises.*

*I loved, loved him beyond all measure  
Gazed on his face and thought, with a sigh,  
Could I not marry, marry my treasure,  
Life had no charm, I should surely die!*

*Ah well, &c.*

**FAL.** Princess, allow me to remind you that your rooms are ready.

**PRIN.** Very good—I hear you.

**FAL.** I repeat, madam, they are ready.

**PRIN.** And I repeat that I hear you.

**FAL.** *Quite* ready. Perhaps you would like to retire to rest?

**PRIN.** Certainly not — it is barely two o'clock. Whoever heard of such a thing?

**FAL.** I beg your pardon, I must obey my instructions, which say that you are to go to bed as soon as you arrive; and in accordance with my instructions, to bed you go.

**PRIN.** What audacity!

**GLO.** Allow me to remind you, sir-

**ADO** Upon my word, sir—

**FAL.** Now, look here—once for all—trot——all of you—come!

**PRIN.** But—

**FAL.** *(to Brigands).* In with them, quick! Can't stand shilly-shallying here all day.



39.

**#17a FINALE, CHORUS OF BRIGANDS**

*(the Brigands thrust them into the inn with violence)*

**Brig.** *In you go, to your beds you go!  
Don't be slow, presto, presto,  
You are so slow!*

**Escort.** *No, no, no, we don't wish to go.*

**Brig..** *In you go!*

**Escort.** *Stop pushing so,*

**Brig.** *Get in or our tempers we show*

**Escort.** *Stop pushing so, it's so "de trop."*

**FAL.** *There, that's tact—that's all tact. In an hour they will be fast asleep. Then we lock their doors, having first removed their clothes, and then—*

**#17b FINALE, ENSEMBLE**

**ALL** *We, without pomp or martial show,  
Off to the Mantuan Court will go;  
Lacking a trumpet or a drum.  
We will receive, with humble thanks,  
Something like three million francs—  
And in our pockets rattle them.*

**PAL.** *Pietro shall the Princess' tutor be*

**PIE. & FAL.** *That I/you will be.*

**FAL.** *And you, my brave companions supernumerary  
Lords you three shall be.*

**CAR., DOM. & BAR.** *That we will be.  
We'll be particularly wary !*

**FIO.** *And I ?*

**FAL.** *You'll be her Royal Highness.*

40.

**FRA.** *And I?*

**FAL.** *Her pretty page in waiting !*

**FIO.** *I am her Royal Highness!*

**FRA.** *And I'm her page in waiting !*

**FIO.** *Pretty page in waiting !*

**FRA.** *Princess captivating !*

**FIO.** *We're together now!*

**FRA.** *I my duty trow.*

**FIO.** *You may love me now.*

**FRA.** *I will swear a vow!*

**CAR. BAB. PIE. DOM. & FAL.**  
*How well they act!*

**FAL.** *We're losing time, and that's a fact!*

**Cho.** *We, without pomp or martial show, &c.*

*[trumpets heard in the cellar, and hurrahs,*

**FAL.** (spoken). *The carbineers—I forgot all about them !*

**17C**

**GLO.** *(appearing at balcony).*  
*What are these shouts rending the air ?*  
*What the deuce is going on there ?*

**PIE.** *Nothing wrong,—only cheers.*

**GLO.** *That's a lie, good sir, I have ears.*

*(PIPO, in shirt sleeves, rushes from the cellar.)*

**PIP.** *Oh, help ! Oh, help ! I sink with fear !*

41.

**FAL.** *The devil take him—Pipo here !*

**PIP.** *Oh, help me, help me, 'tis Falsacappa !*

**GLO.** *(on balcony). Falsacappa ! Falsacappa [disappears]*

**BAR., CAR. & DOM.** *(to PIP.)*

*You'll be shot, my friend, if you are not dumb!*

**PIP.** *I'm dumb ! I'm dumb ! I'm dumb ! I'm dumb !*

*(PRINCESS, ADOLPHE, GLORIA, PRECEPTOR, and Spaniards come from the inn.)*

**Span.** *Falsacappa ! Falsacappa !  
Whoever mentioned that terrible name?*

**FAL.** *Falsacappa.*

**Span.** *Whoever mentioned that terrible name?*

**FAL.** *Your Highness, why leave your rooms,  
so pleasant and charming?  
Why leave your rooms to come out here ?*

**PRIN.** *This terrible noise, it's alarming,*

**ADO.** *There's something wrong here, I fear.*

**Span.** *Whoever said "Falsacappa" ?*

**ALL** *Whoever said " Falsacappa " ?*

**FAL.** *Whoever said " Falsacappa " ?  
I've never heard of such a man, Falsacappa,  
Who can he be? Don't know him at all!*

