THE MARRIAGE CONTRACT

Music by Gioacchino Rossini Lyrics edited by Thomas Petiet and Dale Simmerman

FEATURES OF THIS SHOW

The fact that *The Marriage Contract* was Rossini's first opera is amazing, considering the maturity of the show. The one-act show has six characters making it economical to stage. The lead baritone role, Slook of the North, presages that of Figaro, complete with extended comic aria. It may be the only instance in which the main character is specifically a Canadian. The lead soprano role of Fanny is presented with a stunning aria with passages that were later used for Rosina in *The Barber of Seville.*

The story begins when Sir Toby betroths his daughter, Fanny, against her will, to a rich Canadian, Slook of the North, who arrives to seal the contract. Fanny, however, loves Edward, her father's accountant, and the forces of love are pitted against the forces of business. After some hilarious wrangling, Slook sees the futility of his position, agrees to allow true love to hold sway, and rescinds his contract.

CAST REQUIREMENTS

Fanny, daughter of Toby Mill — Soprano
Slook Of The North, a Canadian trapper — Baritone
Sir Toby Mill, a successful merchant — Baritone
Edward, lover of Fanny — Tenor
Clarina, Sir Toby's maid Diane — Mezzo-soprano
Norton, the butler — Bass

MUSICAL NUMBERS

OVERTURE	Orchestra
DUETTINO	Norton and Clarina
CAVATINA	Sir Toby
RECITATIVE	Norton, Clarina, Sir Toby
DUET	Fanny, Edward
RECITATIVE	Edward, Fanny, Norton, Sir Toby,
INTRODUCTION ARIA	Slook with Fanny, Norton, Edward, Sir Toby, Clarina
RECITATIVE	Slook, Fanny, Edward, Sir Toby
DUET	Slook, Fanny
TRIO	Slook, Fanny, Edward
RECITATIVE	Clarina, Norton
ARIA	Clarina
RECITATIVE	Norton, Slook, Sir Toby,
DUET	Sir Toby, Slook
RECITATIVE	Fanny, Clarina, Edward, Slook
ARIA	Fanny
RECITATIVE & DUET	Slook, Sir Toby
QUARTET	Fanny, Clarina, Sir Toby, Slook
FINALE	Edward, Fanny, Clarina, Sir Toby, Slook, Norton

ORCHESTRATION

Full orchestration available for rent

RECORDING AVAILABLE FOR PURCHASE

THE COMIC OPERA GUILD

Rossini's
The MARRIAGE CONTRACT

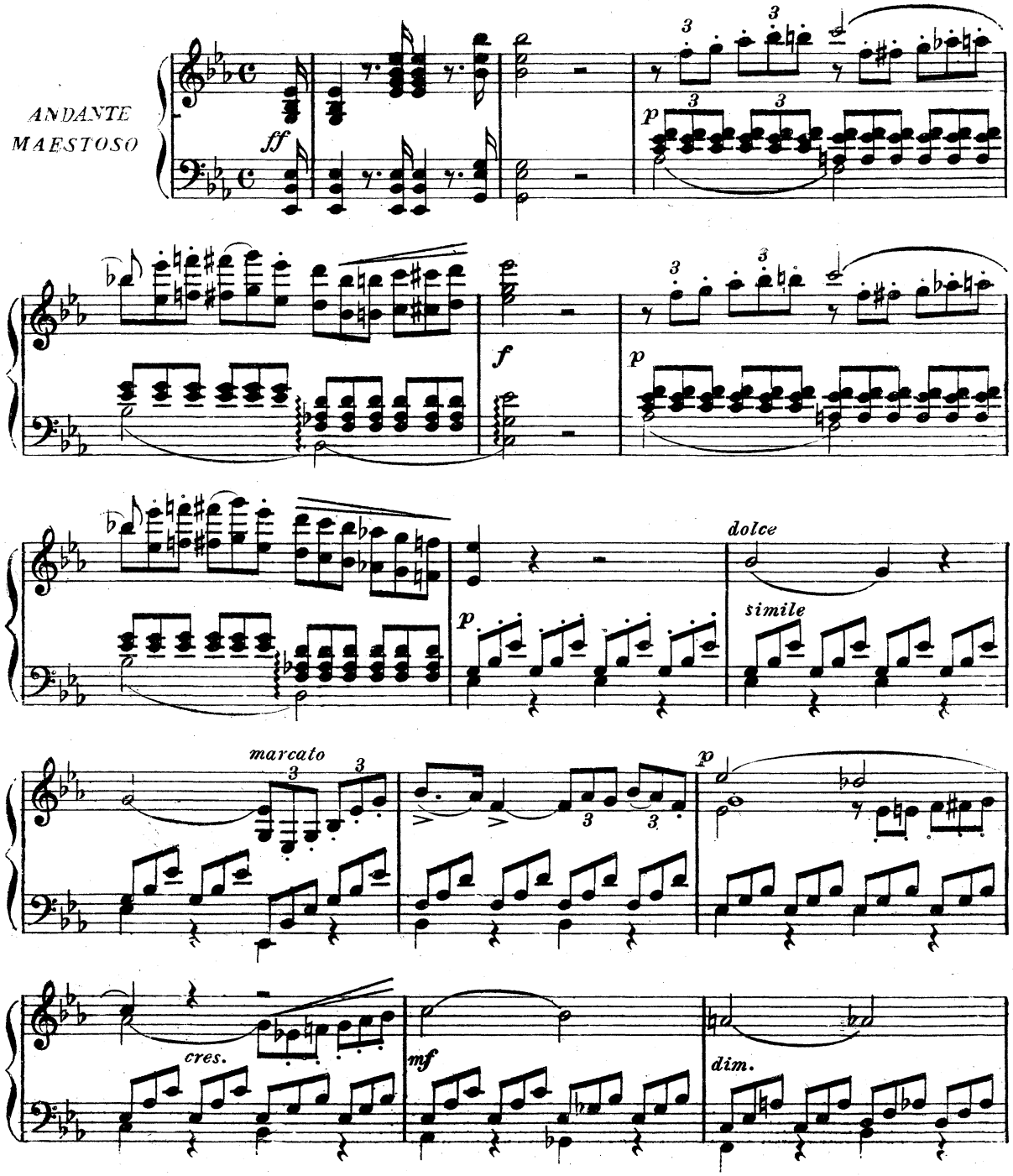
Comic Opera in one act

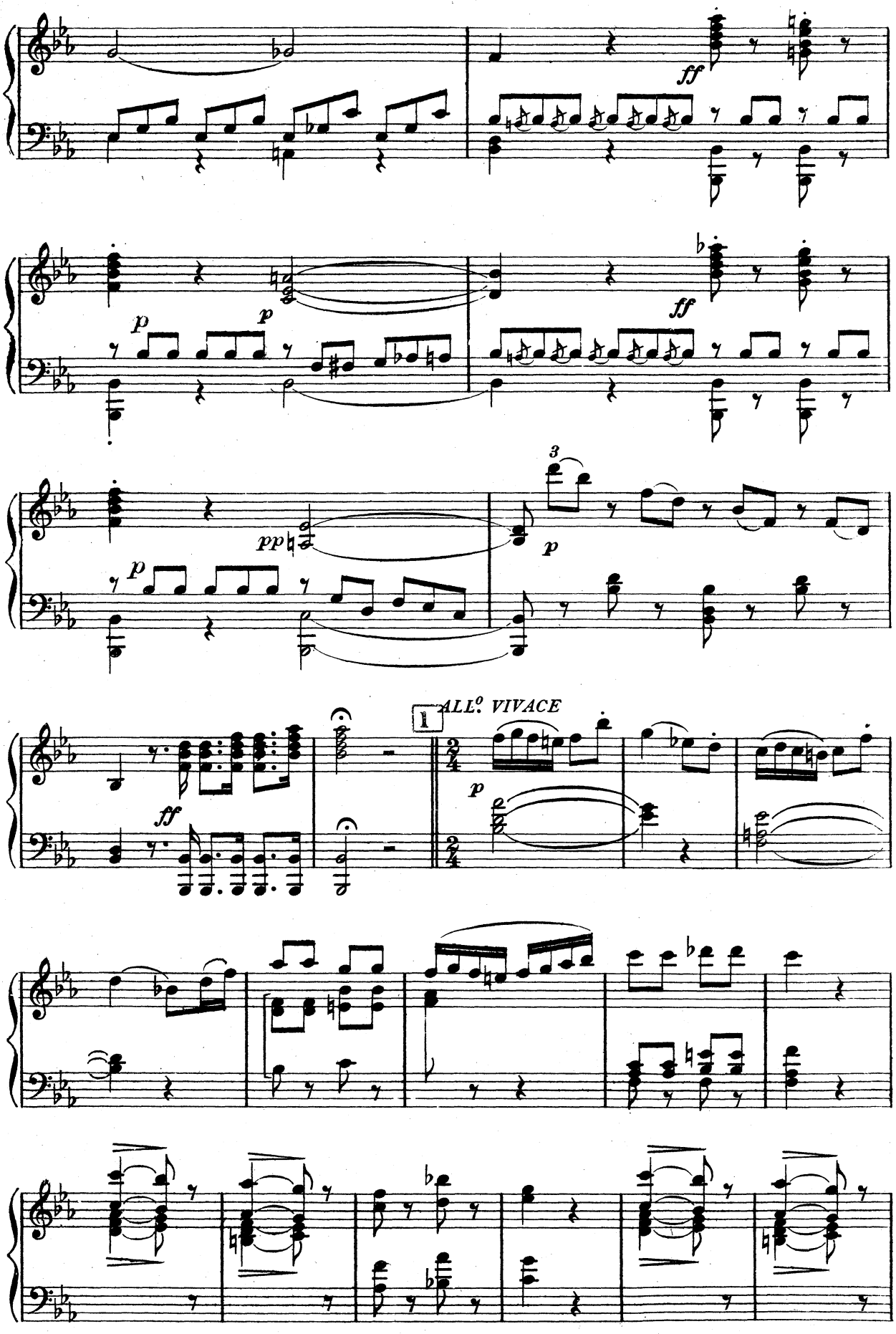
Original libretto by Gaetano Rossi
English version by Thomas Petiet and Dale Simmerman

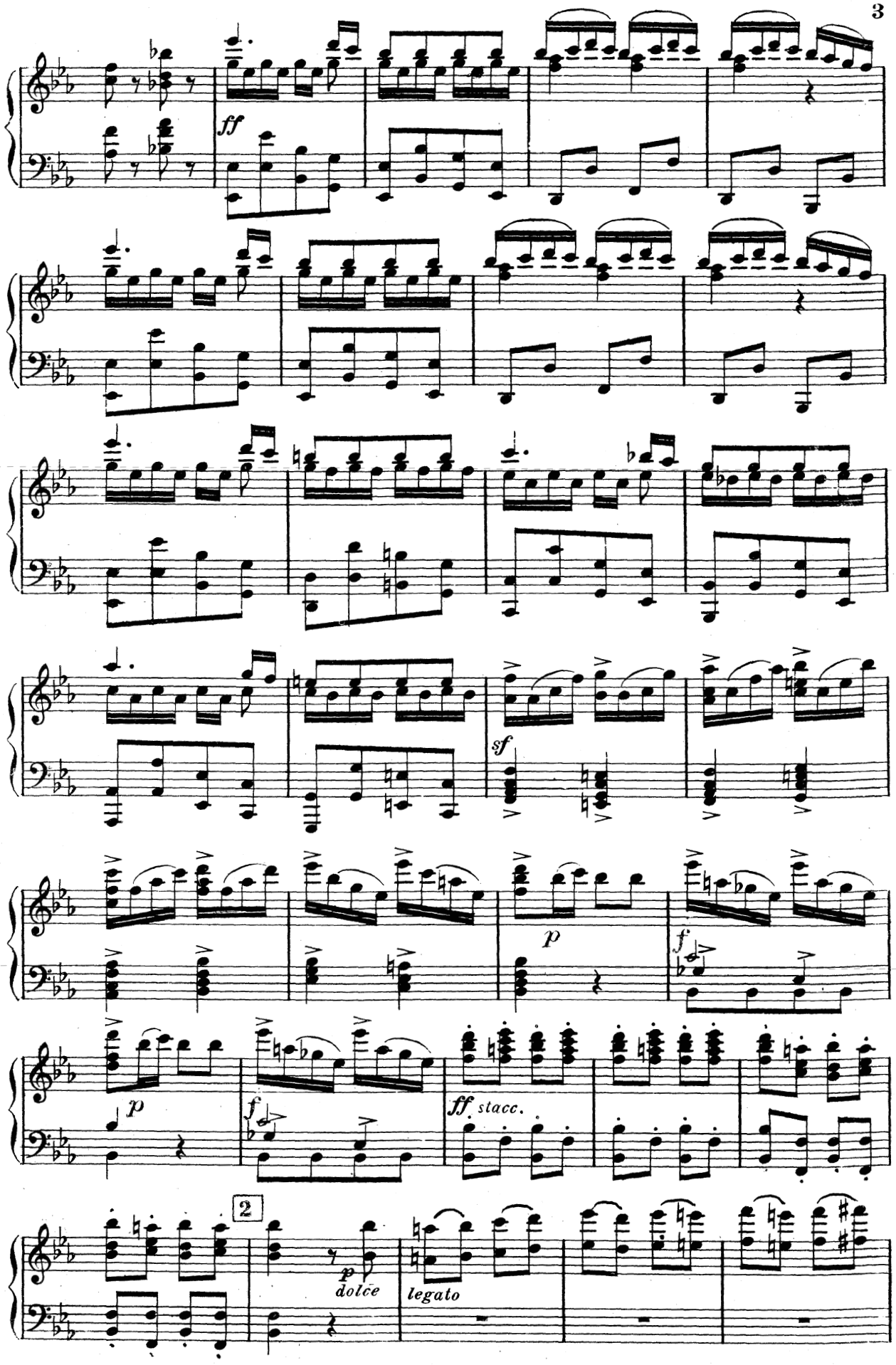
THE MARRIAGE CONTRACT

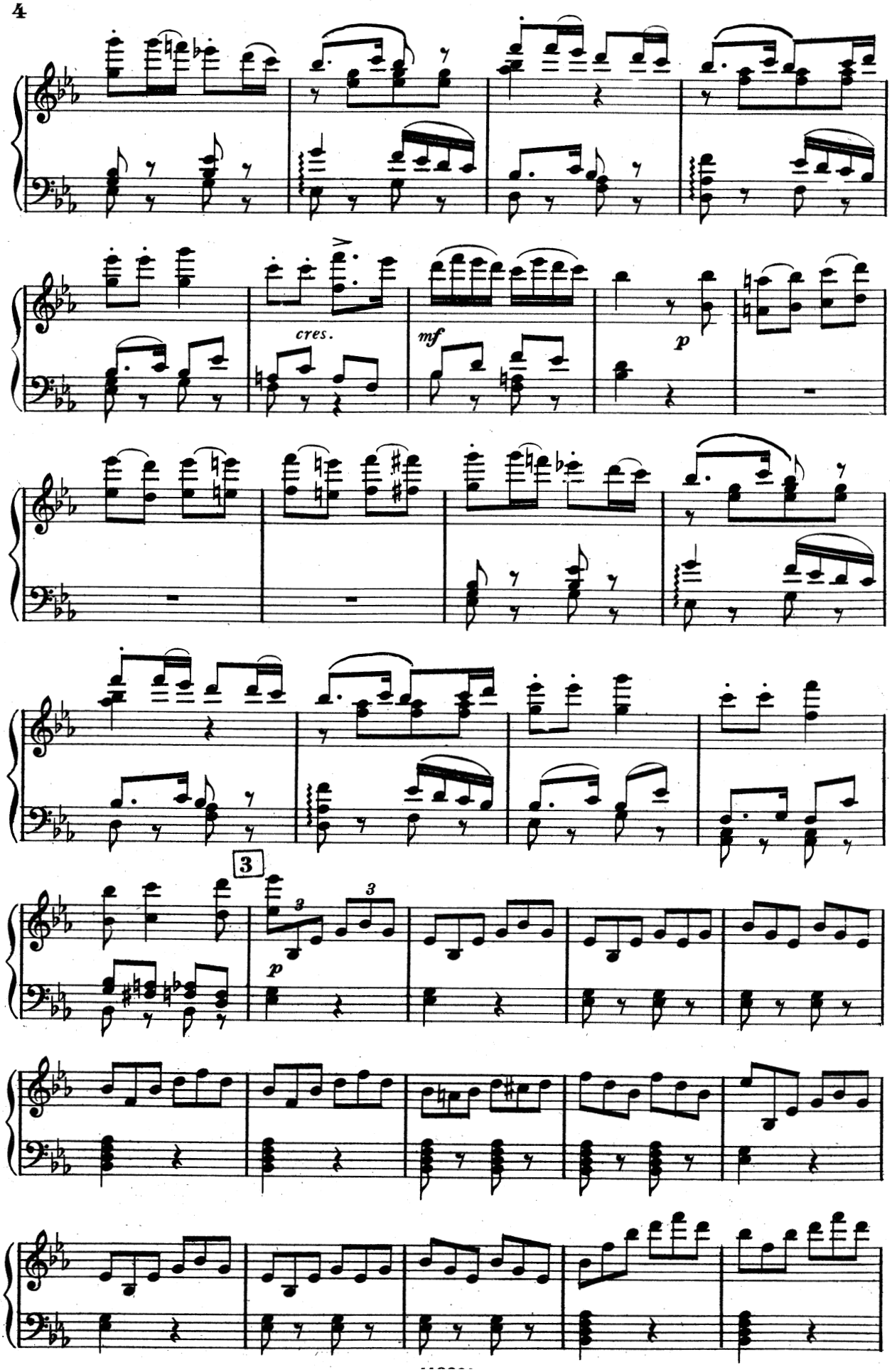
GIOACCHINO ROSSINI

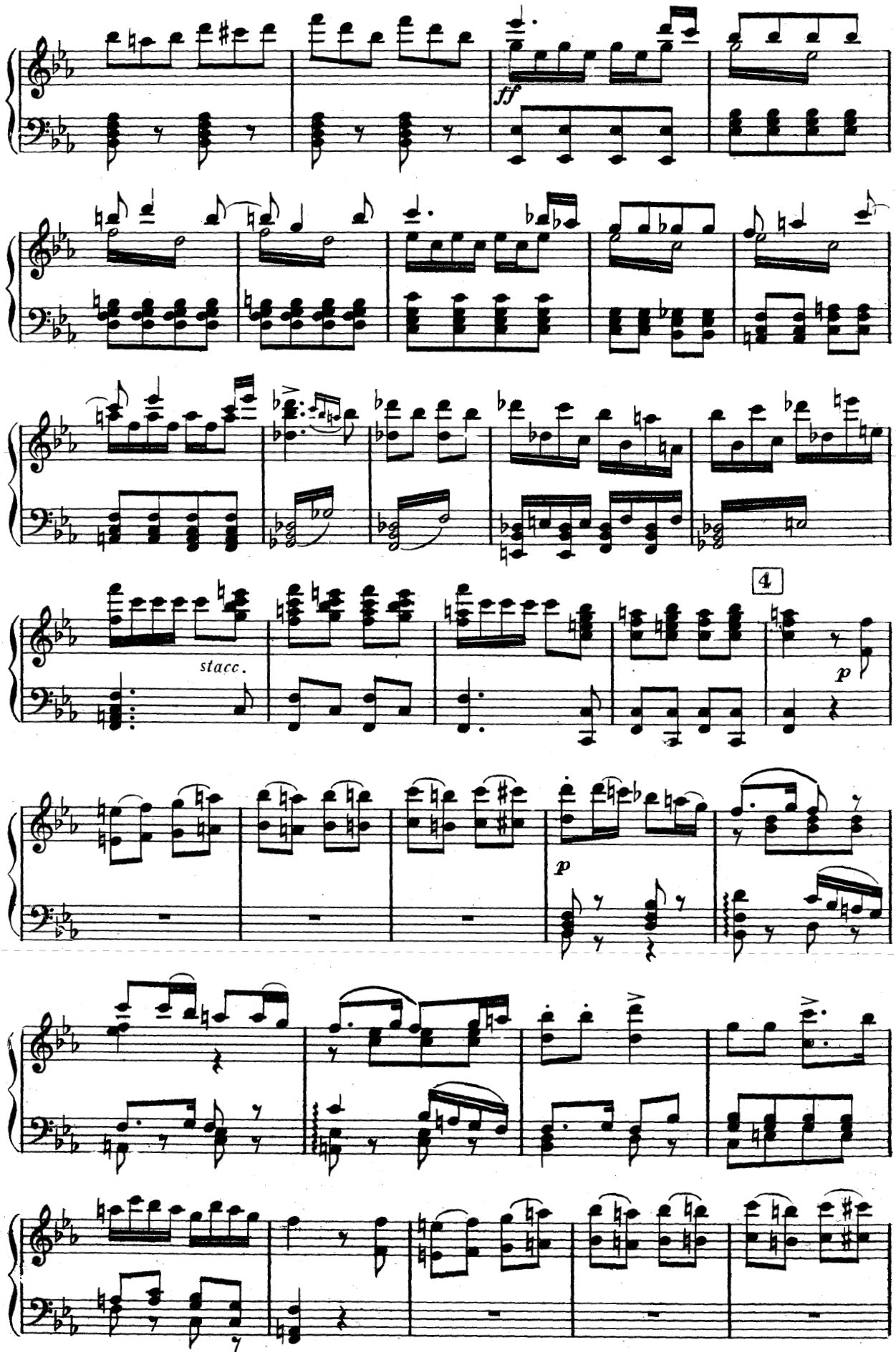
SINFONIA

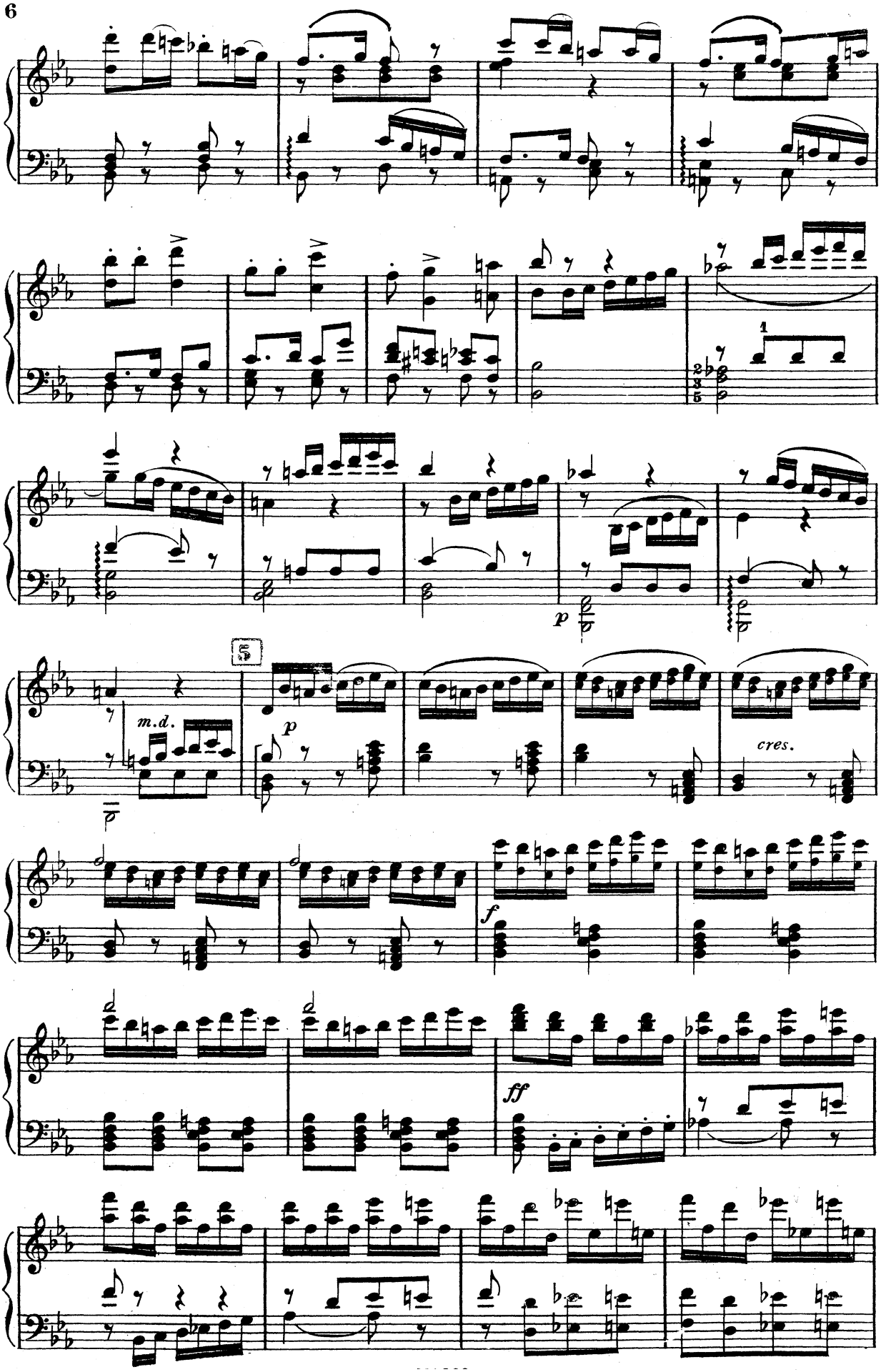


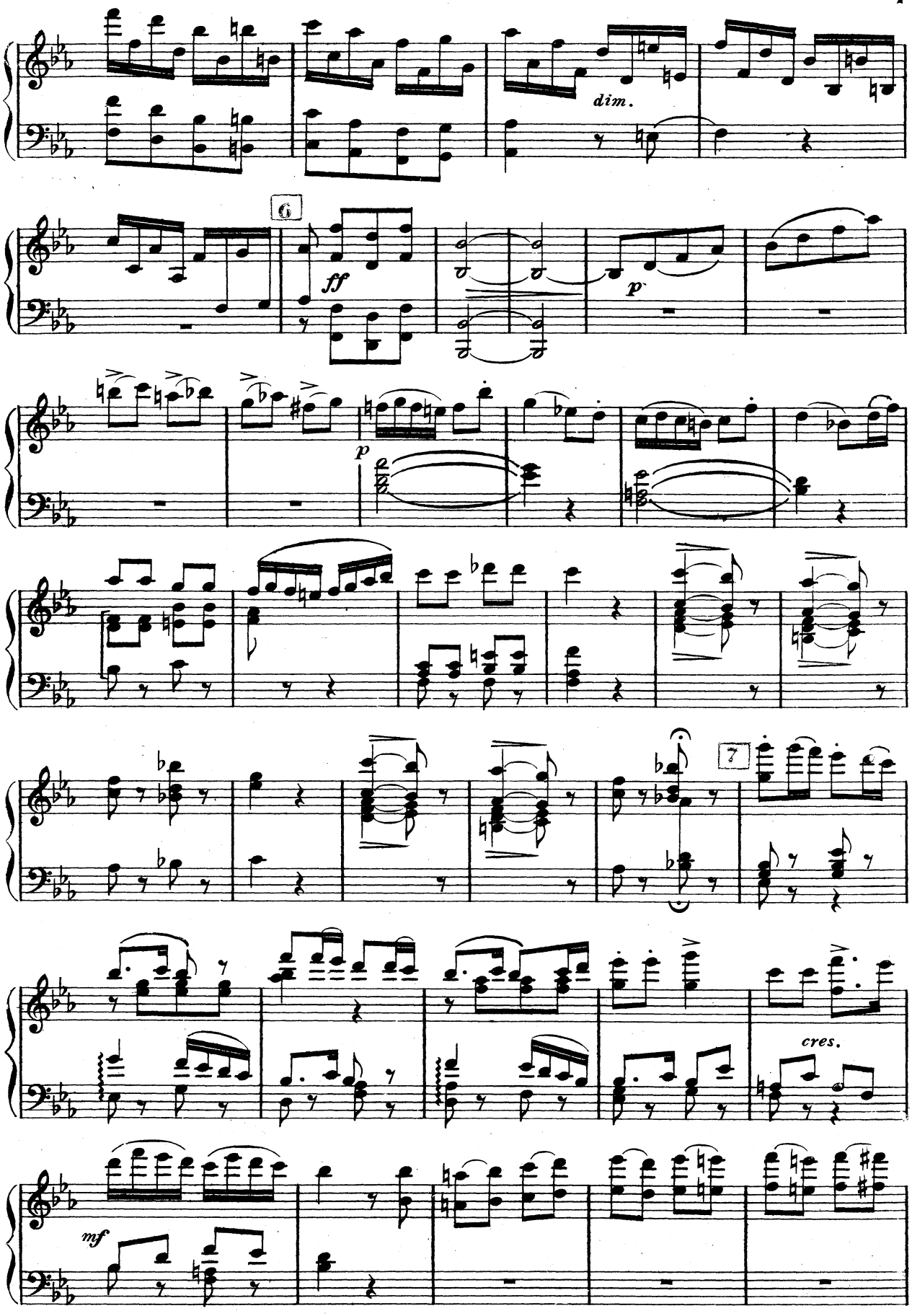

ff
p
p
ff
pp
p
3
p
1
ALL.o VIVACE
ff
p

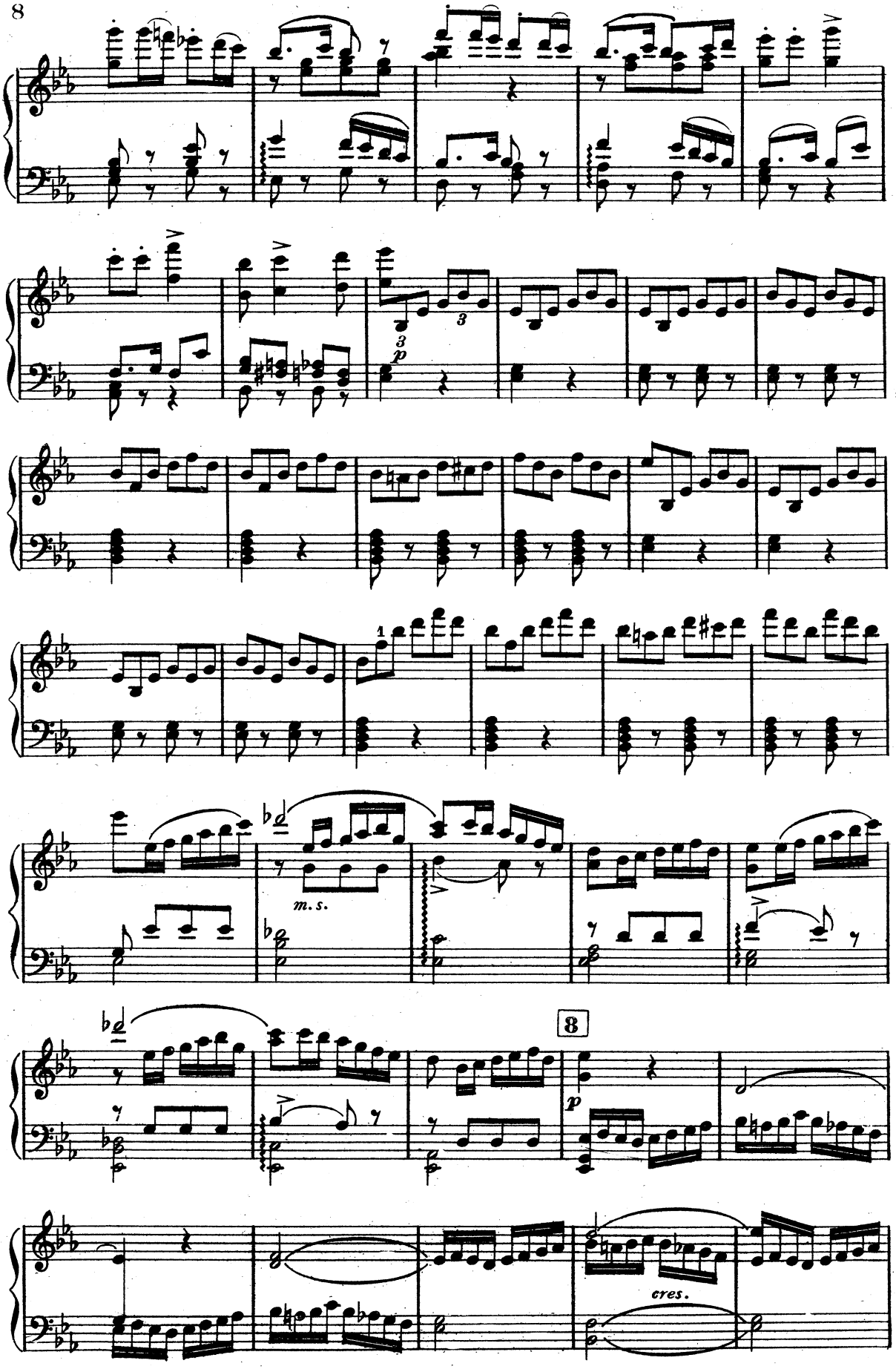

ff
sf
p
f
p
ff stacc.
2
p
dolce
legato

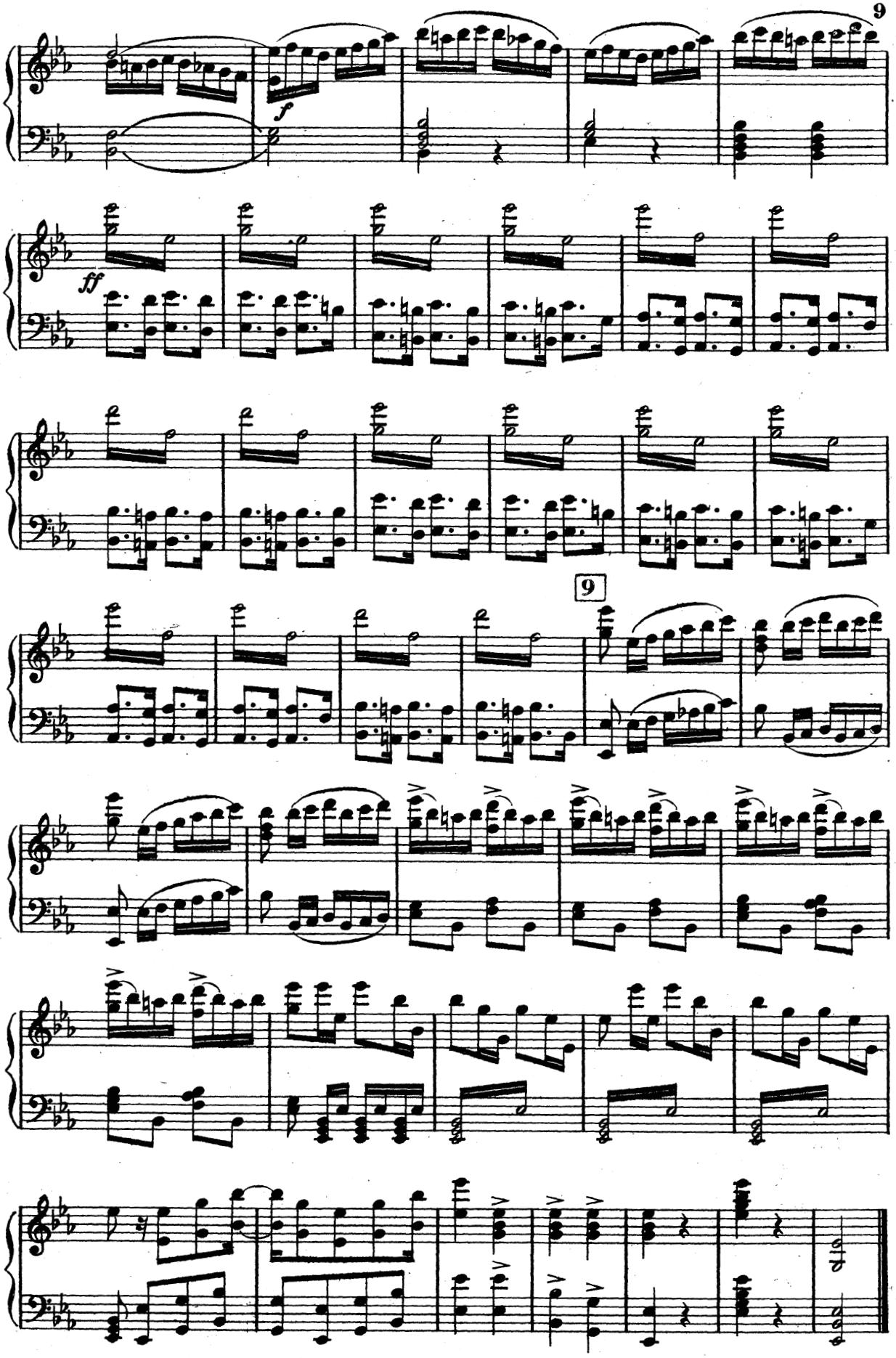

cres.
mf
p
3
p


ff
stacc.
4
p
p


m.d.
p
cres.
f
ff


dim.
6
ff
p
p
7
cres.
mf

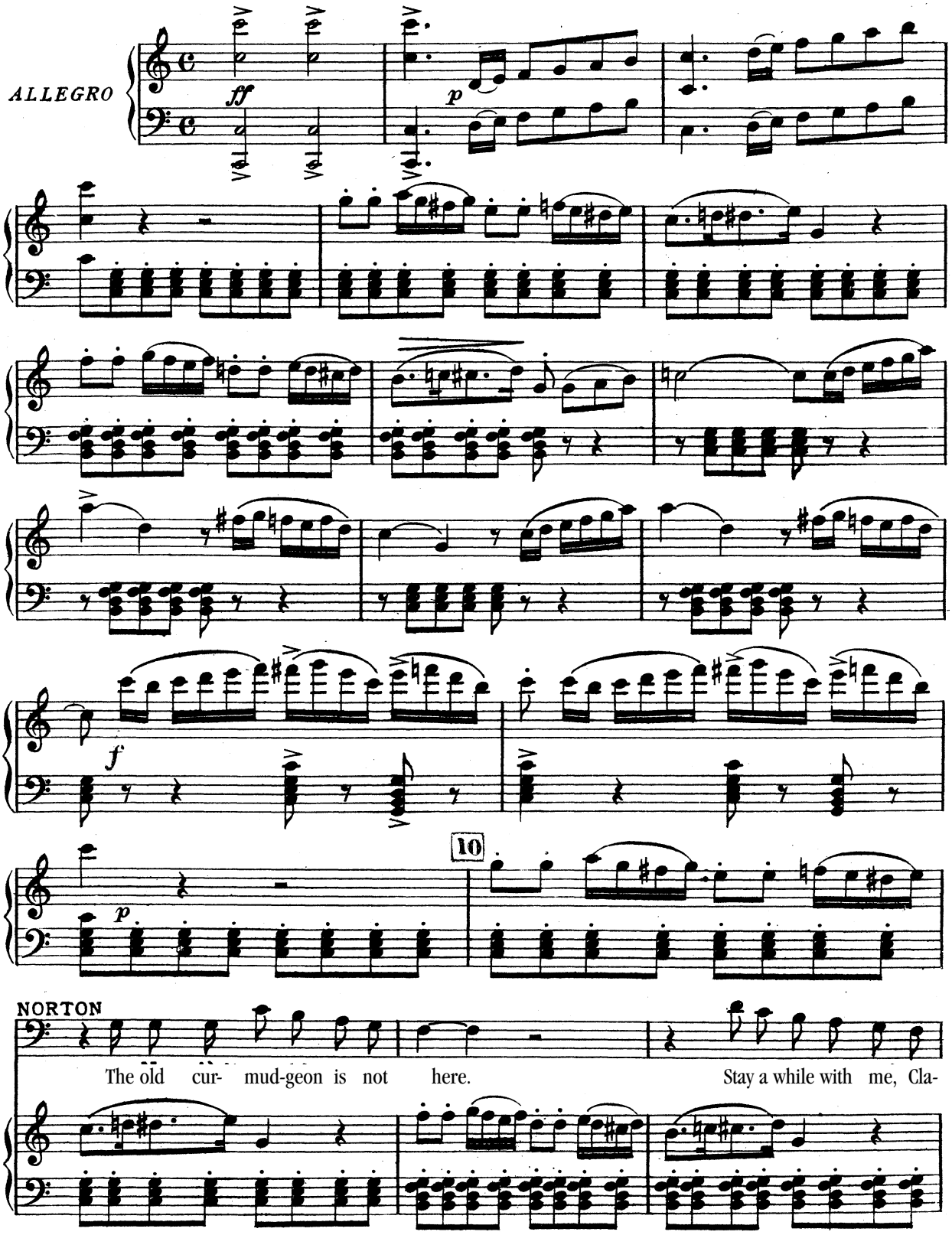

3
p
m. s.
8
p
cres.

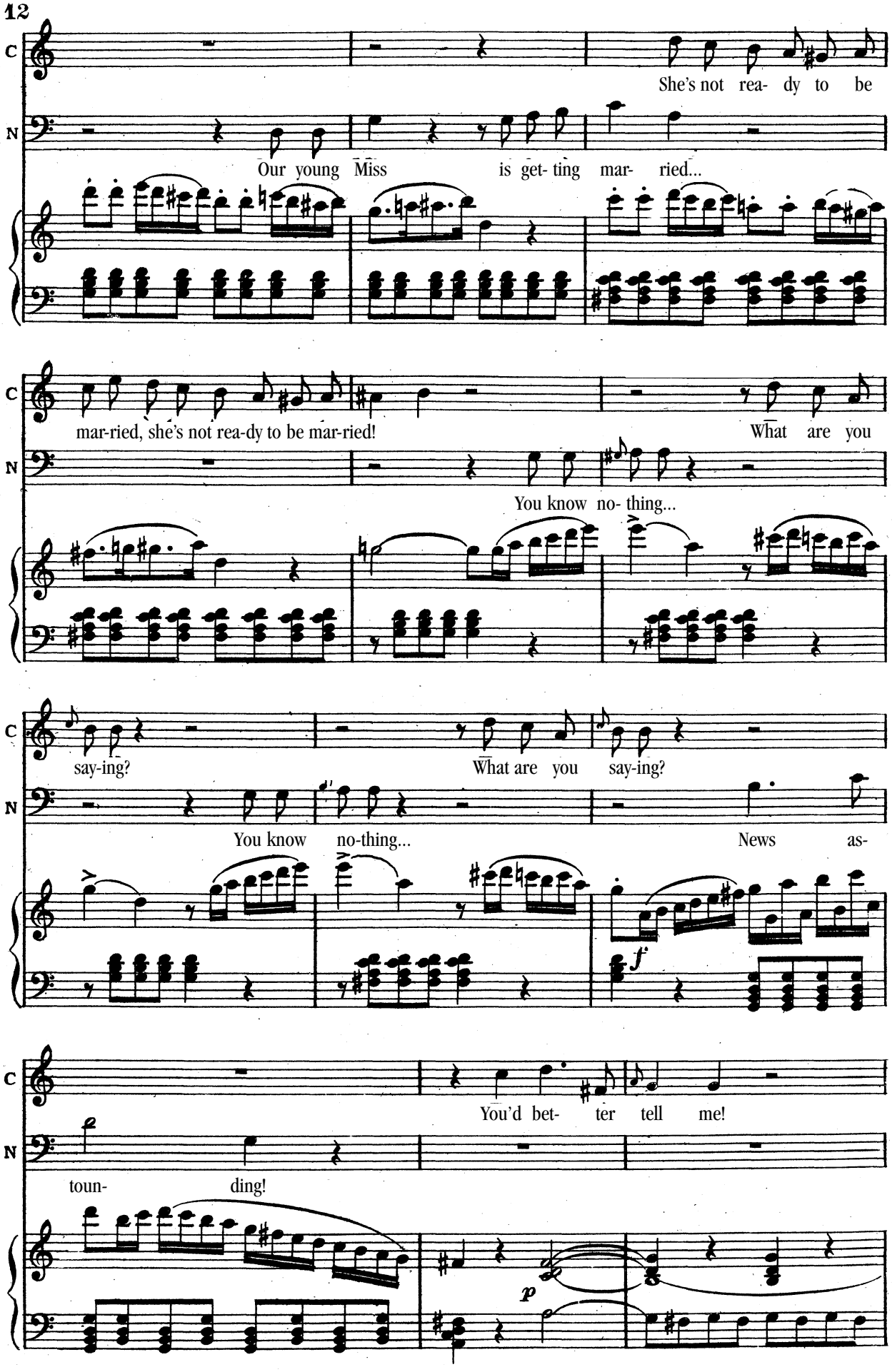

f
ff
9

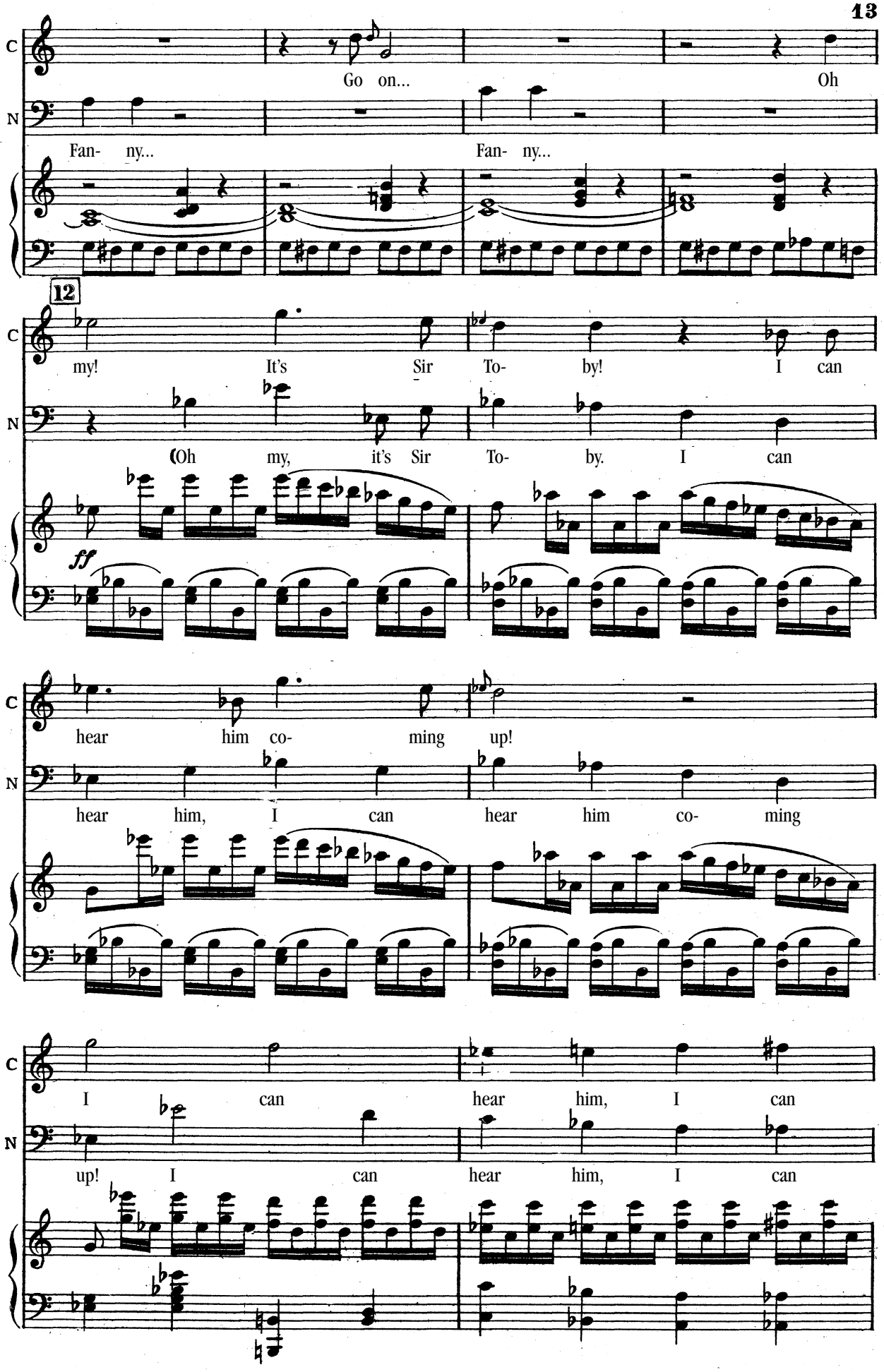
ACT 1

SCENE 1: THE HOME OF TOBIAS MILL

INTRODUCTION - DUETTINO (Clarina and Norton)




C
She's not rea- dy to be
N
Our young Miss is get- ting mar- ried...
C
mar-ried, she's not rea-dy to be mar-ried!
What are you
N
You know no- thing...
C
say-ing?
What are you say-ing?
N
You know no-thing...
News as-
f
C
You'd bet- ter tell me!
N
toun- ding!
p