**Brig.** *Don't know him at all.*

**FAL.** *Tho' I am certainly sure I'd recall  
I don't recollect hearing the gentleman's name at all.*

**Brig.** *We are certainly sure we'd recall  
We don't recollect knowing the fellow at all.*

42.

*(CAMPOTASSO, half undressed, appears on the balcony)*

**CAM.** *(indicating FAL.—spoken)* There he is—I know him. Seize him ?  
He is the brigand chief !

*Brigands enter from all sides, carrying carbines, with which FALSACAPPA. and the others arm themselves. The Brigands are L., the Spaniards R. PIPO is in the hands of the Brigands.*

**FAL.** *(to CAM., on balcony).*  
*I much prefer to treat my pris'ners gently,*  
*But as they kick, why, evidently,*  
*I must disarm them violently.*  
*Yes, that man has told you my famous name*  
*Falsacappa, the same !*  
*I'm Ernesto Falsacappa !*

*Collar those men—collar them, ha ! (CAM. disappears)*

**ALL.** *Falsacappa ! [Spaniards kneel]*

**FAL.** *They are your honored guests. Now see they take their rest*  
*while we embark upon our trip to Mantua!*

**Bri.** *So says Falsacappa*  
*His word be ever law*  
*And we will start upon*  
*Our trip to Mantua!*

**17D**

**FAL.** *Tremble! tremble ! I my band I assemble,*  
*Humble, humble, we'll not hear you grumble*  
*Tremble, tremble! We no more dissemble,*  
*Fumble, stumble, In the inn you tumble*

**ALL** *Tremble, tremble, &c.*

**CAM.** *(re-appearing on balcony).*  
*Tremble no more at his treacherous dealing,*  
*For I have found, in the cellar concealing,*  
*Soldiers whose trade is to fight such a foe,*  
*And they will come to your succour I know.*

43.

**FAL.**        *Then will we fight them here, ha ! ha !  
So take care what you dare !*

**ALL.**        *Then will we fight them here, ha ! ha !  
So take care what you dare !  
Falsacappa! Falsacappa !*

*(CAM. comes from the inn with the Carbineers, who are all drunk. They hold bottles in their hands.)*

**CAM.**        *Here they are—here they are—here they are—here they are!*

*[The Carbineers fraternize with the Brigands]*

**Carb..**      *Yes, here are the brave Carbineers,  
We'll finish your evil careers.*

*(Brigand's gaily, Spaniards sadly).*

**CHO.**        *But it is most unfortunate,  
That though we/they came to calm your fears,  
Yet strange to state,  
Somehow they're always just too late.*

**FAL.**        *When they are tipsy, as you see,  
They are as friendly as can be.*

**Brig./**        *Ha! Ha! Ha!*  
**Span.**        *Tremble, tremble we're/they're his band assembled  
Humble, humble, we'll/ they'll not hear you/us grumble  
Tremble, tremble! We/They no more dissemble,  
Fumble, stumble, In the inn you/we tumble*

**Brig.**        *Yes, yes, they are the carbineers  
But they are pris'ners in our hands  
And helpless they are against so strong a band  
Tremble, tremble &c.  
When you /we set foot within our/their land  
You/we placed three million in our/their hands.*

*[Spaniards kneel—Tableau.*

**END OF ACT II**

44.

### ACT III

#### #18 ENTR'ACTE, #19A FESTIVE CHORUS

*Saloon in the Duke of Mantua's palace. An oval table with banquet, Candelabra. Three doors at back lead on to a gallery. Ducal chair, L. Table, L., door, R. PRINCE discovered at supper with various ladies of his court.*

**CHO** *Aurora appears—we'll hail Aurora—  
Welcome her with a chorus gay—  
Cover our Prince with gifts of Flora,  
His bachelorhood will end to-day!*

#### **MARCHIONESS.**

*How I dread the morn's bright awaking  
Saddest event since I was born !*

#### **DUCHESS.**

*Of his fair self his Court depriving,  
He'll marry tomorrow morn.*

**MAR.** *His Court depriving !*

**PRINCE** *My Court depriving!*

**CHO.** *Aurora appears, &c.*

**PRI.** *You'd like to hear me sing? I'll warble you a ditty,  
Which describes me very well—that fact will give it zest.*

**Cho.** *Whatever song you sing, or commonplace or witty,  
It's certain to excite our deepest interest!*

#### #19B SOLO, Prince

**PRI** *1. A Prince there was whose beauty  
Shone like the moon above—*

**All.** *Shone like the moon above !*

**PRI.** *His ladies saw their duty,  
With him to fall in love !*

**All.** *With him to fall in love !*

45.

**PRI.** *And one, a lovely maiden,  
Could wait in doubt no more,  
So, with her love o'erlanden,  
She tapped thus at his door—  
Tap, Tap! Tap, Tap!*

*"Open, Prince," the maiden cried,  
"When a loving girl implores you."  
Tap, Tap! Tap, Tap!*

*"Open, sir, your Royal arms  
To a maiden who adores you ! "  
Tap, Tap! Tap, Tap!*

**All.** *"Open, sir, your Royal arms  
To a maiden who adores you ! "  
Tap, Tap! Tap, Tap!  
Take to your heart a subject true  
Tap, Tap! Tap, Tap &c.  
I bring my open heart to you,*

**PRI.** *2. "Return, my pretty lady,  
Return," the Prince replied.*

**All.** *"Return," the Prince replied.*

**PRI.** *"To nature's forests shady—'  
Alas! I have a bride ! "*

**All.** *Alas ! he has a bride !*

**PRI.** *"To stray from virtuous courses  
Of course I would not dare."  
Said she, "There are divorces,  
And so I won't despair ! "  
Tap, Tap! Tap, Tap &c.*

**All.** *"Open, Prince," the maiden cried, &c.*

**TRE.** Your Royal Highness did your Treasurer the honour to send for him. He is here!

**DUC.** The Treasurer! I love a treasurer!

**PRI.** Treasurer, you look dispirited— what's the matter with you?

46.

**TRE.** Dispirited? I dare say I do. An error in my official accounts has kept me awake all night. It was only a centime, but to a conscientious official the amount is of little consequence. I couldn't detect the cause of the inaccuracy, so I put it down to...

**MAR.** To what?

**TRE.** Sundries!

**PRI.** And how many sundries do you get for a centime?

**TRE.** It depends. The price of a sundry varies with the inaccuracies in my accounts.

**PRI.** Well, how do we stand at present. Are we pretty rich?

**TRE.** Rich? Rich isn't the word! (*aside*) That's true enough...!

**PRI.** Then pay the Marchioness's rent for the past year!

**MAR.** Oh, Prince!

**PRI.** You will also have the goodness to pay the Duchess's milliner's bill. The milliner shall call on you to-morrow with the account.

**DUC.** (*aside to TRE.*) You can let me have the money, and I'll pay it myself.

**PRI.** Now to business. These people who accompany the Princess are to receive three millions from us. Take care to have the money ready.

**TRE.** Three millions? Whew!

**PRI.** Of course. You don't mean to say you haven't got the money?

**TRE.** Oh, of course I've got the money—Oh, yes, I've got the money all right. It *would* be a pretty look out if I hadn't got the money!

**PRI.** Very good—then take care to have it ready, Now ladies, we will prepare to receive the Princess.

**#19 bis**

*"Open, Prince, &c.*

*(Exeunt PRI. and all the Ladies through the doors at back)*



47.

**TRE.** Take care your Highness—take care! Those ladies will be your ruin as the gambling tables have been mine! Your exchequer is now reduced to the insignificant sum of twelve hundred and eighty-three francs twenty-five centimes! Well, I couldn't help it! I'm a creature of impulse, and when the gambling tables call, I can't refuse them.