C
Go on...
Oh
N
Fan- ny...
Fan- ny...
12
C
my! It's Sir To- by! I can
N
(Oh my, it's Sir To- by. I can
ff
C
hear him co- ming up!
N
hear him, I can hear him co- ming
C
I can hear him, I can
N
up! I can hear him, I can

13

C hear him co- ming up! I'll be wai- ting and con-tem-

N hear him co- ming up! I'll be wai- ting and con-tem-

p

C pla- ting... what a sto- ry this ought to be! I'll be wai- ting, con- tem-

N pla- ting... what a sto- ry this ought to be! I'll be wai- ting, con- tem-

pp

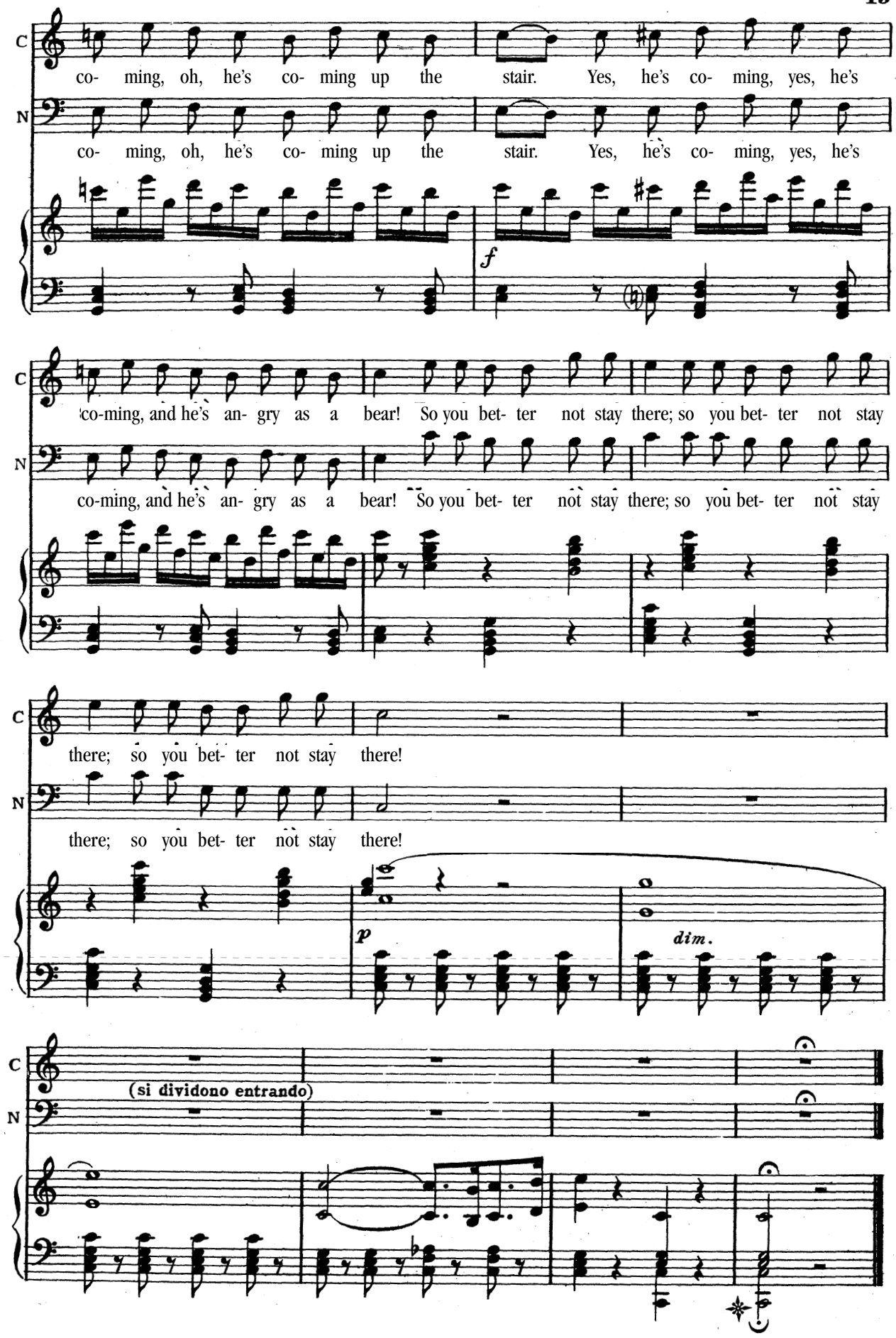
C -pla- ting. I'll be wai- ting, con- tem- pla- ting. What a sto- ry, what a

N -pla- ting. I'll be wai- ting, con- tem- pla- ting. What a sto- ry, what a

crescendo

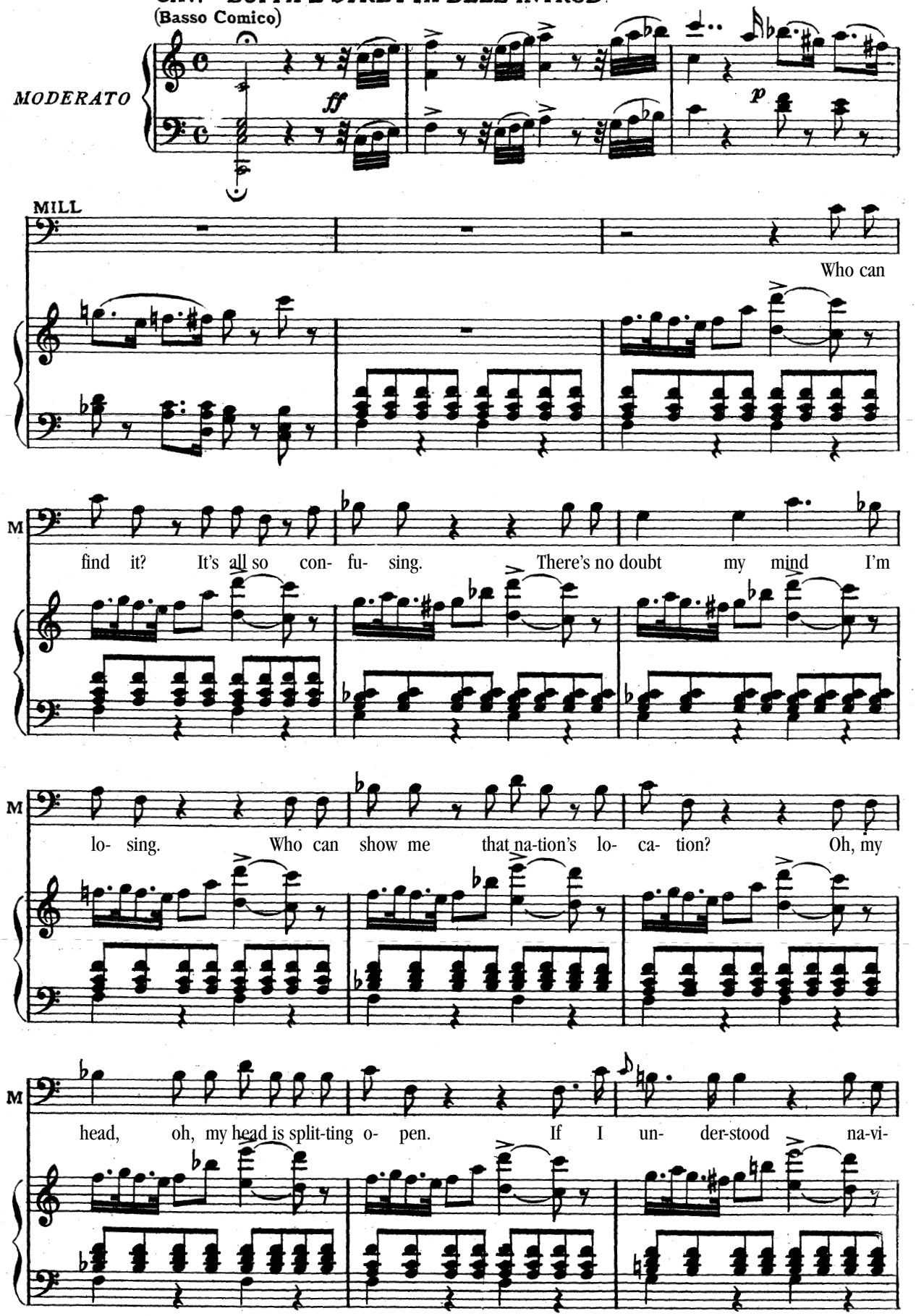
C sto- ry, what a sto- ry this should be. Oh, he-s co- ming, oh, he's

N sto- ry, what a sto- ry this should be. Oh, he-s co- ming, oh, he's


C
co- ming, oh, he's co- ming up the stair. Yes, he's co- ming, yes, he's
N
co- ming, oh, he's co- ming up the stair. Yes, he's co- ming, yes, he's
f
C
co-ming, and he's an- gry as a bear! So you bet- ter not stay there; so you bet- ter not stay
N
co-ming, and he's an- gry as a bear! So you bet- ter not stay there; so you bet- ter not stay
C
there; so you bet- ter not stay there!
N
there; so you bet- ter not stay there!
p
dim.
C
(si dividono entrando)
N

CAV.na BUFFA E STRETTA DELL' INTROD.ne

(Basso Comico)



M

. ga- tion, I would know when, I would know when he'll ar-

M

. rive. I coud make some cal-cu- la- tion to find out when he'll ar- rive.

14

f *p* *m.s.*

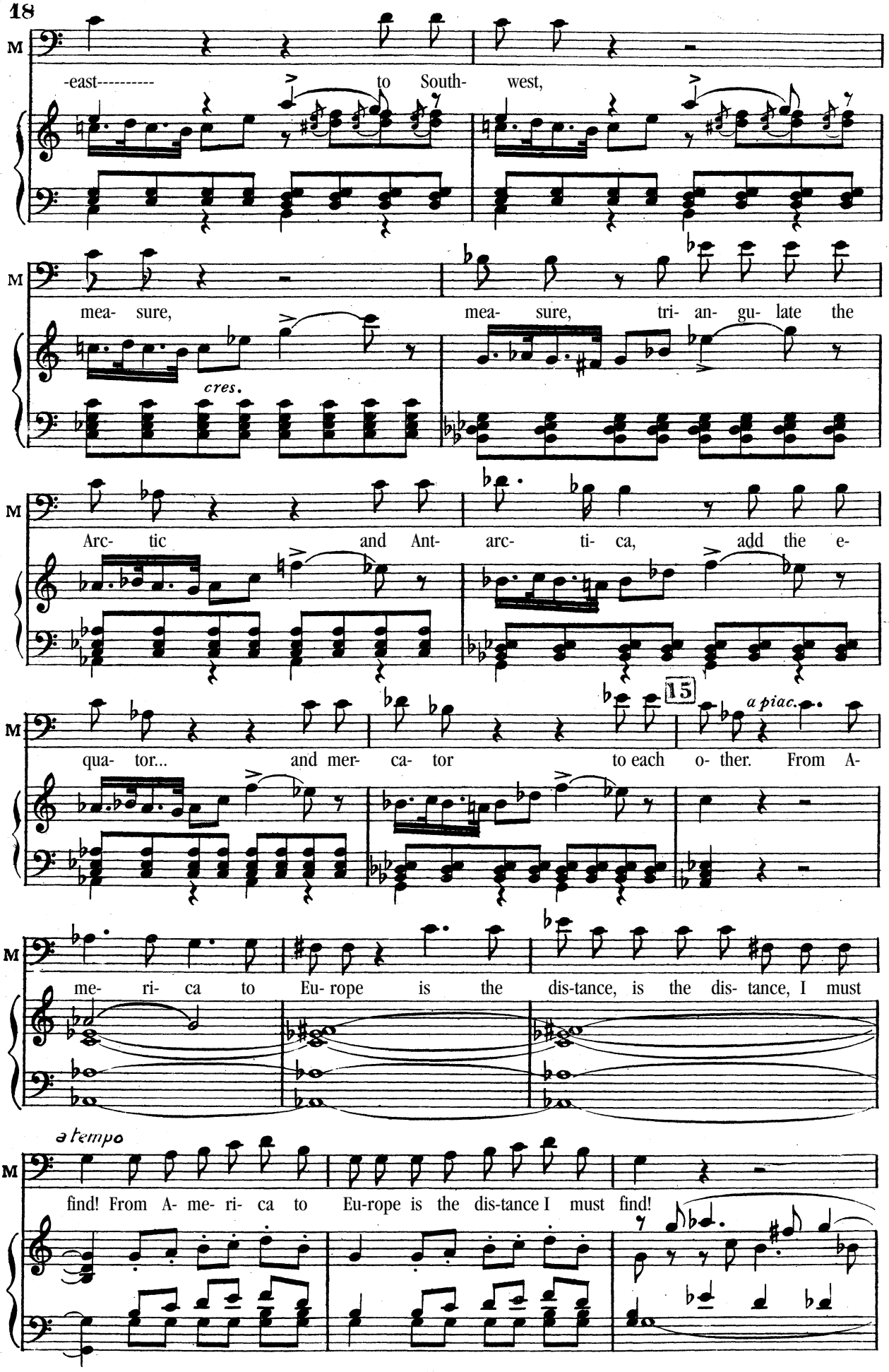
M

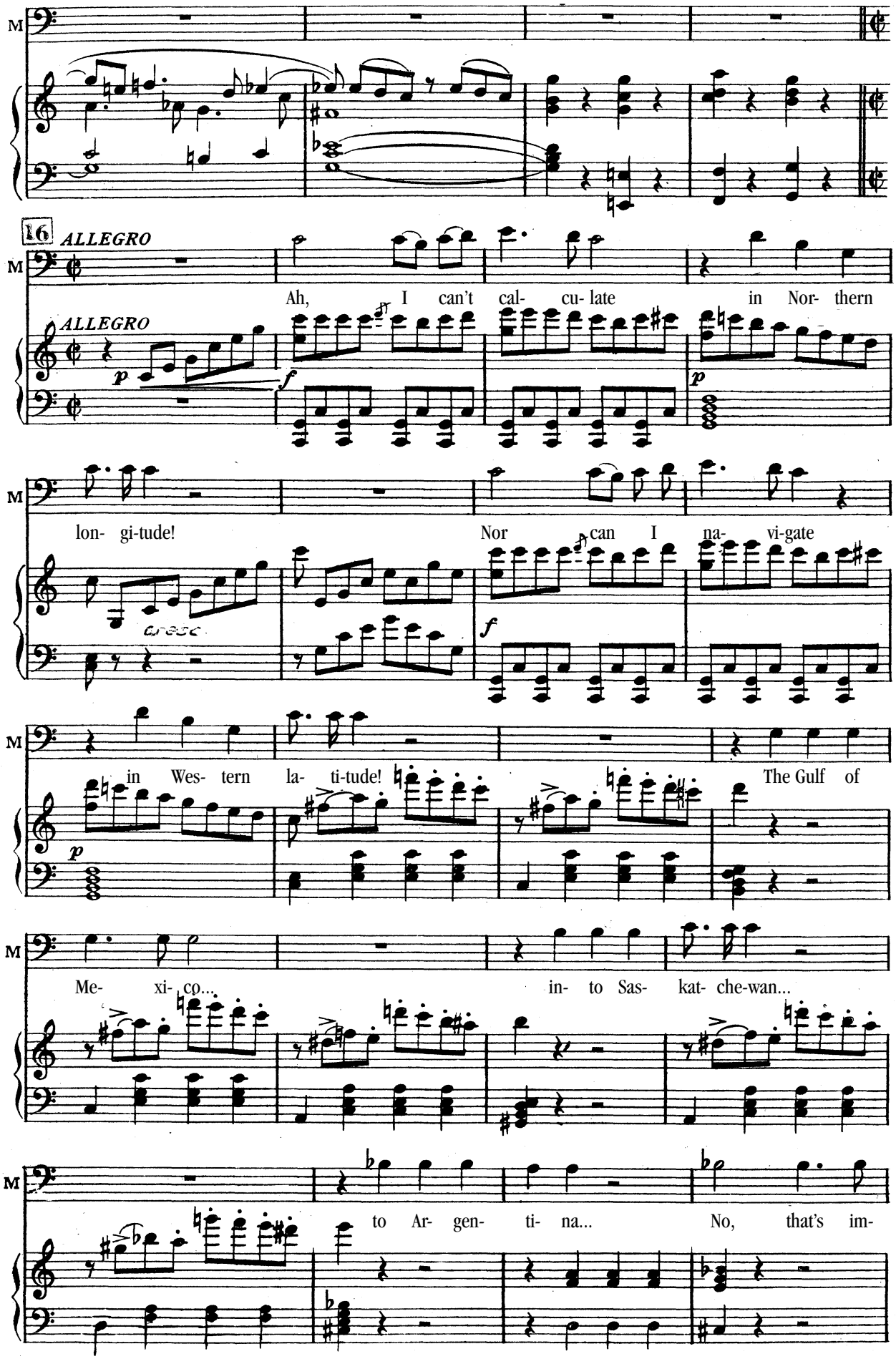
M

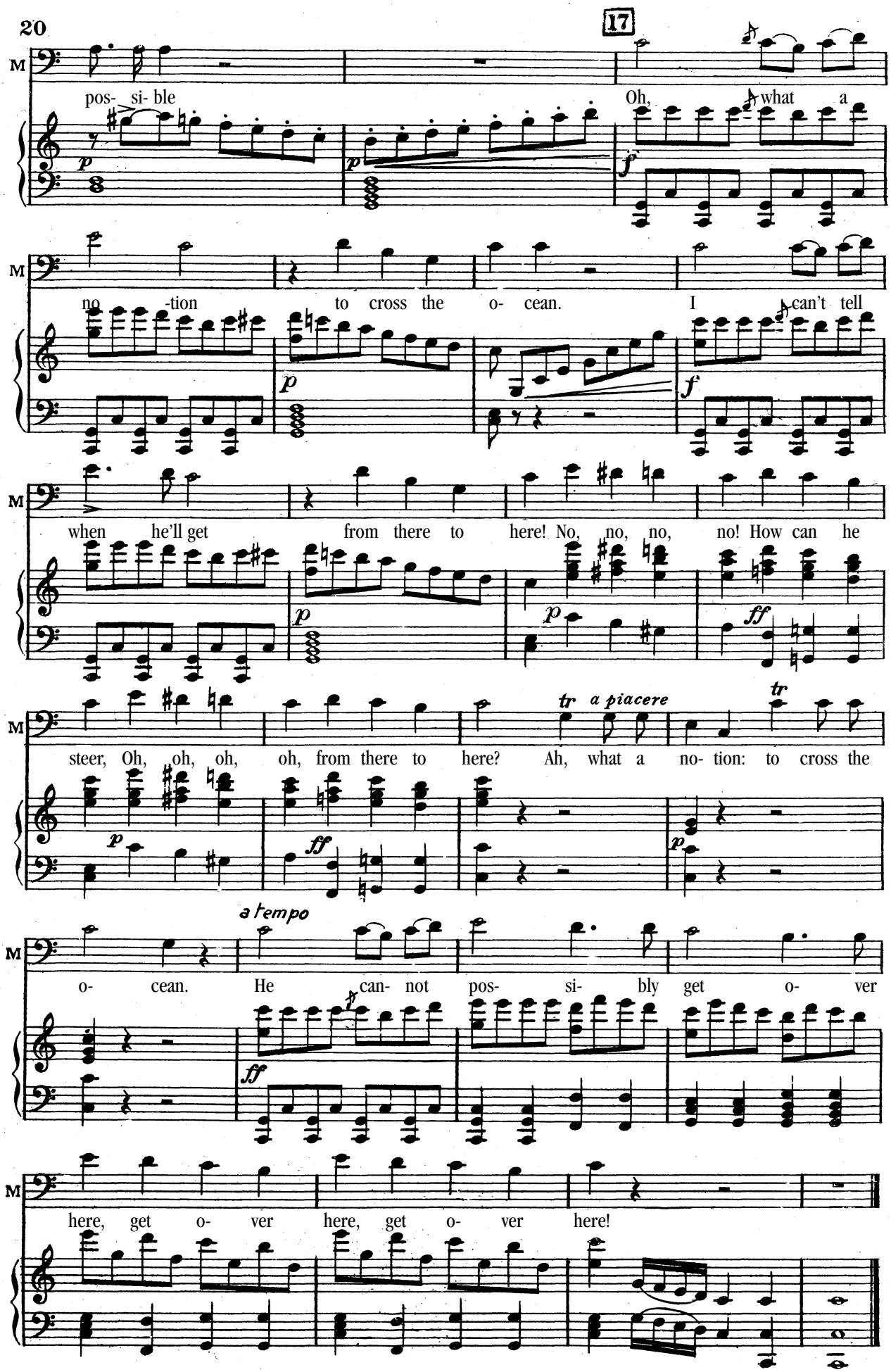
Hun- dred six de- grees in la- ti- tude...

M

and a hun- dred twen- ty lon- gi- tude. From North-


M
-east---------- to South- west,
M
mea- sure, mea- sure, tri- an- gu- late the
cres.
M
Arc- tic and Ant- arc- ti- ca, add the e-
M
qua- tor... and mer- ca- tor to each o- ther. From A-
15
a piac.
M
me- ri- ca to Eu- rope is the dis-tance, is the dis- tance, I must
a tempo
M
find! From A- me- ri- ca to Eu-rope is the dis-tance I must find!


16
ALLEGRO
ALLEGRO
Ah, I can't cal- cu- late in Nor- thern
lon- gi-tude! Nor can I na- vi-gate
in Wes- tern la- ti-tude! The Gulf of
Me- xi- co... in- to Sas- kat- che-wan...
to Ar- gen- ti- na... No, that's im-


17
M
pos- si- ble
Oh, what a
no -tion to cross the o- cean. I can't tell
when he'll get from there to here! No, no, no, no! How can he
steer, Oh, oh, oh, oh, from there to here? Ah, what a no- tion: to cross the
tr a piacere
tr
a tempo
o- cean. He can- not pos- si- bly get o- ver
here, get o- ver here, get o- ver here!

STRETTA DELL'INTRODUZIONE

ALLEGRO

NORTON

This let- ter

ALLEGRO

ff *p*

MILL

You're in- ter- rupt- ing me, I can-not

N

just ar-rived for you, Sir To- by....

CLARINA

We will not trou- ble you, we beg your par- don.