**#20 SOLO— Treasurer**

**TREAS.** *Yes, gambling has been my damnation  
I've lost at ev'ry game I've played.  
But irresistible temptation  
Makes me play them anyway.*

*My dream is that some day I'll be ready  
I'll win at baccarat, at billiards, bridge and ecarte  
And that one day my luck would be steady,  
If I could win at twenty-one  
My bills I'd gladly pay.*

*Yet despite the pain  
That is constantly assailing  
I'd try my luck again, I'd try my luck again.  
That, that, that's my little failing.*

*The consequences are appalling,  
And to fate I'm forced to bow,  
The nation's treasury is falling  
And is almost bankrupt now !*

*And when my little crime is discovered,  
I will surely be arrested and be sent away  
I know that I am going to suffer;  
How can I go on living without wagers ev'ry day?*

*Yet despite the pain, &c.*

**TRE.** Twelve hundred and eighty-three francs, twenty-five centimes! That's Two hundred and eighty-three francs, twenty-five centimes For the Marchioness and the Duchess to divide between them. So far my course is easy enough. But the Spanish envoy may not be so easily quieted. If he's an honest man, I'm lost; but if he's a- a- man of the world, the remaining thousand francs will square him. *(Castenets and music heard without)* There they are! They have arrived! Now for it!

48.

*(enter the lords and ladies of the court)*

**#21 ENSEMBLE**

**Cho.** *Here comes the Princess, and her brilliant party,  
She looks particularly well;  
Certain she is to earn a welcome hearty—  
Grace and beauty work their spell.*

*THE PRINCE enters, B.*

**Usher.** The embassy from Grenada !

**PRI.** Good—bid them enter.

*Enter the Brigands, dressed as the members of the Grenada Embassy—  
FALSACAPPA as GLORIA CASSIS, PIETRO as the PRECEPTOR, FIORELLA  
as the PRINCESS, FRAGOLETTO as her page. All, as they enter, bow to  
the PRINCE.*

**CHO.** *Here comes the princess &c.*

**PRI.** 'Tis she!

**FIO.** 'Tis he!

**FRA.** 'Tis he—'tis she ! " What can it be ? Oh, please explain,  
what can it be ? He says 'tis she, she says 'tis he. What can it be?

**Ensemble.**

**Brig.** *This is very cheering,  
Jewel, watch, and earring,  
Ev'rywhere appearing,  
Tis a bright array.  
Prince and all attacking,  
Ev'rybody sacking,  
Then, our booty packing,  
Take it all away.*

**Court.** *What an odd parading,  
Someone has been aiding  
Them in masquerading—  
They are villains deep !  
Unfamiliar figgers,  
See their ill-bred sniggers,*

49.

*Fingers on our triggers  
We had better keep.*

**PRI.** *'Tis the little fairy  
Whom I found so chary,  
Very, very wary,  
Only yesterday.  
She whom I'm addressing,  
Then was *shepherdessing*,  
And to-day, *princessing* '  
How can this be, pray ?*

**Brig.** *This is very cheering, &c.*

**Court.** *What an odd parading, &c.*

**FIO.** *This is unexpected,  
I shall be detected !  
Wish I had elected not to go their way.*

**Brig.** *This is very cheering, &c.*

**Court.** *What an odd parading, &c.*

**FRA.** *This is most annoying,  
They are both employing  
Signs, and he's enjoying  
Her attentive gaze!*

**Brig.** *This is very cheering, &c.*

**Court.** *What an odd parading, &c.*

**FRA.** *You're so much below him,  
How can you now know him ?  
I shall quickly show him  
How he'll end his days ! [repeat ensemble,*

**FIO.** *(aside to FAL) 'Tis he !*

**PRI.** *(aside) 'Tis the maiden !*

**FIO.** *(aside to FAL) Let us be off, I fear,  
See how they rudely stare.  
We're discovered!*

50.

**FAL.** *Why should we haste away ?*

**FIO:** *That fellow is the man  
Whom yesterday I aided in escaping!*

**FAL.** *Are you quite sure ?*

**FIO** *Quite sure!  
He must have recognized me, too.*

**FAL.** *A getaway be preparing...*

**FIO.** *Only look how he is staring!*

**FAL.** *We'll be careful.*

**FRA.** *This is most annoying &c. (repeat of previous lines)*

**PRI.** *Why how's this? Where's the escort? Where is the Baron  
Compasso?*

*(Ensemble as before)*

**PIE.** *I, sir, am the Baron Campotasso.*

**PRI.** *You? Nonsense*

**PIE.** *I assure you, sir, that I am the Baron Campotasso (to FAL.)  
Ain't I?*

**FAL.** *(aside) No, you idiot—you're the Princess's preceptor, now.*

**PIE.** *Of course—I forgot. (to PRI.) You were quite right—it was my  
mistake—I am the Princess's preceptor now.*

**PRI.** *(aside) I'll swear that's the girl I met in the mountains  
yesterday! I'll cross examine her, (aloud). So your Royal Highness  
is the daughter of the King of Grenada?*

**FIO.** *So I have been always told.*

**PRI.** *(aside) Humph! foiled! Stay, another question occurs to me!  
(aloud) And who, may I ask, reigns at Grenada, just now?*

51.