M

stand it. ! Now if his

C

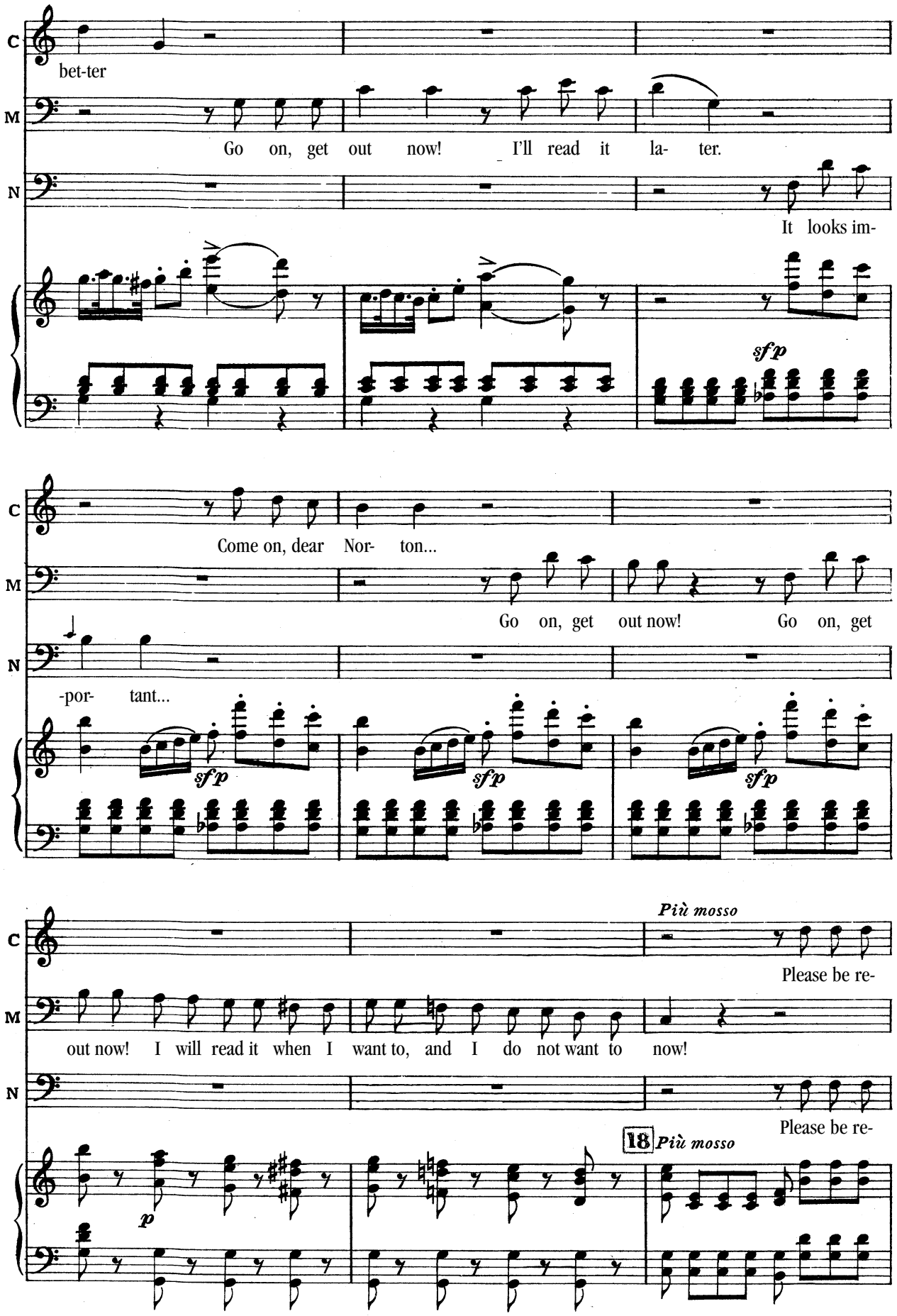
I think we'd

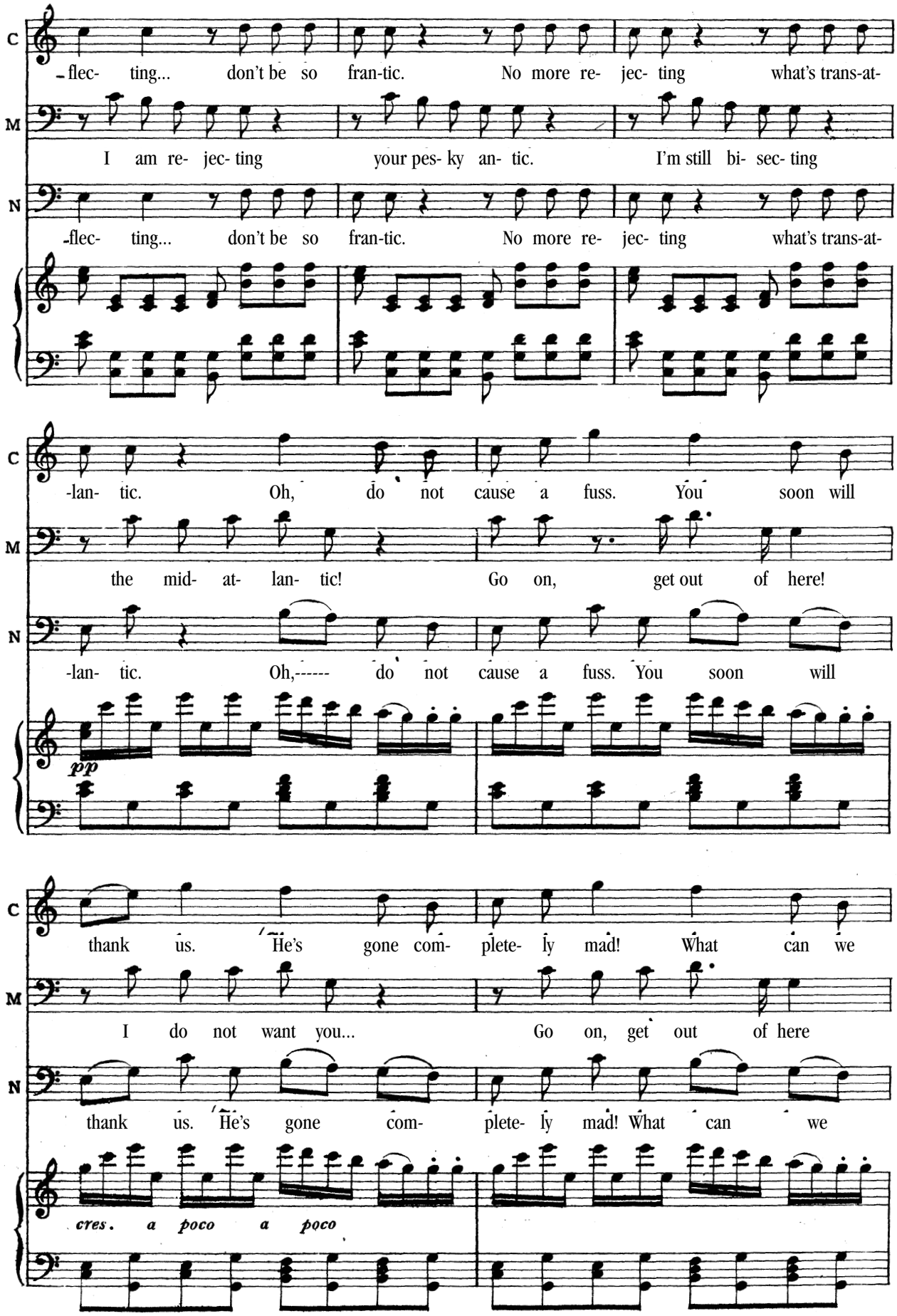
M

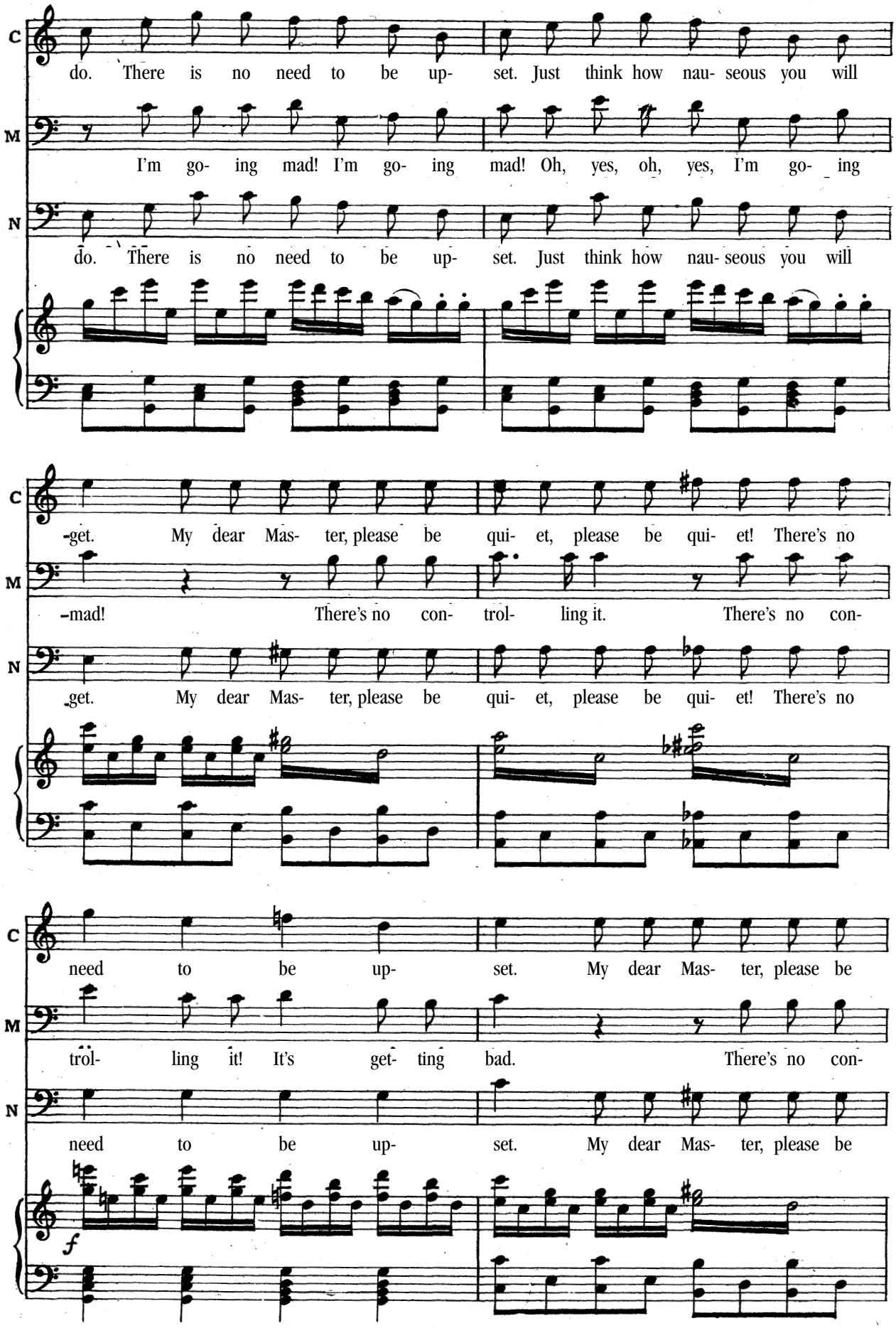
ship sur-vives, where will he land it?

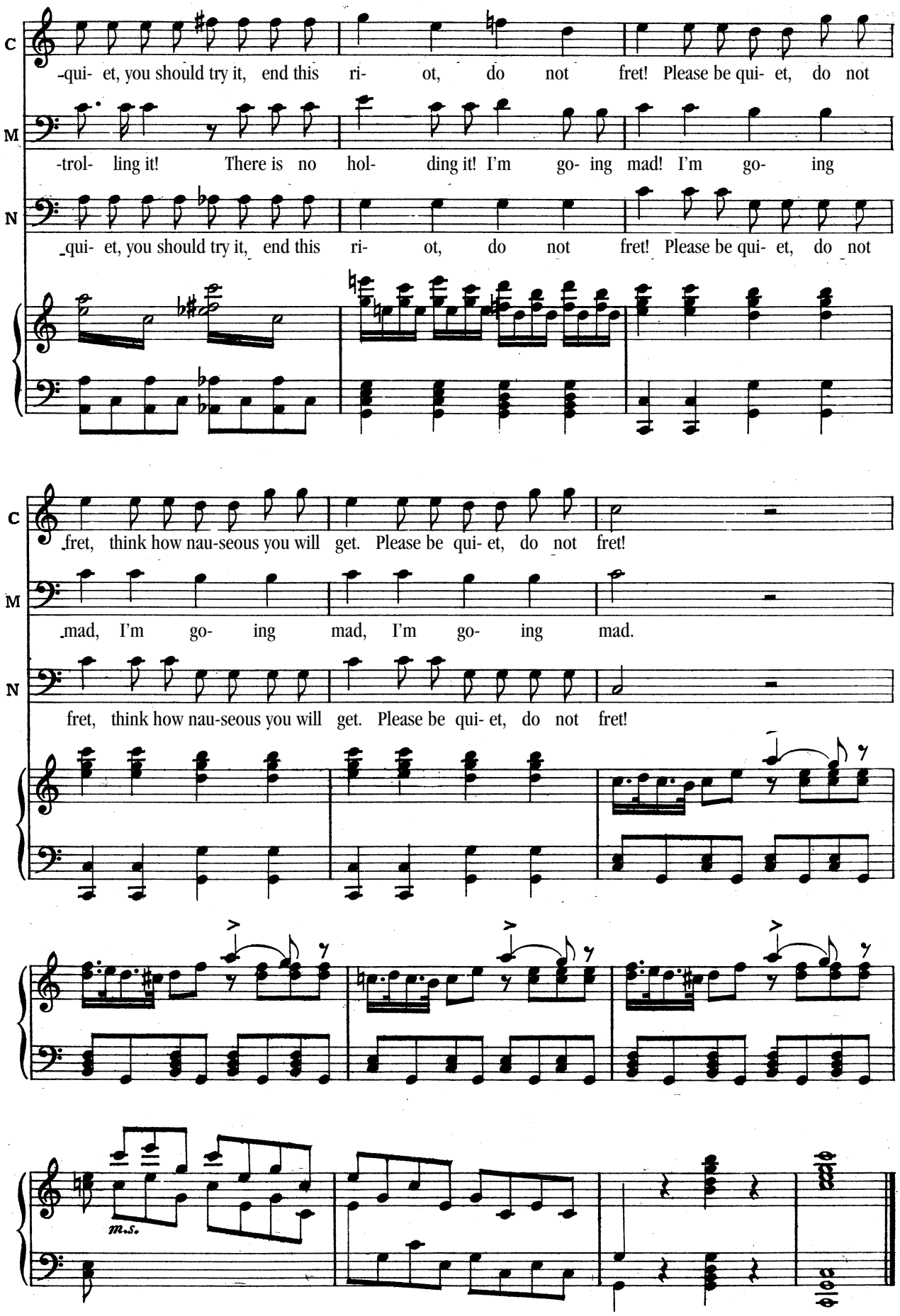
N

Look at this let- ter...


C
bet-ter
M
Go on, get out now! I'll read it la- ter.
N
It looks im-
sfp
C
Come on, dear Nor- ton...
M
Go on, get out now! Go on, get
N
-por- tant...
sfp
sfp
sfp
Più mosso
C
Please be re-
M
out now! I will read it when I want to, and I do not want to now!
N
Please be re-
18
Più mosso
p

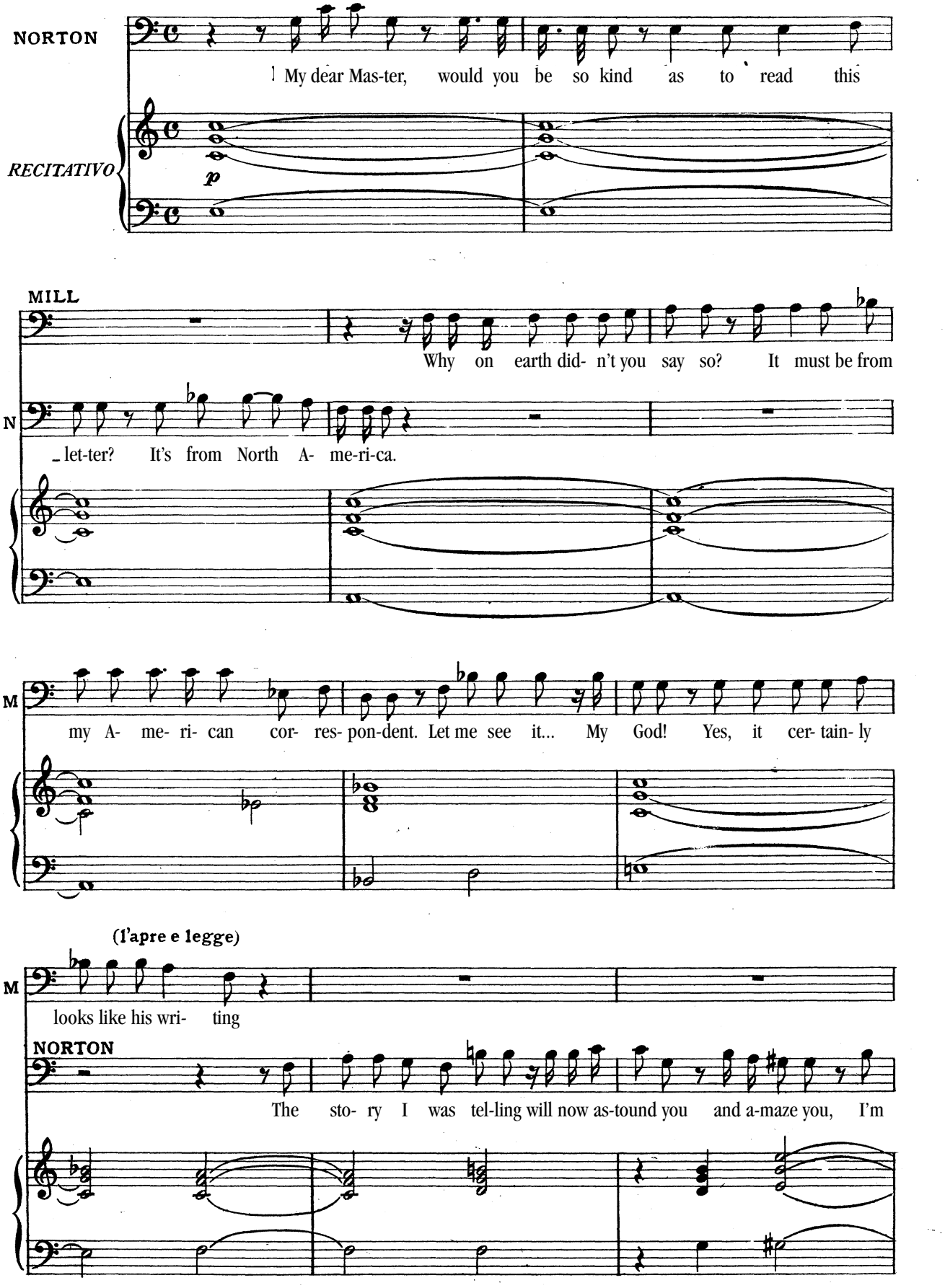

C
-flec- ting... don't be so fran-tic. No more re- jec- ting what's trans-at-
M
I am re- jec- ting your pes- ky an- tic. I'm still bi- sec- ting
N
-flec- ting... don't be so fran-tic. No more re- jec- ting what's trans-at-
C
-lan- tic. Oh, do not cause a fuss. You soon will
M
the mid- at- lan- tic! Go on, get out of here!
N
-lan- tic. Oh,------ do not cause a fuss. You soon will
pp
C
thank us. He's gone com- plete- ly mad! What can we
M
I do not want you... Go on, get out of here
N
thank us. He's gone com- plete- ly mad! What can we
cres. a poco a poco

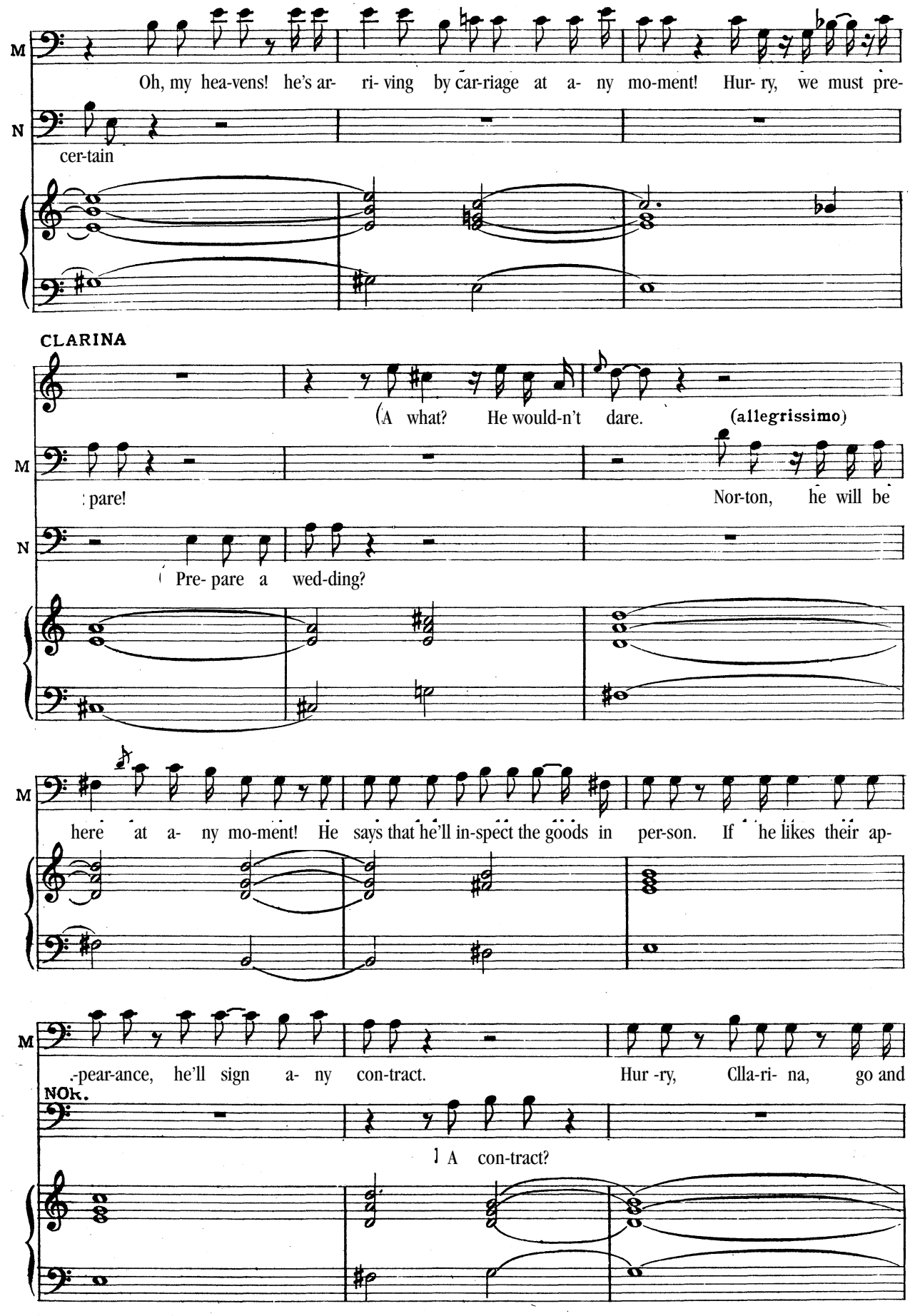

C
do. There is no need to be up- set. Just think how nau- seous you will
M
I'm go- ing mad! I'm go- ing mad! Oh, yes, oh, yes, I'm go- ing
N
do. There is no need to be up- set. Just think how nau- seous you will
C
-get. My dear Mas- ter, please be qui- et, please be qui- et! There's no
M
-mad! There's no con- trol- ling it. There's no con-
N
get. My dear Mas- ter, please be qui- et, please be qui- et! There's no
C
need to be up- set. My dear Mas- ter, please be
M
trol- ling it! It's get- ting bad. There's no con-
N
need to be up- set. My dear Mas- ter, please be
f

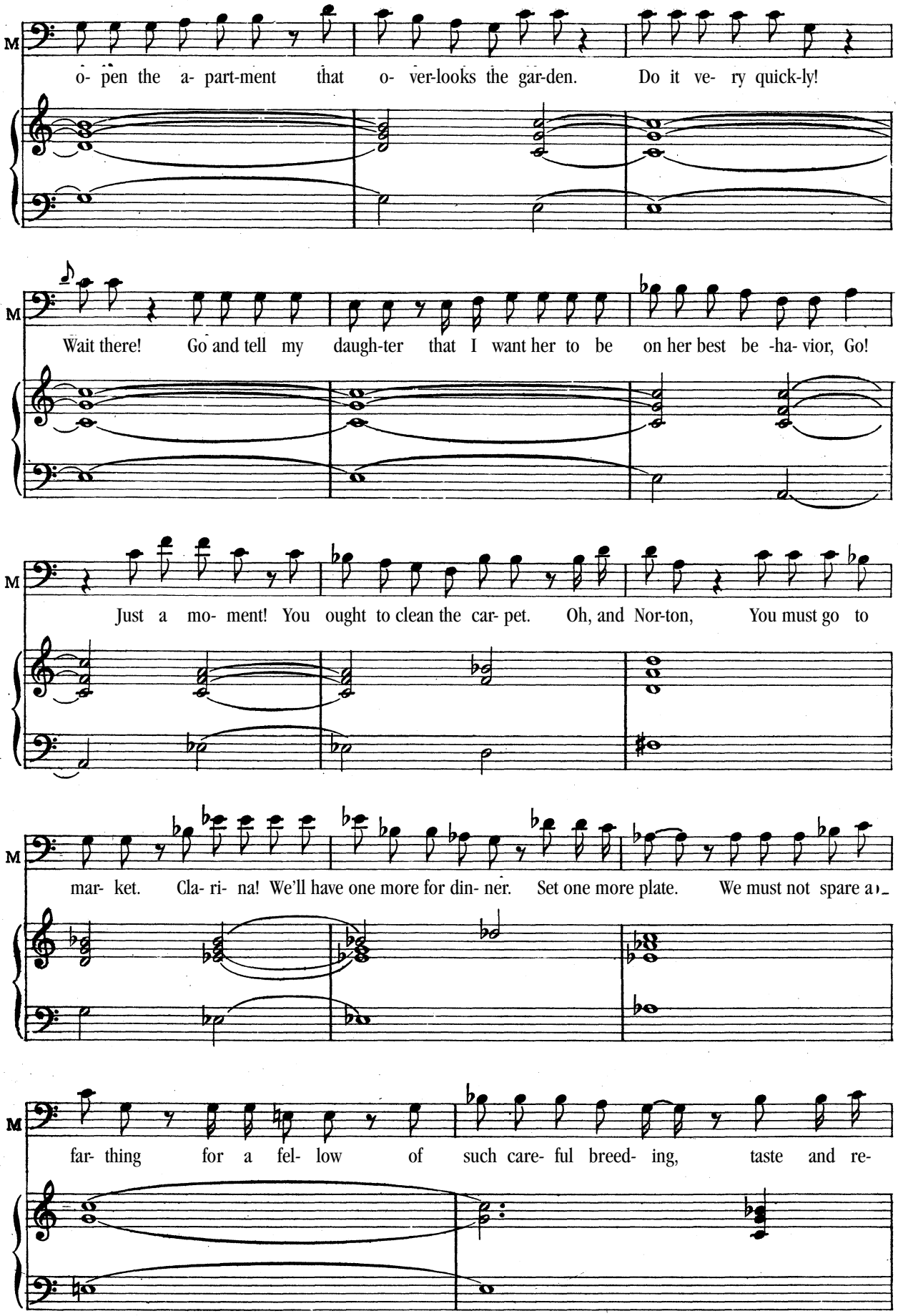

C
-qui- et, you should try it, end this ri- ot, do not fret! Please be qui- et, do not
M
-trol- ling it! There is no hol- ding it! I'm go- ing mad! I'm go- ing
N
-qui- et, you should try it, end this ri- ot, do not fret! Please be qui- et, do not
C
fret, think how nau-seous you will get. Please be qui- et, do not fret!
M
mad, I'm go- ing mad, I'm go- ing mad.
N
fret, think how nau-seous you will get. Please be qui- et, do not fret!
m.s.

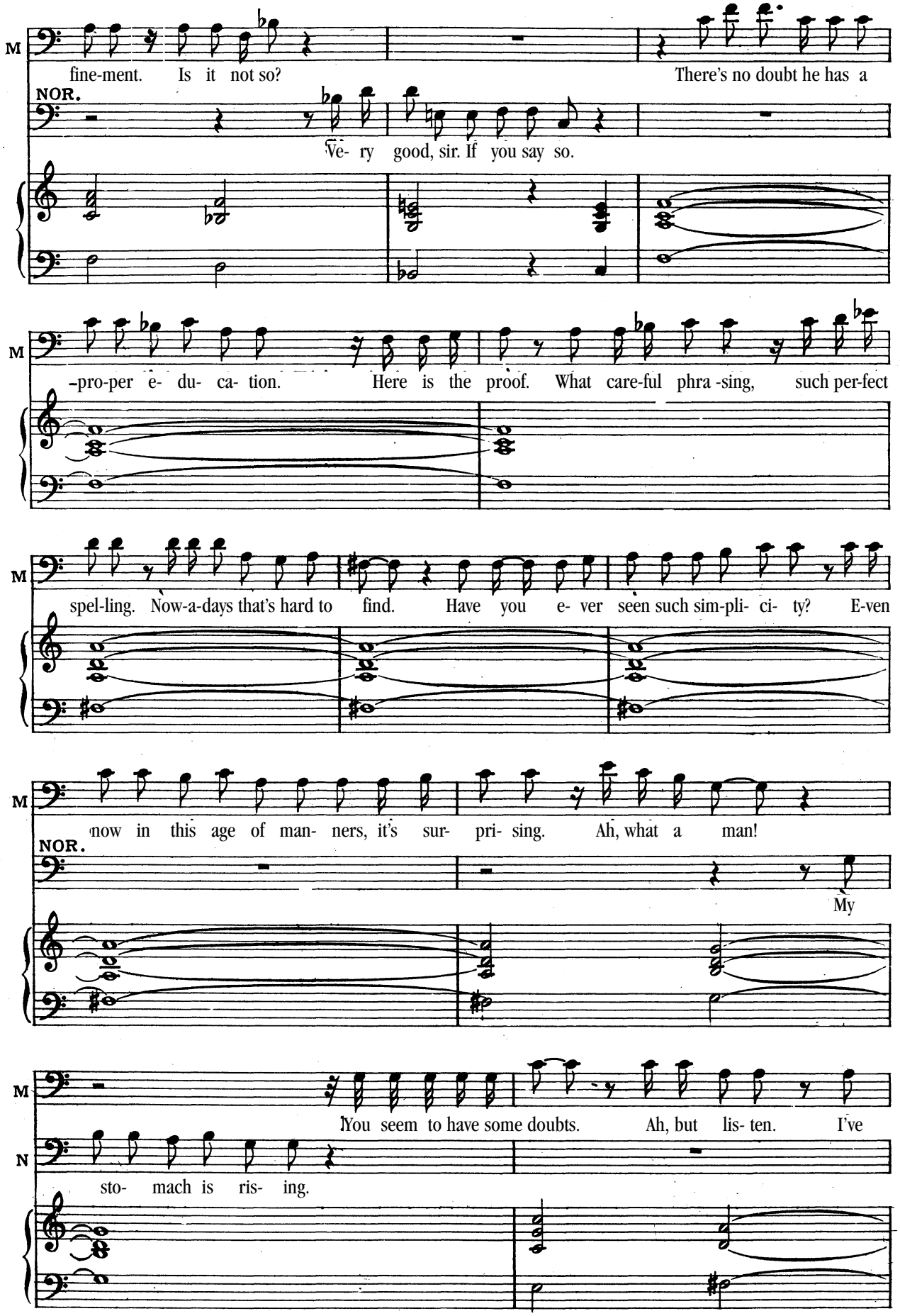
SEGUITO DELLA SCENA II.

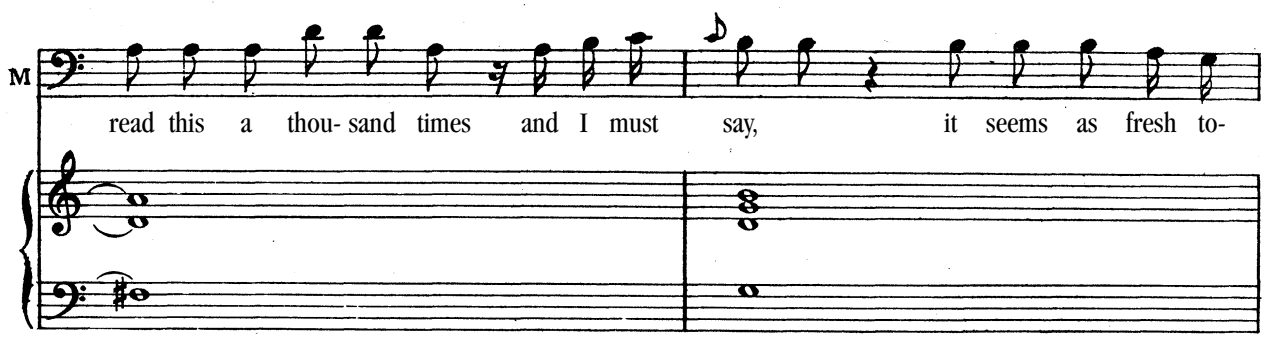
RECITATIVO



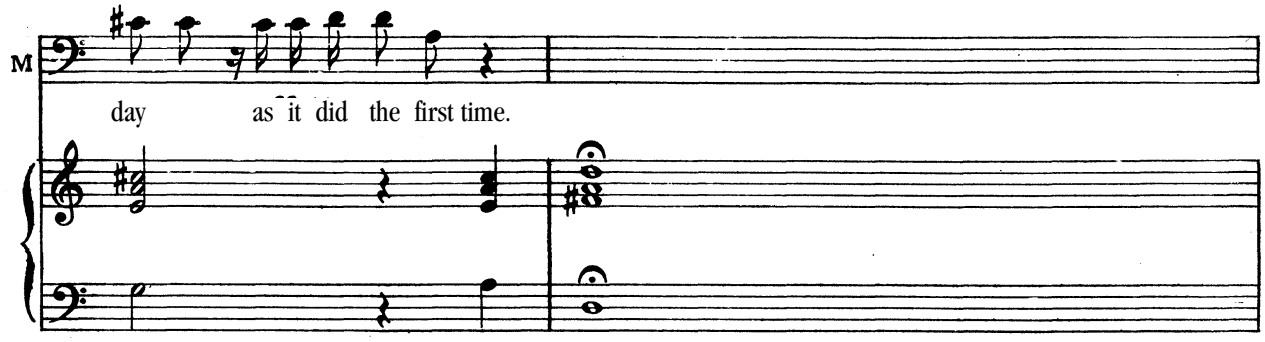

M
Oh, my hea-vens! he's ar- ri- ving by car-riage at a- ny mo-ment! Hur- ry, we must pre-
N
cer-tain
CLARINA
(A what? He would-n't dare.
(allegrissimo)
M
pare!
Nor-ton, he will be
N
Pre- pare a wed-ding?
M
here at a- ny mo-ment! He says that he'll in-spect the goods in per-son. If he likes their ap-
M
-pear-ance, he'll sign a- ny con-tract. Hur -ry, Clla-ri- na, go and
NOR.
A con-tract?

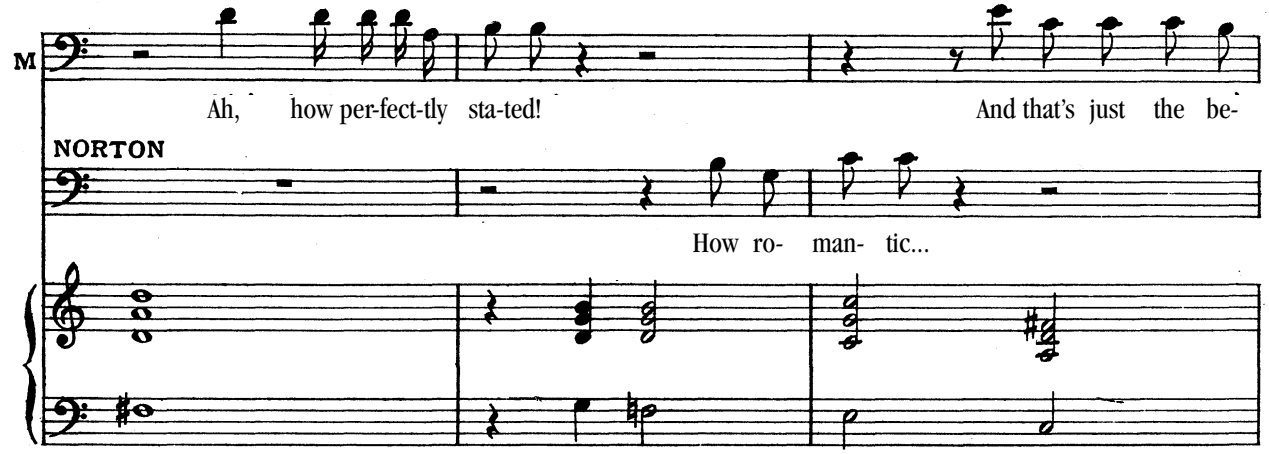

M
o- pen the a- part-ment that o- ver-looks the gar-den. Do it ve- ry quick-ly!
M
Wait there! Go and tell my daugh-ter that I want her to be on her best be -ha- vior, Go!
M
Just a mo- ment! You ought to clean the car- pet. Oh, and Nor-ton, You must go to
M
mar- ket. Cla- ri- na! We'll have one more for din- ner. Set one more plate. We must not spare a-
M
far- thing for a fel- low of such care- ful breed- ing, taste and re-


M
fine-ment. Is it not so?
There's no doubt he has a
NOR.
Ve- ry good, sir. If you say so.
M
-pro-per e- du- ca- tion.
Here is the proof. What care-ful phra -sing, such per-fect
M
spel-ling. Now-a-days that's hard to find. Have you e- ver seen such sim-pli- ci- ty? E-ven
M
now in this age of man- ners, it's sur- pri- sing. Ah, what a man!
NOR.
My
M
You seem to have some doubts. Ah, but lis- ten. I've
N
sto- mach is ris- ing.

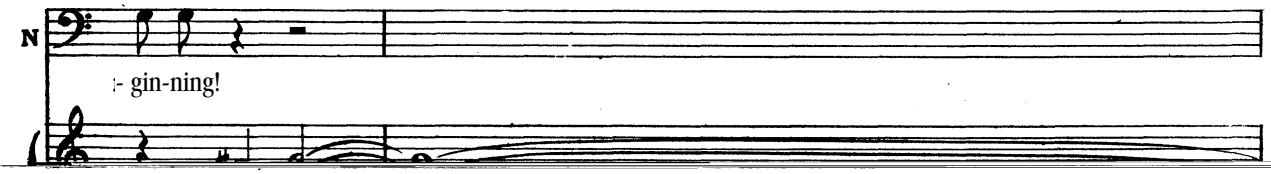


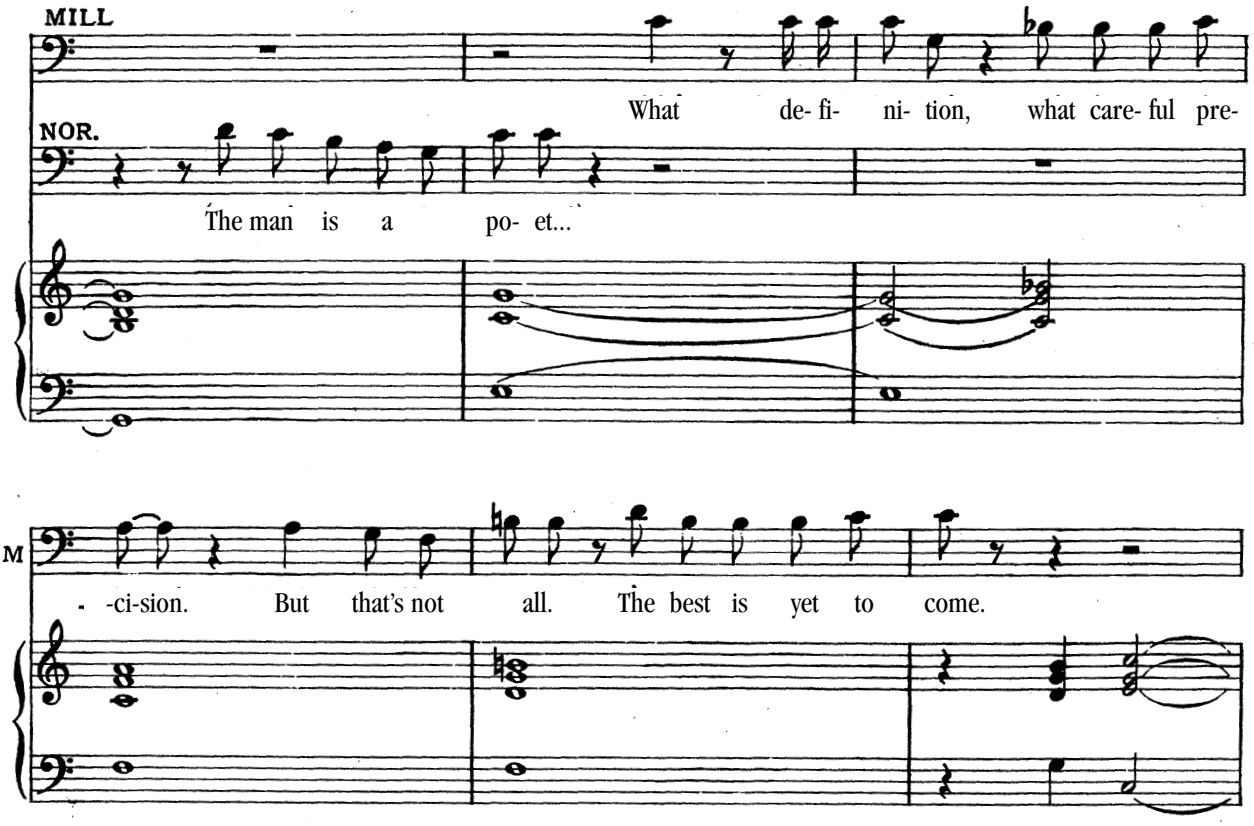
READING: Sir, etcetera... I have decided to acquire a wife, inasmuch as that commodity is in short supply in this area. You have been recommended to me as a supplier of hard-to-find goods, Therefore, I am placing an order for one wife, with the following specifications:





READING: Medium age, standard physical dimensions, and mild personality. No dowry necessary if of proper stock and possessing an untarnished reputation. She must also be fairly sturdy and able to withstand a certain amount of hardship and rough handling. The journey and climate will be hard, and I would not like to lose her and have to lay in a new stock right away.

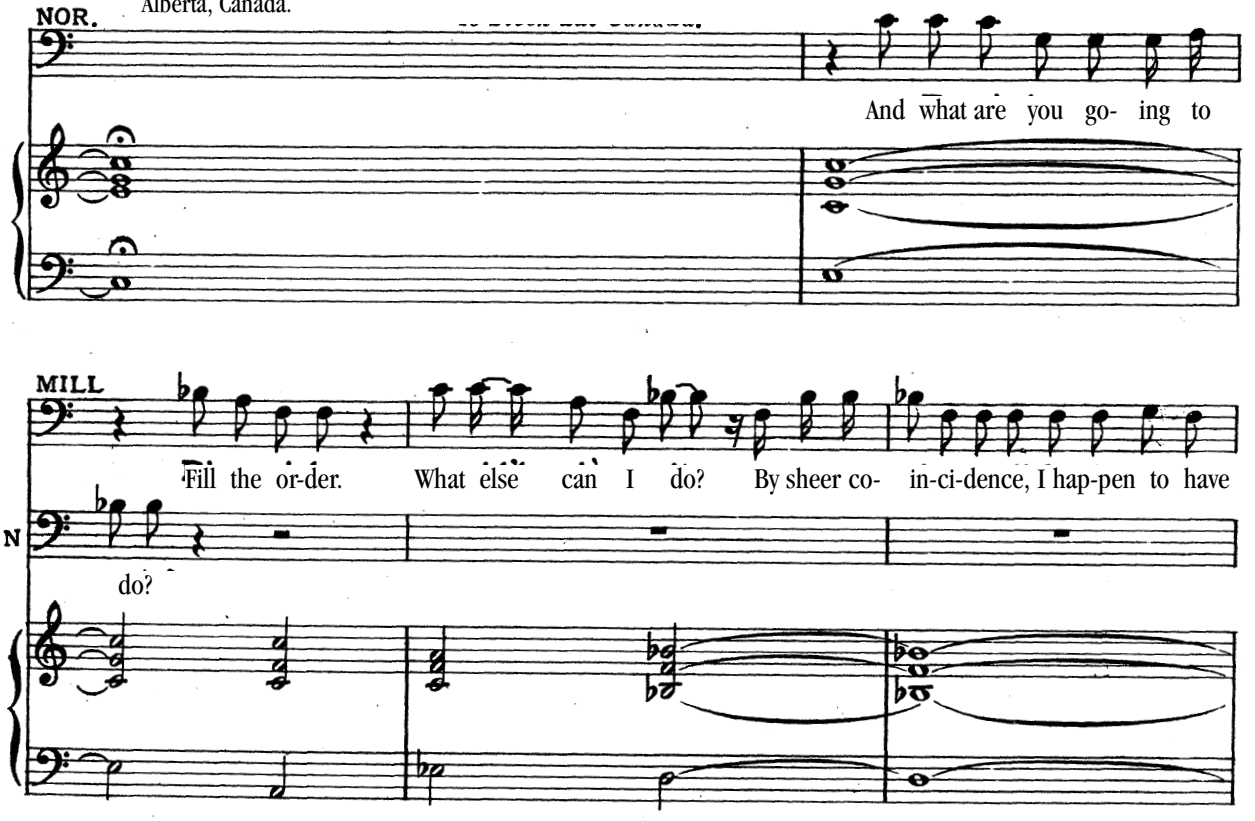


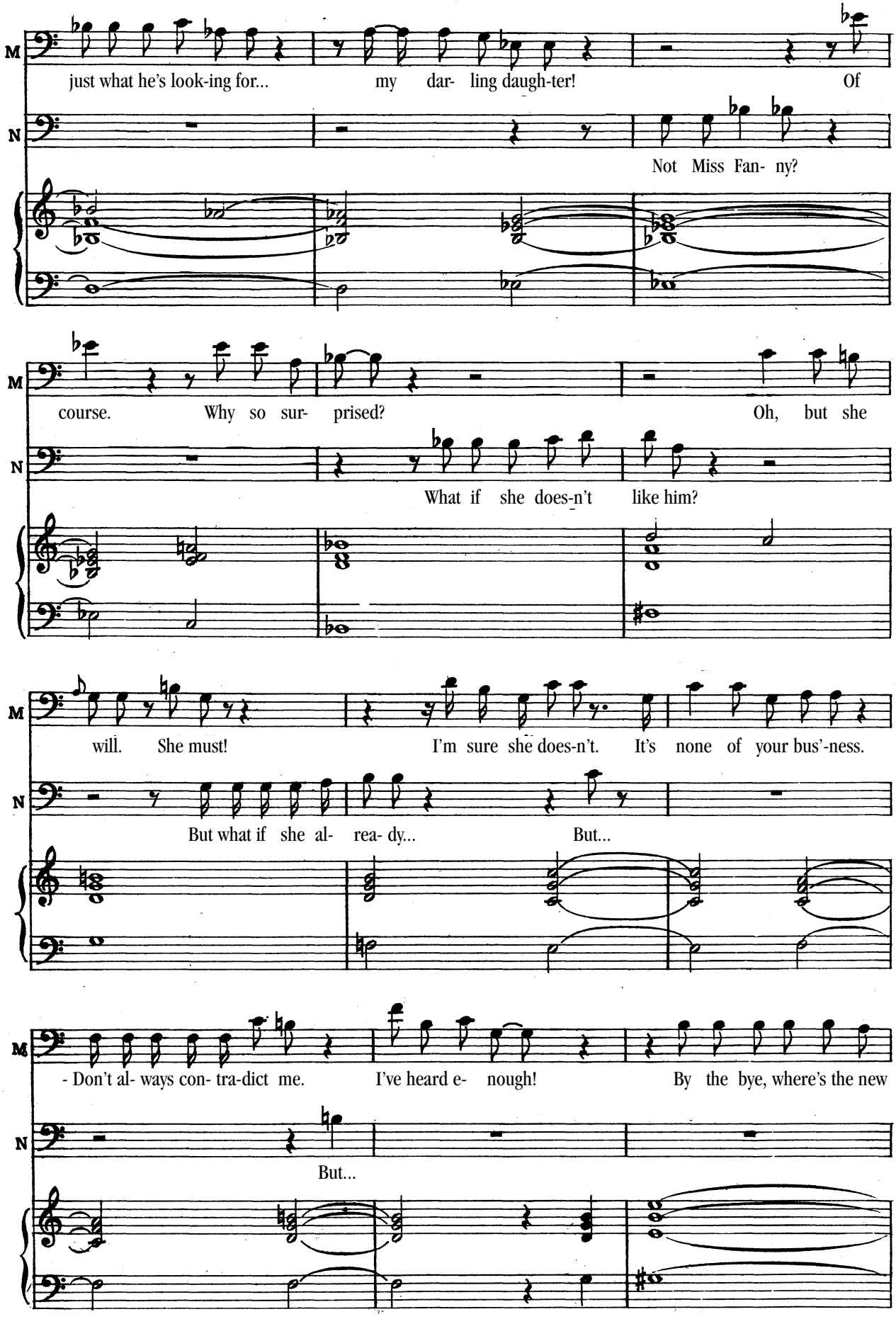


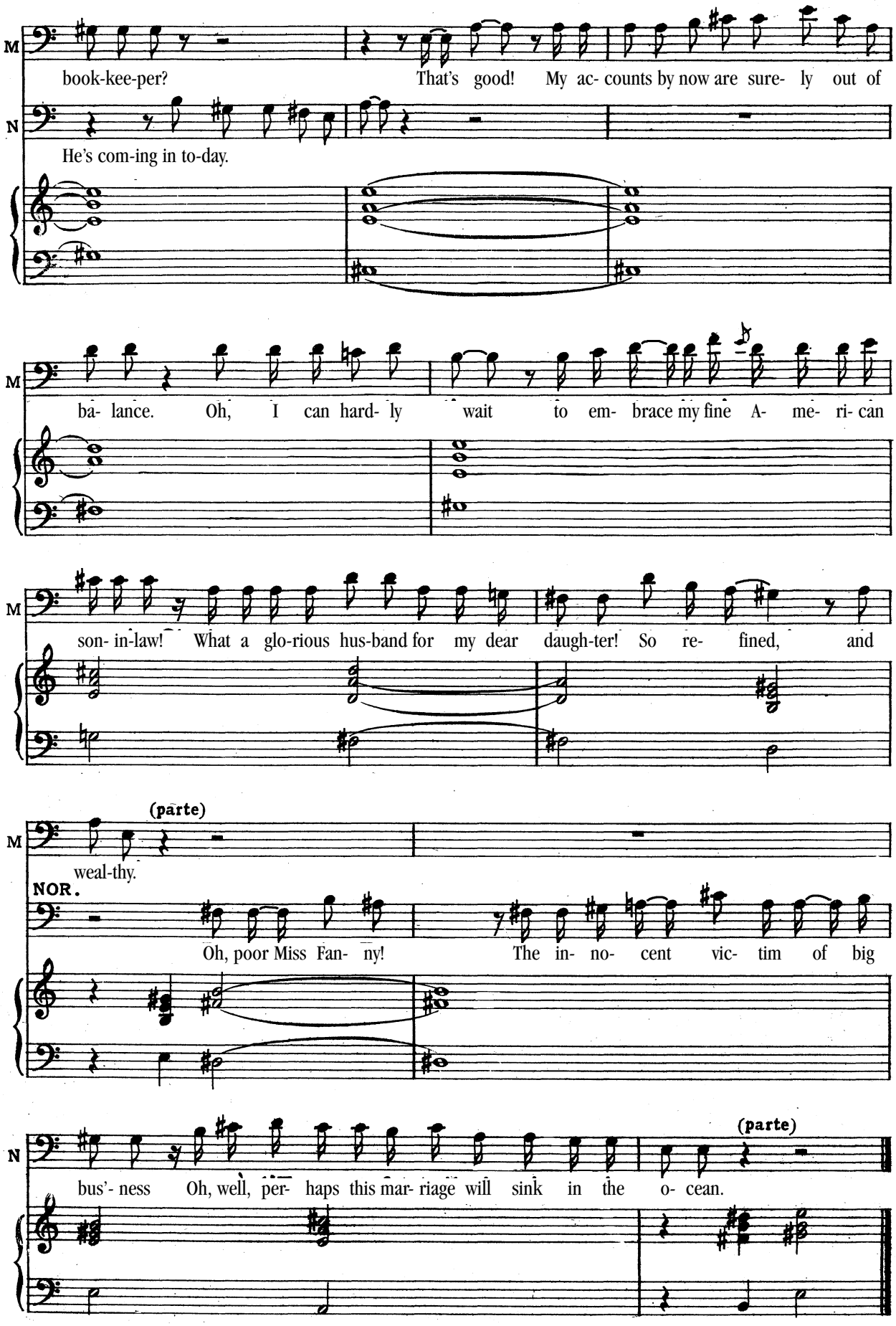
READING: Please be so kind as to send me a quotation. If acceptable, I will marry the bearer of this letter upon visual inspection within two working days I will notify you of precise arrangements for completing the transaction.