**FIO.** Why the king, of course!

**PRI.** *(aside)* She's right! and who's this gentleman? *(indicating FRA.)*.

**FIO.** My favourite page. He never leaves me.

**FRA.** Never!

**FRA. & FIO.** Never!

**ALL THE BRIGANDS.** . Never!

**PRI.** *(aside)* This quite corresponds with the description I received. It's all right. I must have been mistaken. *(aloud)* Well, Princess...

**FAL..** First of all, your highness, there's a little matter to arrange. Those three millions.

**PRI.** My treasurer has instructions to pay you the money immediately.

**FAL.** Good! *(to TRE)* You heard what his Highness said?

**TRE.** *(taking FAL. aside)* One moment. I don't want to make any unpleasantness, but one of your noblemen has—it's very awkward, but he has stolen my watch.

**FAL.** Point him out.

**TRE.** It's one of those four. Perhaps you will kindly ask him to restore it?

**FAL.** *(to Bri)* Who took that watch?  
*(DOM. BAR. and CAR. each take out a watch)*

**FAL.** Aha, good! *(PIE. takes out a fourth watch and offers it timidly)*.  
Pietro! I'm ashamed of you!

**PIE.** Force of habit, Captain. I couldn't help it.

**FAL.** *(to TRE.)* Which is yours?

**TRE.** This one. Thanks very much. *(aside)* Curious, some of these Spanish customs! *(FAL. pockets the other three)*

**PRI.** Princess, the ladies will show you to your rooms. We shall meet anon. Come, gentlemen. *(exeunt all but FAL. and TRE.)*

52.

**FAL.** Now then, to business.

**TRE.** Good! How will you have it? Long or short?

**FAL.** Quite immaterial.

**TRE.** Good! *[they sit at table]*

**FAL.** If you'd like to see my credentials—

**TRE.** As a matter of form *(looking at them)*. Quite correct.

**FAL.** *(aside)* That's a mercy.

**TRE** *(aside, taking out a bank note)* If he's an honest man I'm lost—  
but if he isn't, this bank note ought to square matters  
*(he fidgets with the note)*

**FAL.** What do you call that?

**TRE.** I call that a bank note for one thousand francs.

**FAL.** Good. That leaves a balance of two millions nine hundred and ninety-nine thousand.

**TRE.** A balance of how much did you say? Let me see *(begins to calculate after having placed the note near FAL. (Seeing that FAL don't take it, he pushes it nearer. At length he looks up and says,*  
He hasn't taken it!

**FAL.** I repeat that leaves a balance of two millions—

**TRE.** Nine hundred and ninety-nine thousand francs. Right to a franc!  
What a head for figures!

**FAL.** Pretty well—but never mind my head. Let us confine ourselves to these three millions.

**TRE.** Certainly, if you insist. *(pause)* Well, I have to pay you three millions?

**FAL.** To be sure.

**TRE.** And you will pay them over to your government?

**FAL.** Of course.

**TRE.** And what commission will your government allow you, do you think?

53.

**FAL.** I don't know!

**TRE.** I do. Not a penny! That's the way with government. They attend to general interests and neglect particular interests. Happily the particular interests look after themselves—if they didn't—

**FAX.** Now look here. What *are* you driving at?

**TRE.** Now sit down. No~ this is how we are situated—two men of the world. One man of the world at that side of the table, another man of the world at this side of the table. Good! Now let's dismiss the Court of Grenada from our minds. Never mind them. What does it matter to us, as men of the world, whether Grenada has its three millions or not?