Sincerely, Slook of the North
Alberta, Canada.

Mill replaces the letter in his desk.

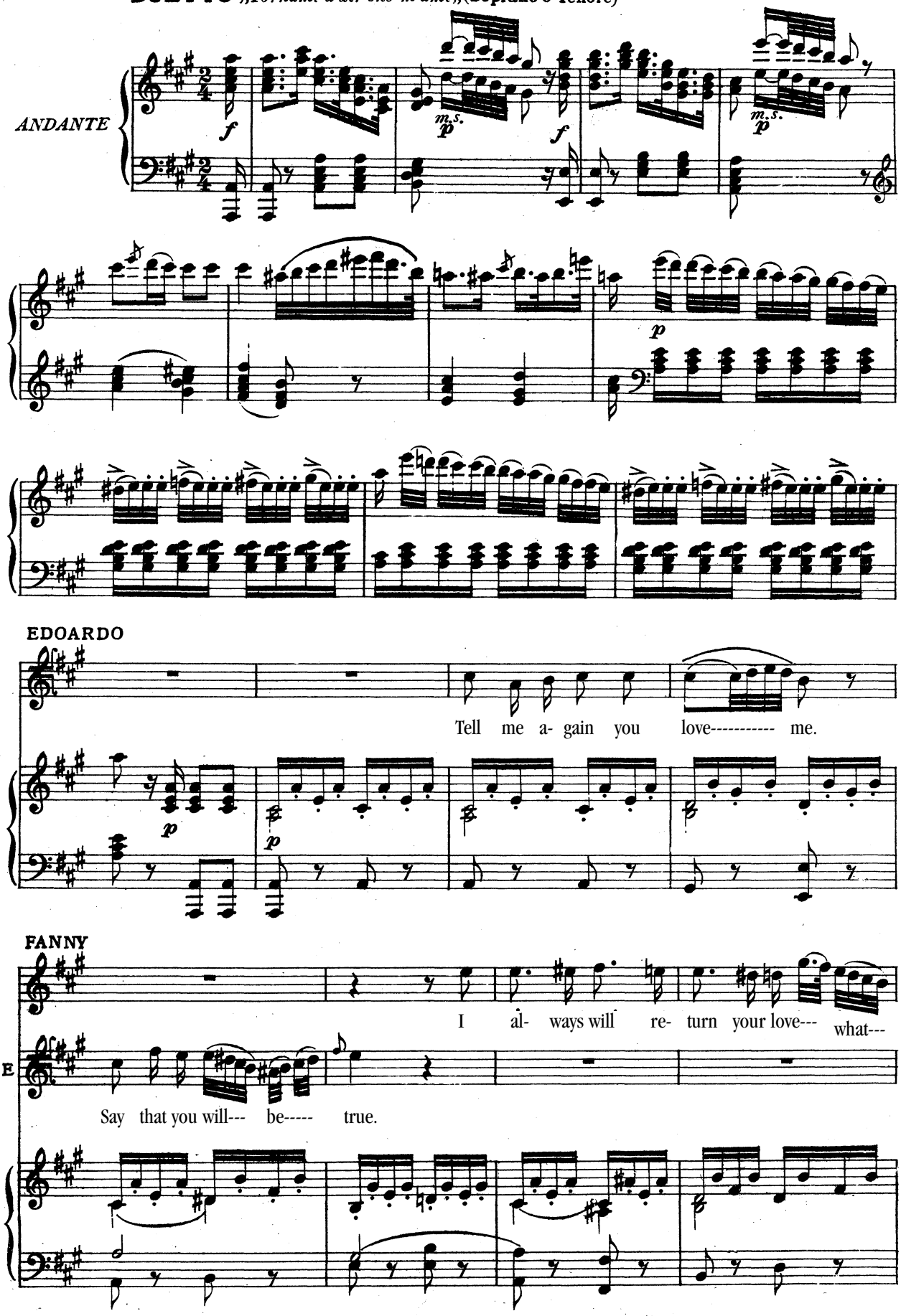


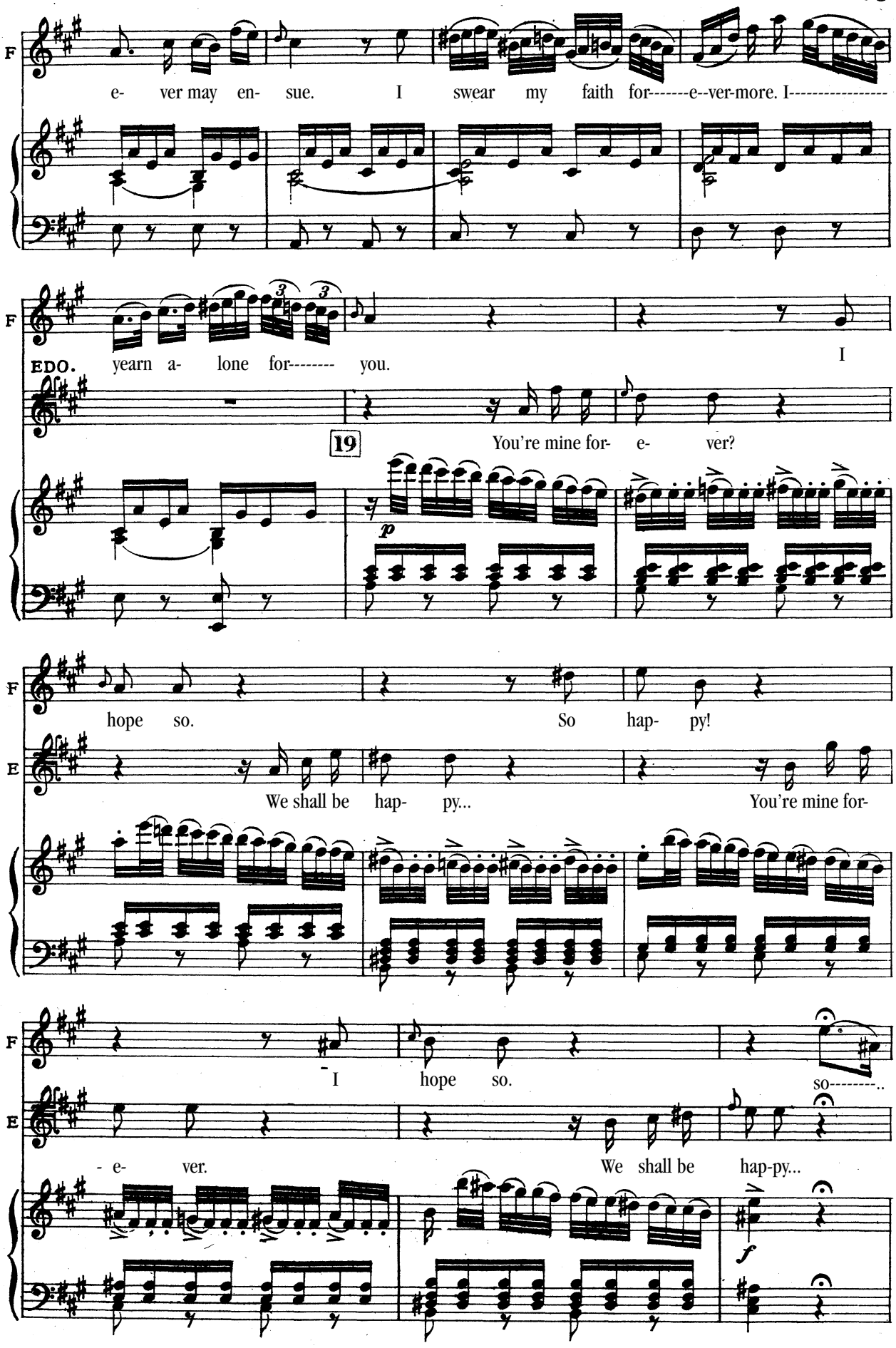

M
just what he's look-ing for... my dar- ling daugh-ter! Of
N
Not Miss Fan- ny?
M
course. Why so sur- prised? Oh, but she
N
What if she does-n't like him?
M
will. She must! I'm sure she does-n't. It's none of your bus'-ness.
N
But what if she al- rea- dy... But...
M
- Don't al- ways con- tra-dict me. I've heard e- nough! By the bye, where's the new
N
But...

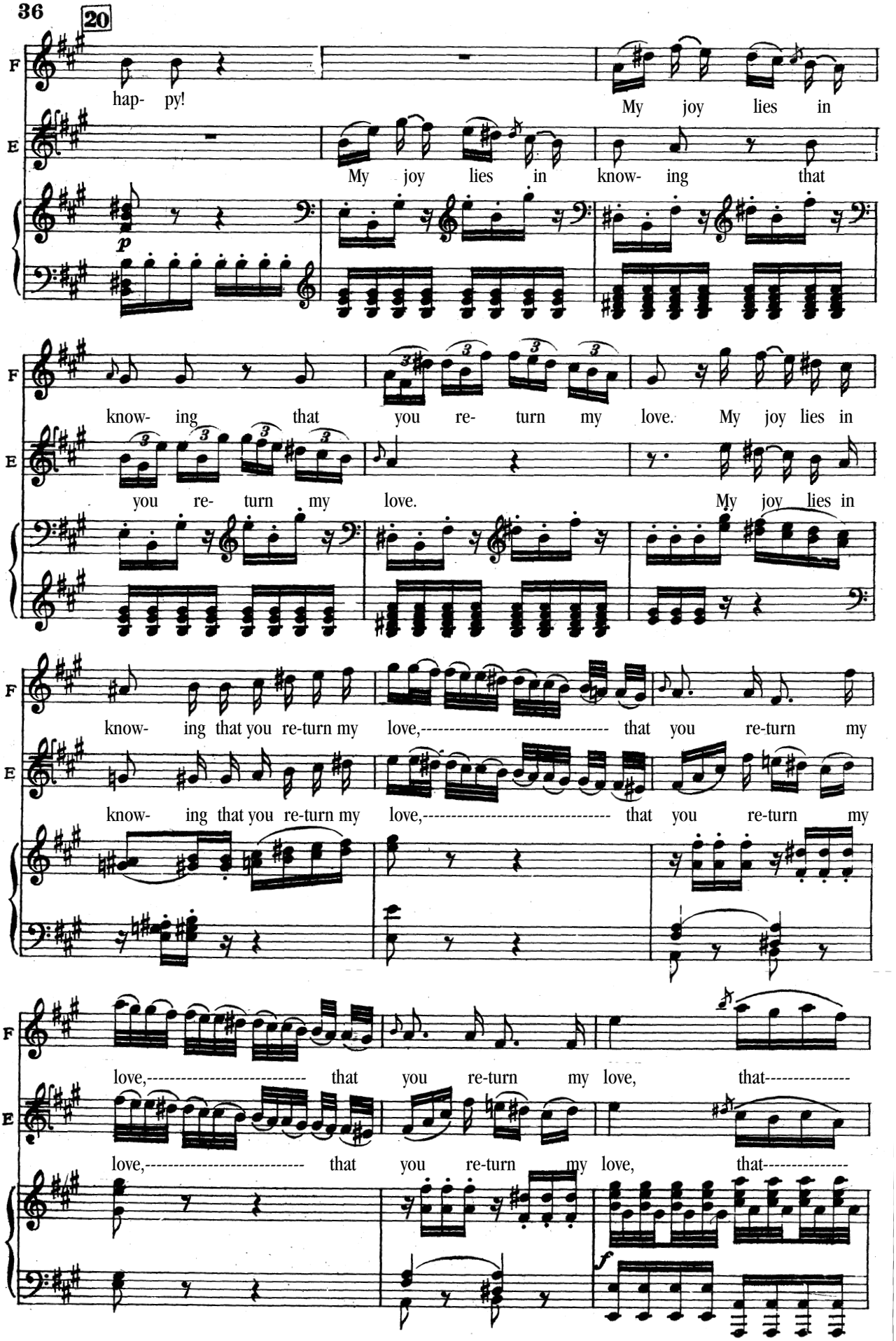

M
book-kee-per? That's good! My ac- counts by now are sure- ly out of
N
He's com-ing in to-day.
M
ba- lance. Oh, I can hard- ly wait to em- brace my fine A- me- ri- can
M
son- in-law! What a glo-rious hus-band for my dear daugh-ter! So re- fined, and
M
(parte)
weal-thy.
NOR.
Oh, poor Miss Fan- ny! The in- no- cent vic- tim of big
N
bus'- ness Oh, well, per- haps this mar- riage will sink in the o- cean.
(parte)

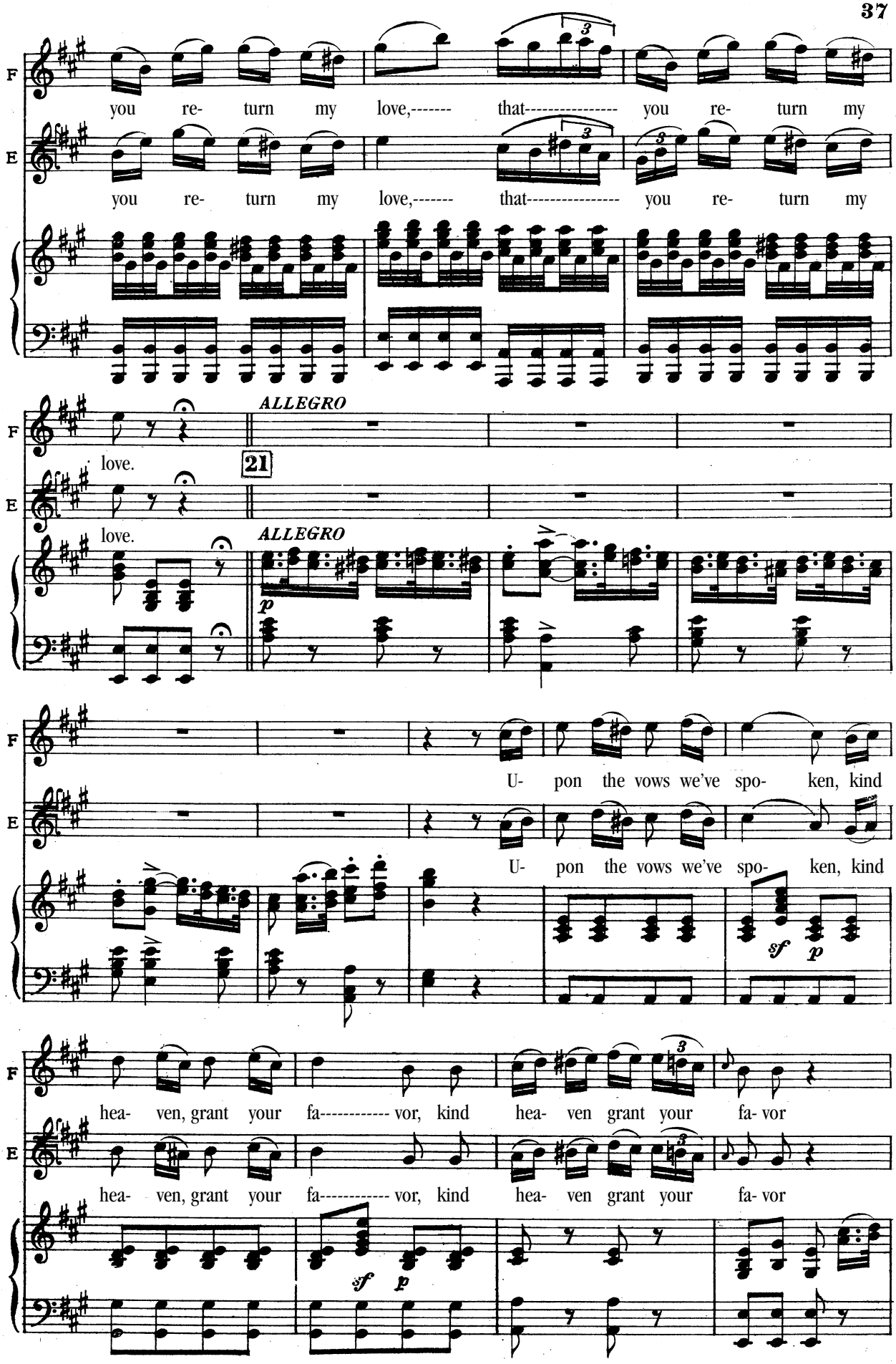
SCENA III.

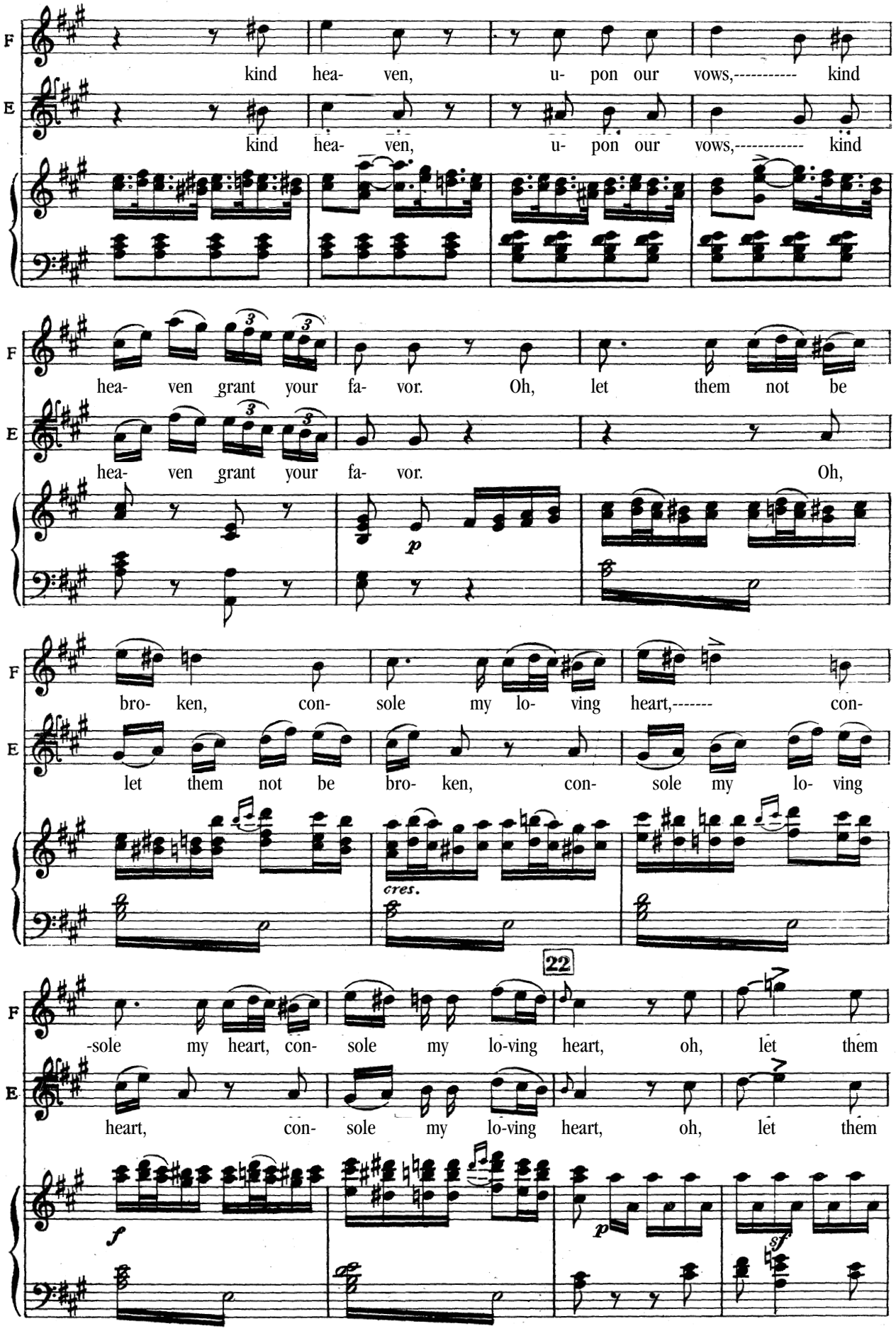
DUETTO *„Tornami a dir che m'ami„* **(Soprano e Tenore)**

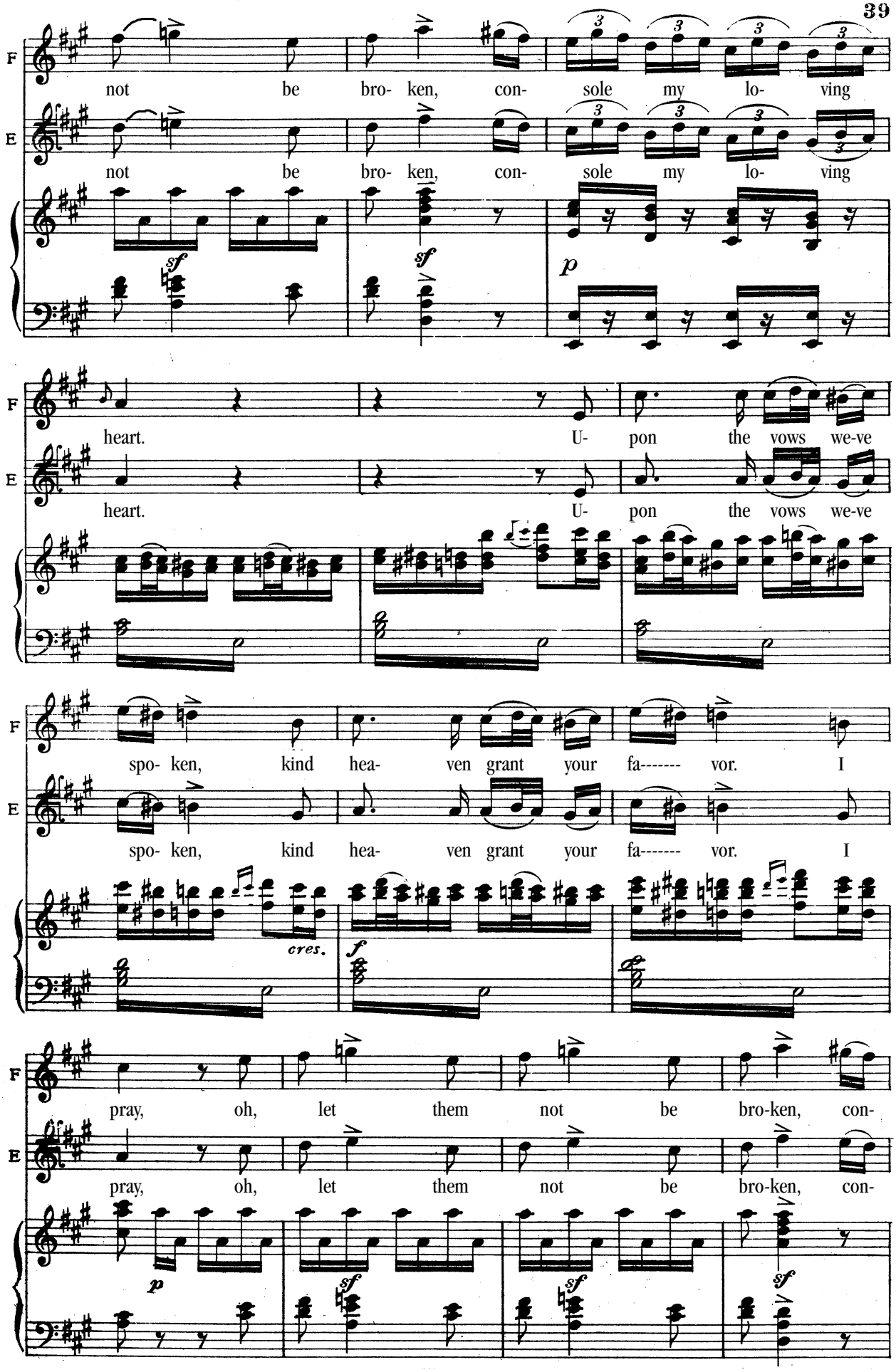


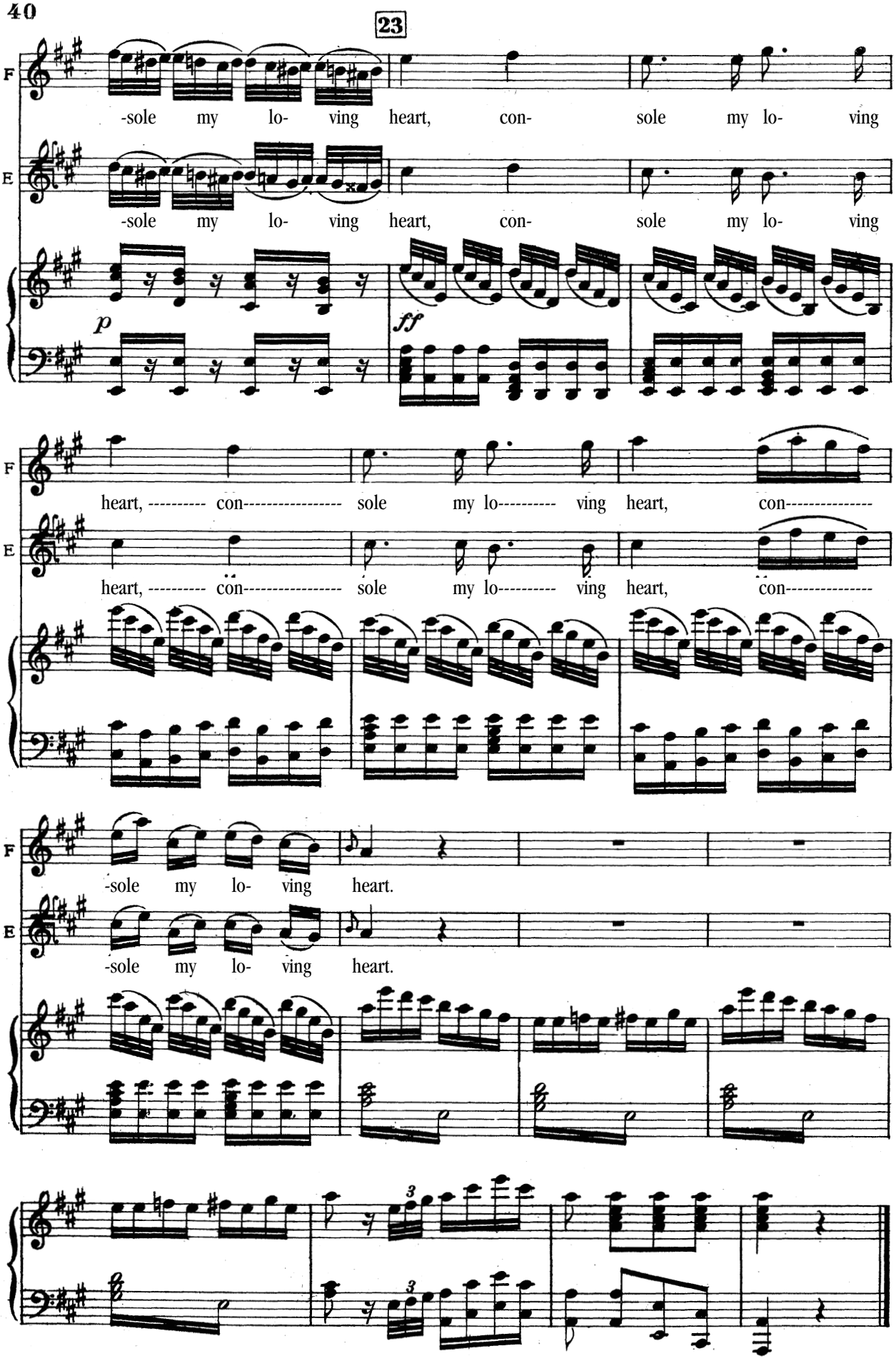

F
e- ver may en- sue. I swear my faith for------e--ver-more. I----------
F
EDO. yearn a- lone for-------- you.
I
19
You're mine for- e- ver?
p
F
hope so.
So hap- py!
E
We shall be hap- py...
You're mine for-
F
I hope so.
so--------..
E
- e- ver.
We shall be hap-py...
f


20
F
E
hap- py!
My joy lies in
My joy lies in know- ing that
p
know- ing that you re- turn my love. My joy lies in
you re- turn my love. My joy lies in
know- ing that you re-turn my love,---------- that you re-turn my
know- ing that you re-turn my love,---------- that you re-turn my
love,---------- that you re-turn my love, that----------
love,---------- that you re-turn my love, that----------
f

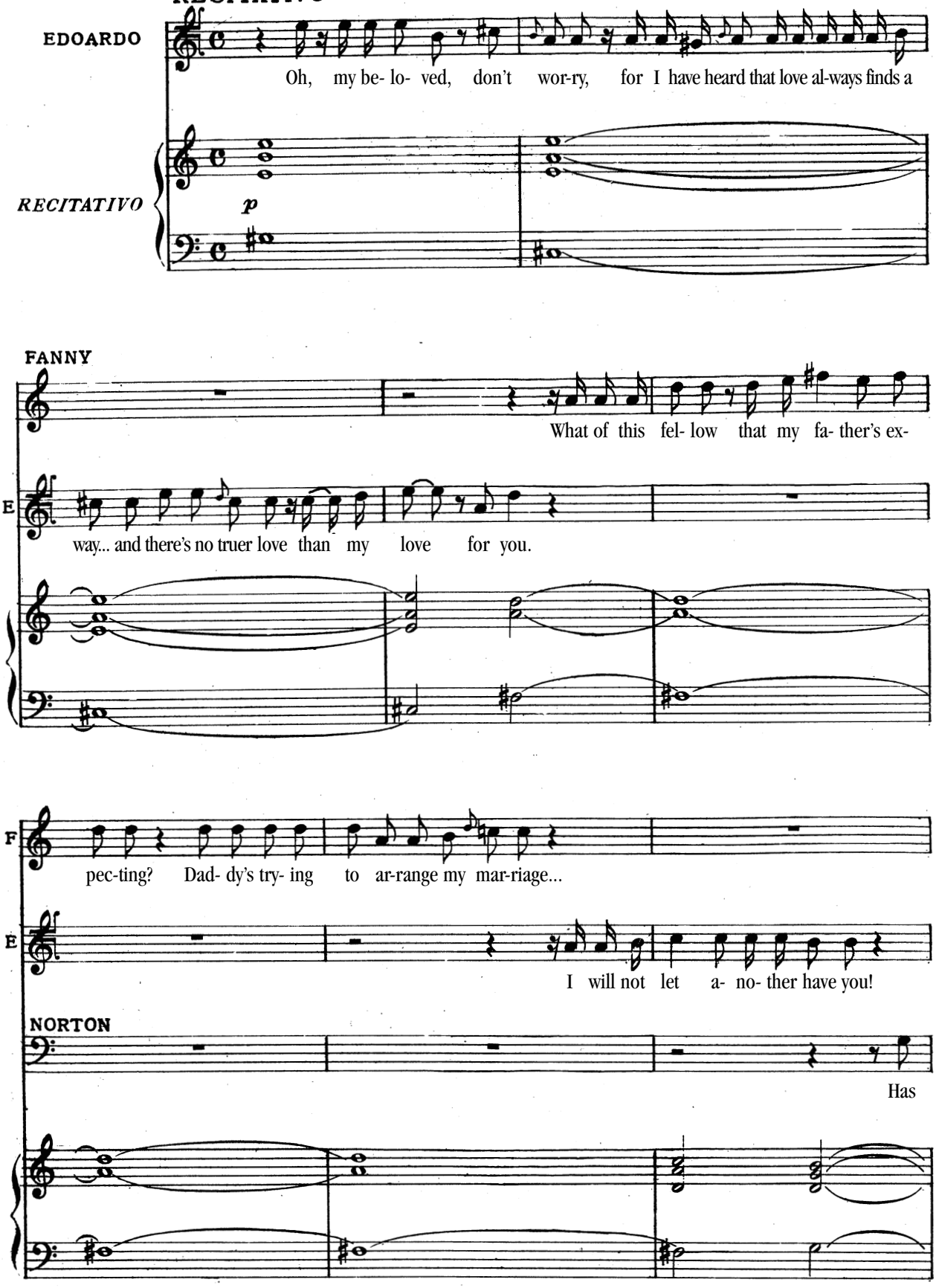

F
you re- turn my love,------ that---------- you re- turn my
E
you re- turn my love,------ that---------- you re- turn my
ALLEGRO
love.
21
love.
ALLEGRO
p
U- pon the vows we've spo- ken, kind
U- pon the vows we've spo- ken, kind
sf
p
hea- ven, grant your fa---------- vor, kind hea- ven grant your fa- vor
hea- ven, grant your fa---------- vor, kind hea- ven grant your fa- vor
sf
p


F
kind hea- ven, u- pon our vows,---------- kind
E
kind hea- ven, u- pon our vows,---------- kind
F
hea- ven grant your fa- vor. Oh, let them not be
E
hea- ven grant your fa- vor. Oh,
p
F
bro- ken, con- sole my lo- ving heart,------- con-
E
let them not be bro- ken, con- sole my lo- ving
cres.
22
F
-sole my heart, con- sole my lo-ving heart, oh, let them
E
heart, con- sole my lo-ving heart, oh, let them
f
p
sf

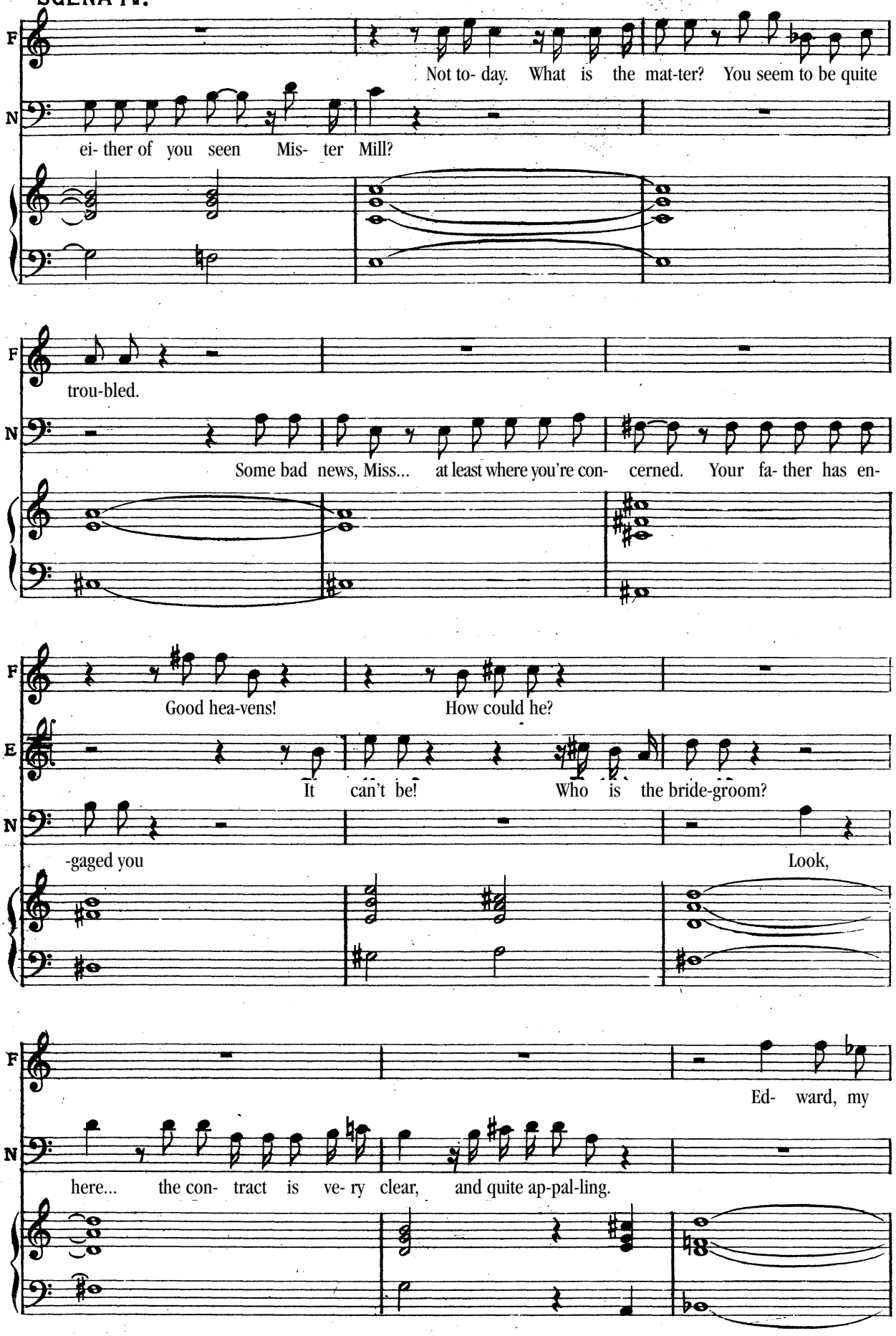

F
not be bro- ken, con- sole my lo- ving
E
not be bro- ken, con- sole my lo- ving
sf
sf
p
F
heart. U- pon the vows we-ve
E
heart. U- pon the vows we-ve
F
spo- ken, kind hea- ven grant your fa------- vor. I
E
spo- ken, kind hea- ven grant your fa------- vor. I
cres.
f
F
pray, oh, let them not be bro-ken, con-
E
pray, oh, let them not be bro-ken, con-
p
sf
sf
sf

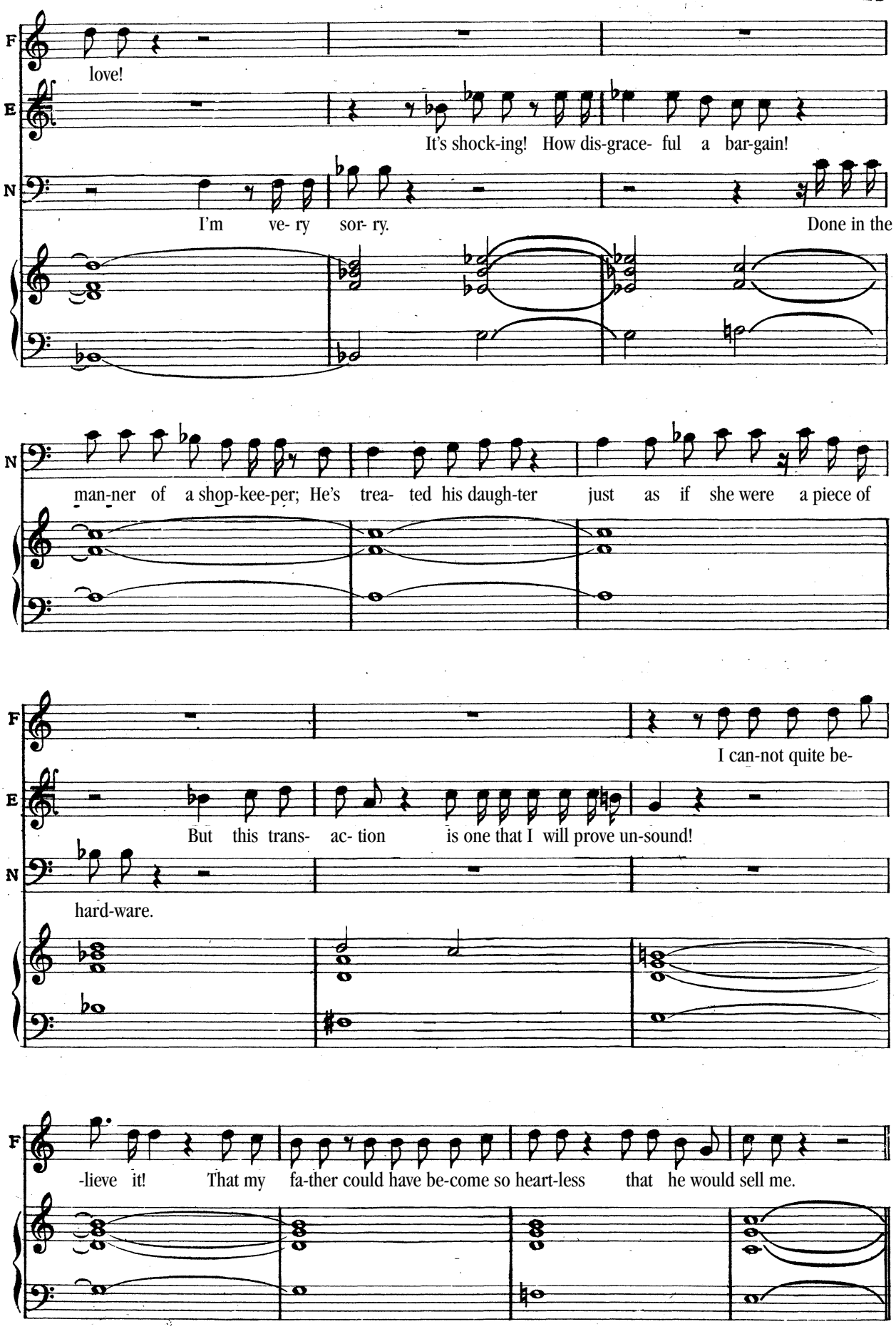

23
F
E
-sole my lo- ving heart, con- sole my lo- ving
-sole my lo- ving heart, con- sole my lo- ving
p
ff
heart, --------- con---------- sole my lo--------- ving heart, con----------
heart, --------- con---------- sole my lo--------- ving heart, con----------
-sole my lo- ving heart.
-sole my lo- ving heart.
3
3

SEGUITO DELLA SCENA III.
RECITATIVO

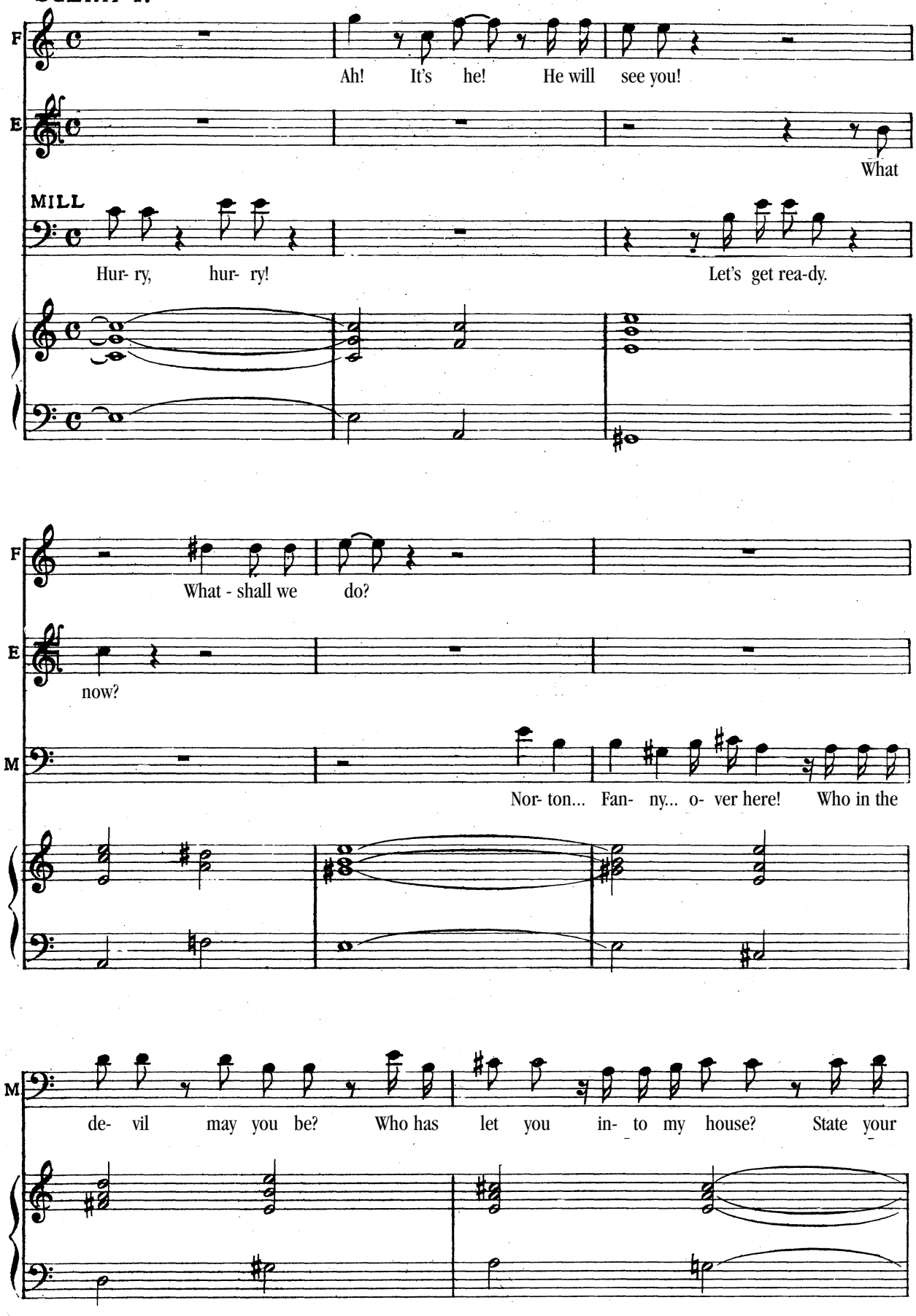


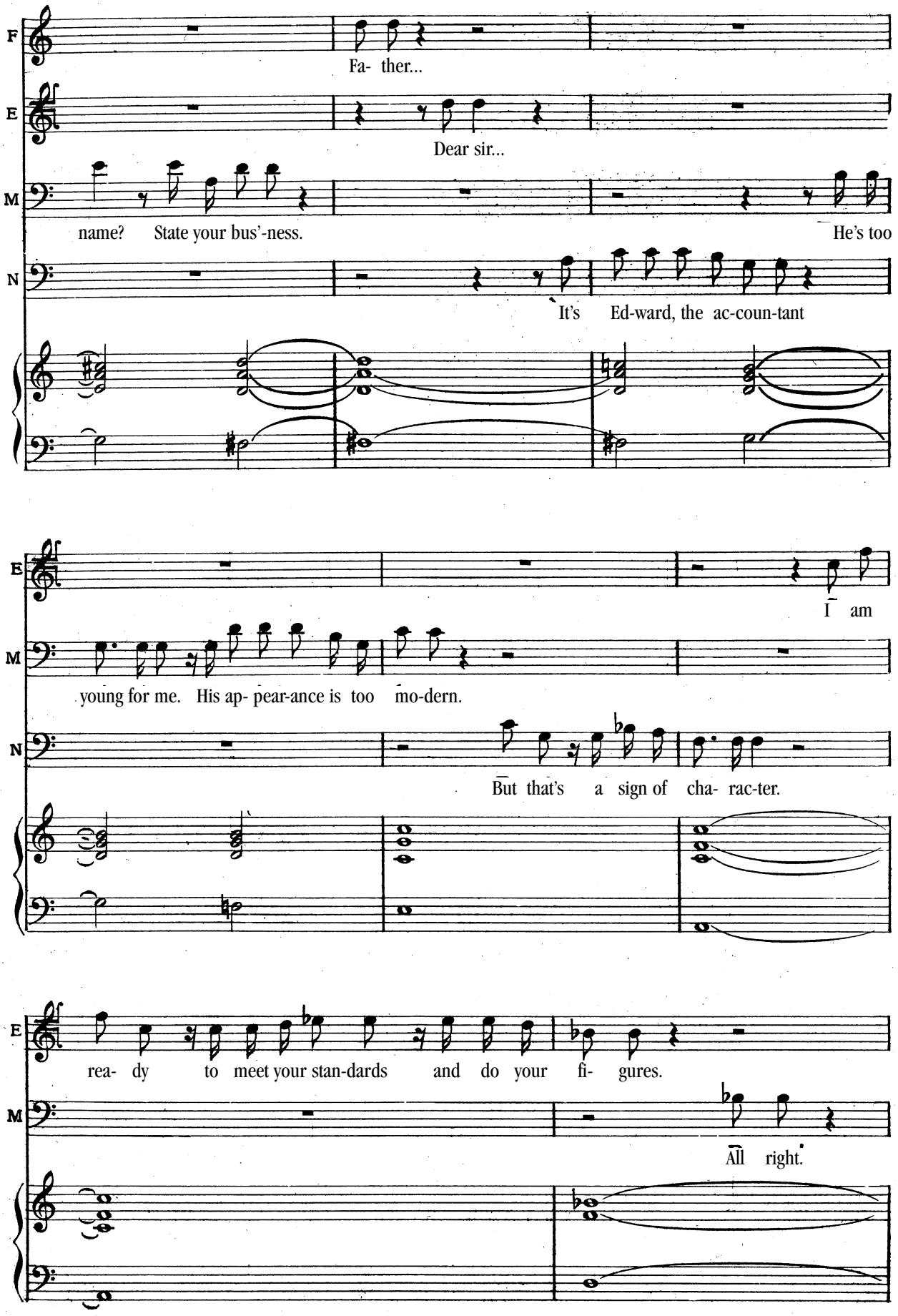
SCENA IV.