**FAL.** Now once and for all—I —

**TRE.** Here is a good note for one thousand francs. Well, I place this note there (*places note before FAL.*). And having placed it there, I dismiss it from my mind. There's an end of it. Where's my pen? Ah. there it is under the table! I'm going to look for it, you understand? I'm going to look for my pen. And I dismiss the thousand franc note from my mind. [*he goes under the table*]

**FAL.** What in the world is he doing?

**TRE.** (*reappearing*) He hasn't taken it! He's an honest man! Confound him!

**FAL.** Come, once for all, these three millions.

**TRE.** Hush! I'll be frank with you. I haven't got 'em.

**FAL.** (*seizing him*) What!

**TRE.** I haven't got 'em, but it can be squared, can't it?

**FAL.** I'm sold! He's in the profession! Give me the three millions!

**#22 FINALE, ACT III**

54.

**FAL.** *Ruffian and thief! Robber I say!*

**TRE.** *NO, NO, NO, NO!*

**FAL.** *Three million francs!*

**CAR./** *What's all the noise? Three million francs!*  
**Brig.**

**FAL.** *He's spent the whole share!  
Oh, criminal vile, oh, how could you dare?*

**TRE.** *Forbear, forbear!*

**FAL.** *I'll have those francs, I swear !*

**PRI.** *Why isn't *this* affair completed ?*

**TRE.** *I have been by them most *impolitely* treated !*

**FAL.** *He the dowry will not pay.  
He has refused to give us our due.*

**TRE.** *Do not heed what they say, It is not true!*

**FAL.** *Yes, it is true, he hasn't a sou!*

**PRI.** *Now explain this to me !*

**TRE.** *I am far too afraid !*

**PRI.** *Is it thus that I am obeyed ?*

**TRE** *Hash, hush!  
What is that I hear ? What is that ?*

**Cho.** *What is that ?*

*Enter at the back the Captain of Carbineers, GLORIA CASSIS, PRINCESS of GRENADA, ADOLPHE, CAMPOTASSO, PRECEPTOR, and Carbineers.*

**Usher** *(Spoken) A second embassy from Grenada*



55.

**Spaniards and Carbineers.**

*We/They have come from the fair land of Spain,  
And are proud of our/their country's fair fame;  
None before us/them dare slight her good name,  
Nor a Spaniard's bright honour defame.*

**PRIN.** *Sir, behold, I'm the Princess.*

**ADOL.** *Her train I always bear it!*

**CAP.** *(indicating CAM.)*

*He knows her well, my Prince,  
And he will swear it!*

**PRI.** *If indeed this is true, then you imposters are!!*

**CAM.** *It is true, he's Falsacappa !*

**CAP.** *(seizing FAL.) I arrest you, Falsacappa!*

**All.** *Falsacappa ! Falsacappa !*

**Bri.** *Now our luck is gone  
We are caught, with nowhere to run.  
We had nearly won,  
Now we're at the end of a gun!*

**PRI.** *Take them all outside and hang them high.*

**FAL.** *Just look angelic and try to smile.*

*Refrain of Fio.'s song in Act I. heard without. She enters dressed as in Act I., with FRA. also as in Act I.*

**FIO. &** *I'm Fiorella, you know me,  
**FRA** *The Brigand's daughter am I. Ah!**

*She's Fiorella, I love her, I love her,  
The Brigand's daughter fair is she.*

**FIO.** *My Prince, remember me?  
I'm the girl who saved your life!  
I ask you now for mine!*

**PRI.** *Shall I spare them ?*

56.

**Brig./Court** *Oh, please spare us/them!*

**PRI.** *I should hang them all high, but for you I grant them pardon !*

**ALL.** *Long live our great Prince !*

**GLO.** *(to TRE.) Three millions, please, if you can spare it .  
Are they here?*

**TRE.** *Well, no ! But this no doubt will square it!  
A bank-note for a thousand francs !*

**GLO.** *A thousand francs ? A thousand thanks ! [pockets it.]*

**TRE/GLO** *He's/I'm quite content!*

**FRA.** *Farewell! No more I'll take up with banditti!  
Farewell our caves and mountains high!*

**FIO.** *We'll lead a life, in town or city,  
Of strict respectability !*

**FAL.** *And as good subjects, we will tremble not...*

**Brig.** *When we can hear the tramping, the tramping, the tramping  
Of many Royal Carbineers !  
Who cares about the Carbineers?*

**ALL** *No, we/they won't fear the tramping, &c.*

**FINIS**