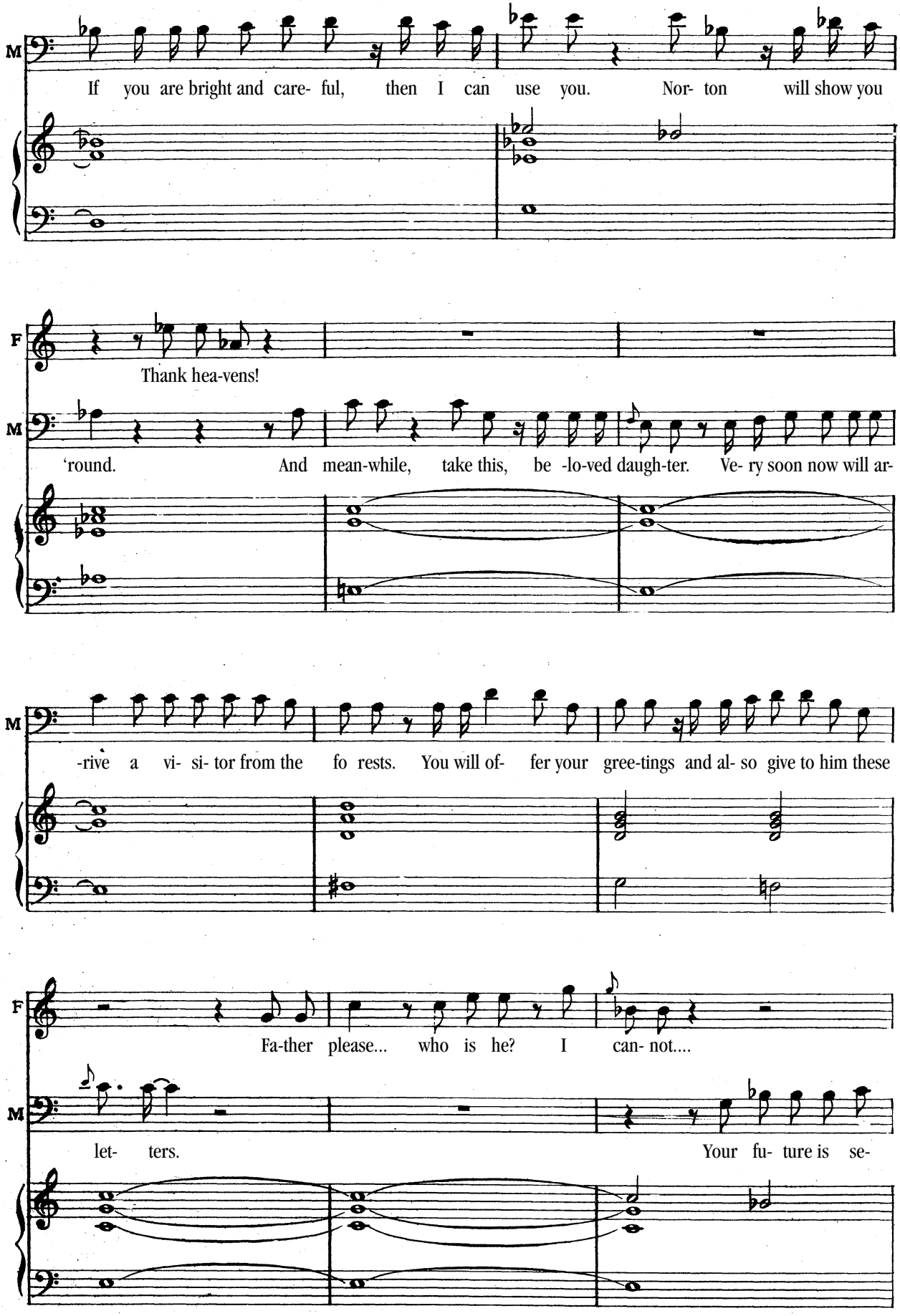

F
Not to- day. What is the mat-ter? You seem to be quite
N
ei- ther of you seen Mis- ter Mill?
F
trou-bled.
N
Some bad news, Miss... at least where you're con- cerned. Your fa- ther has en-
F
Good hea-vens! How could he?
E
It can't be! Who is the bride-groom?
N
-gaged you
Look,
F
Ed- ward, my
N
here... the con- tract is ve- ry clear, and quite ap-pal-ling.

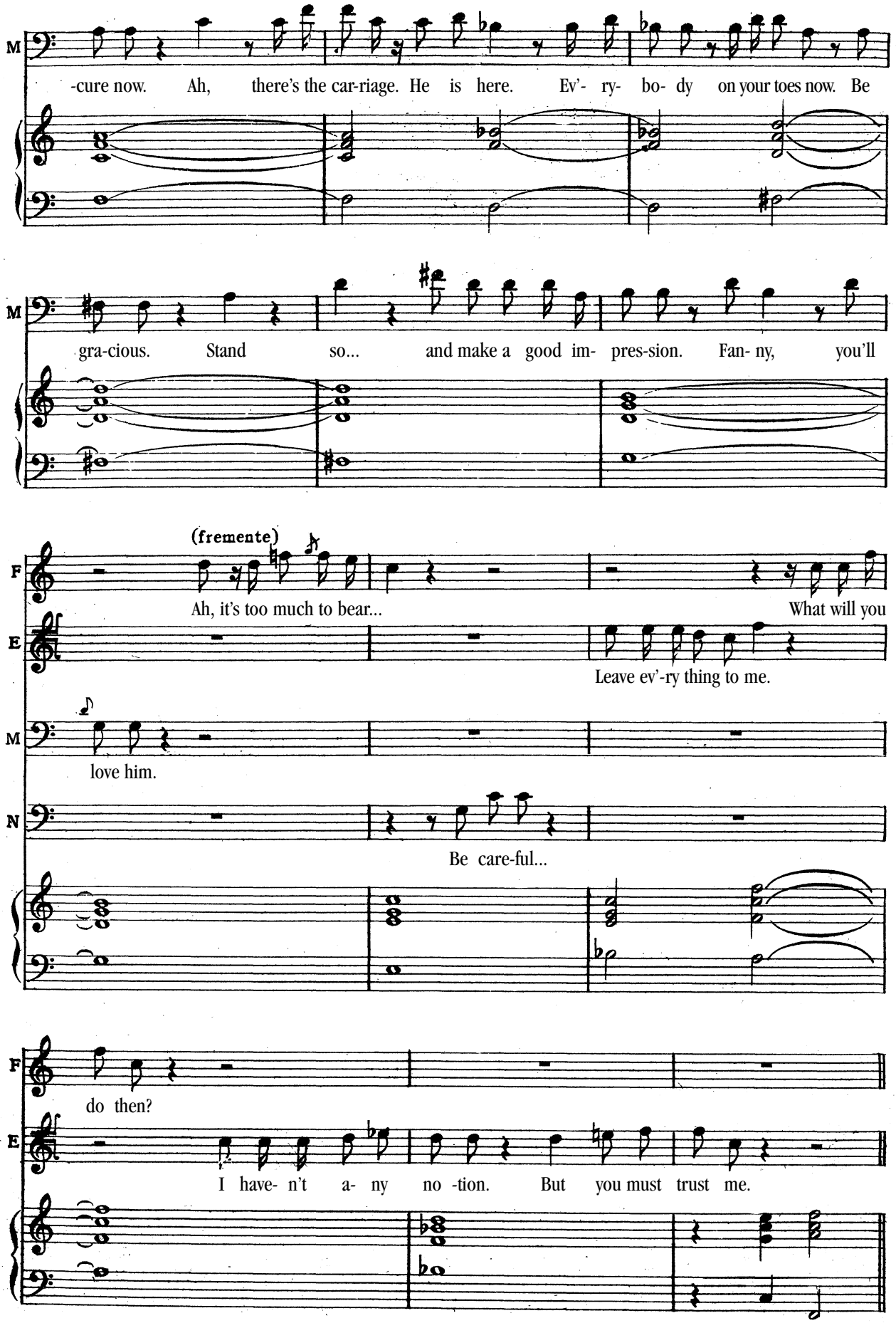

F
love!
E
It's shock-ing! How dis-grace- ful a bar-gain!
N
I'm ve- ry sor- ry.
Done in the
N
man-ner of a shop-kee-per; He's trea- ted his daugh-ter just as if she were a piece of
F
I can-not quite be-
E
But this trans- ac- tion is one that I will prove un-sound!
N
hard-ware.
F
-lieve it! That my fa-ther could have be-come so heart-less that he would sell me.

SCENA V.


F
Ah! It's he! He will see you!
E
What
MILL
Hur- ry, hur- ry!
Let's get rea-dy.
F
What - shall we do?
E
now?
M
Nor- ton... Fan- ny... o- ver here! Who in the
M
de- vil may you be? Who has let you in- to my house? State your

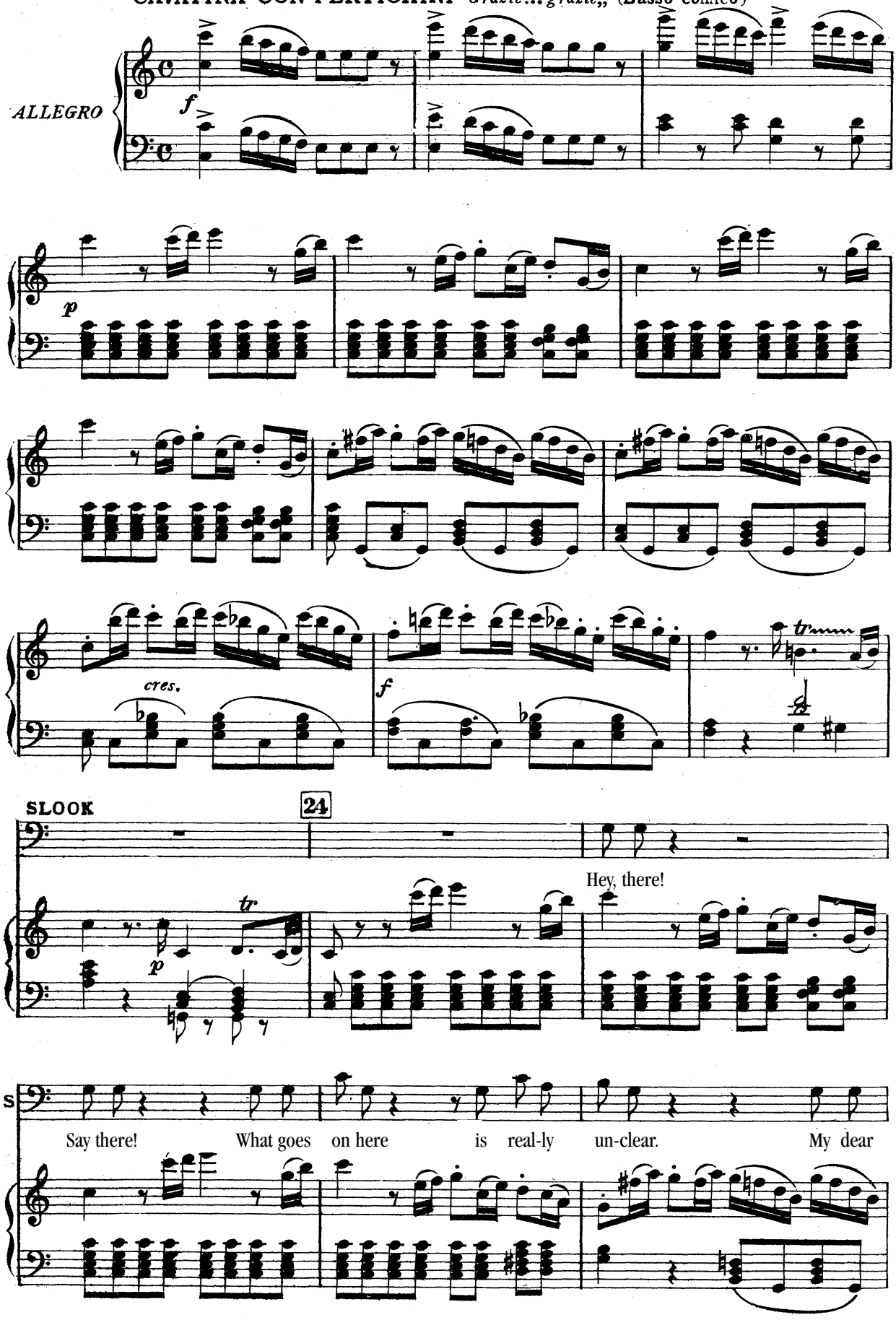

F
Fa- ther...
E
Dear sir...
M
name? State your bus'-ness.
He's too
N
It's Ed-ward, the ac-coun-tant
E
I am
M
young for me. His ap- pear-ance is too mo-dern.
N
But that's a sign of cha- rac-ter.
E
rea- dy to meet your stan-dards and do your fi- gures.
M
All right.

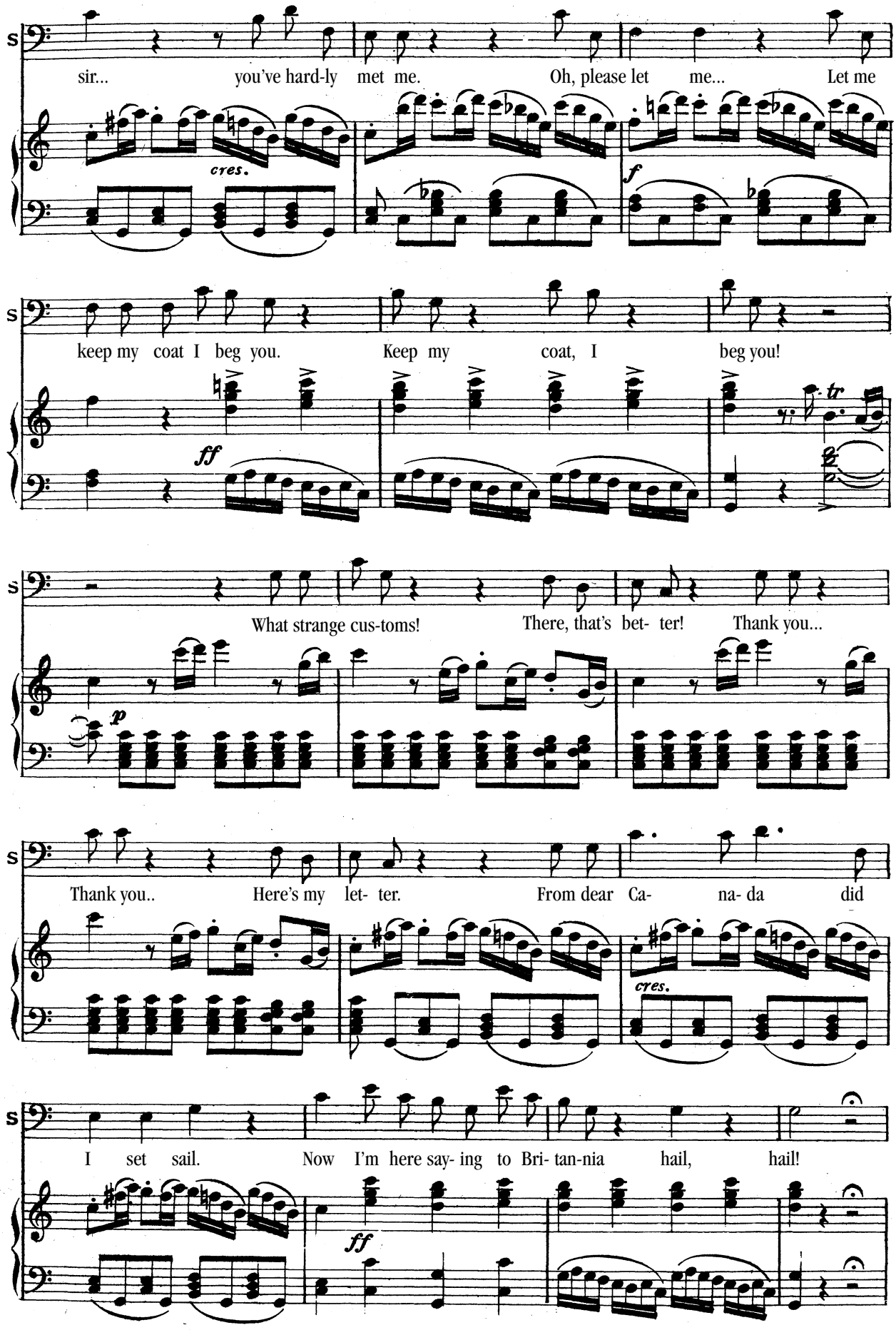

M
If you are bright and care- ful, then I can use you. Nor- ton will show you
F
Thank hea-vens!
M
'round. And mean-while, take this, be -lo-ved daugh-ter. Ve- ry soon now will ar-
M
-rive a vi- si- tor from the fo rests. You will of- fer your gree-tings and al- so give to him these
F
Fa-ther please... who is he? I can- not....
M
let- ters. Your fu- ture is se-

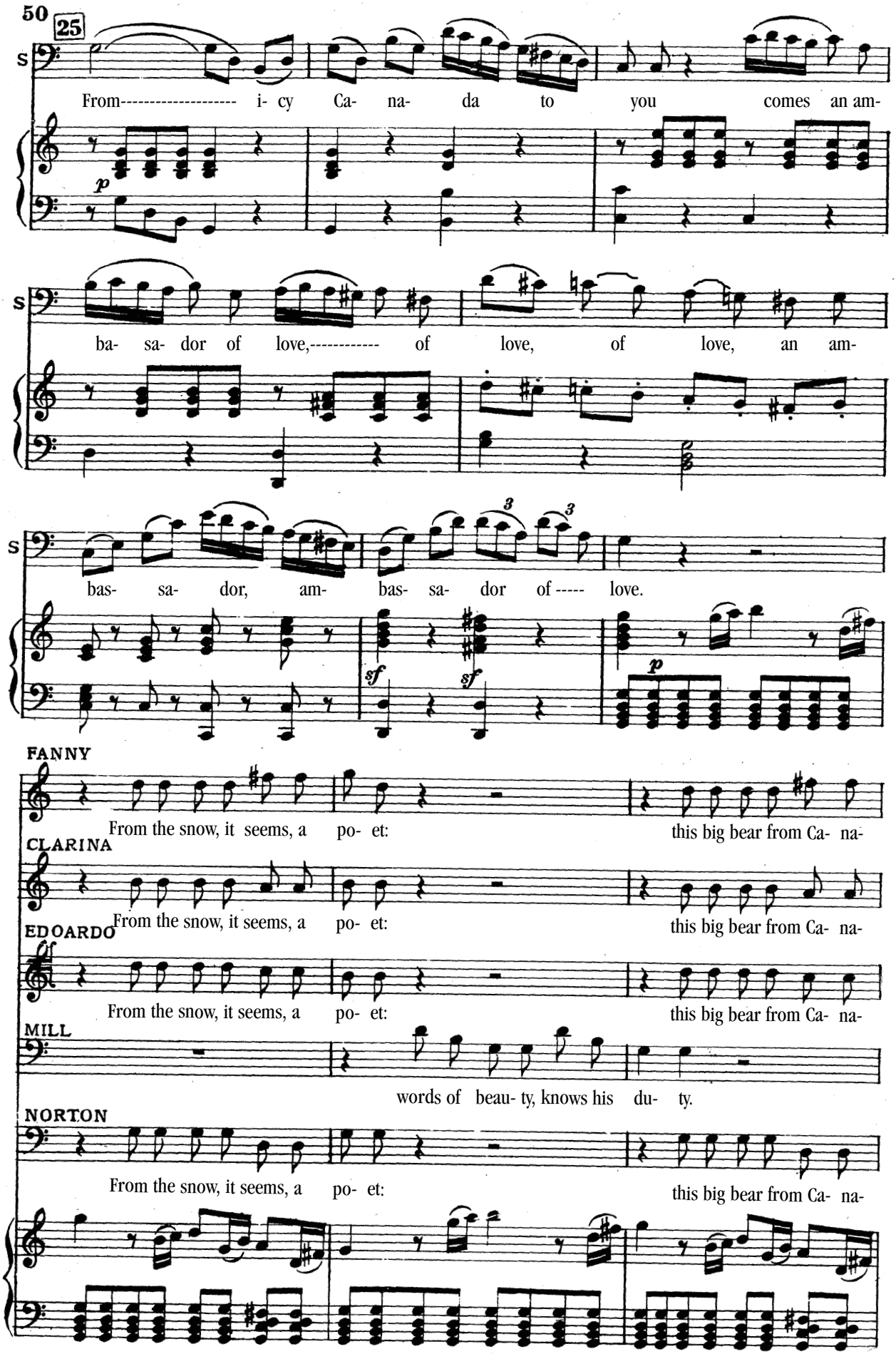

M
-cure now. Ah, there's the car-riage. He is here. Ev'- ry- bo- dy on your toes now. Be
M
gra-cious. Stand so... and make a good im- pres-sion. Fan- ny, you'll
(fremente)
F
Ah, it's too much to bear...
What will you
E
Leave ev'-ry thing to me.
M
love him.
N
Be care-ful...
F
do then?
E
I have- n't a- ny no -tion. But you must trust me.

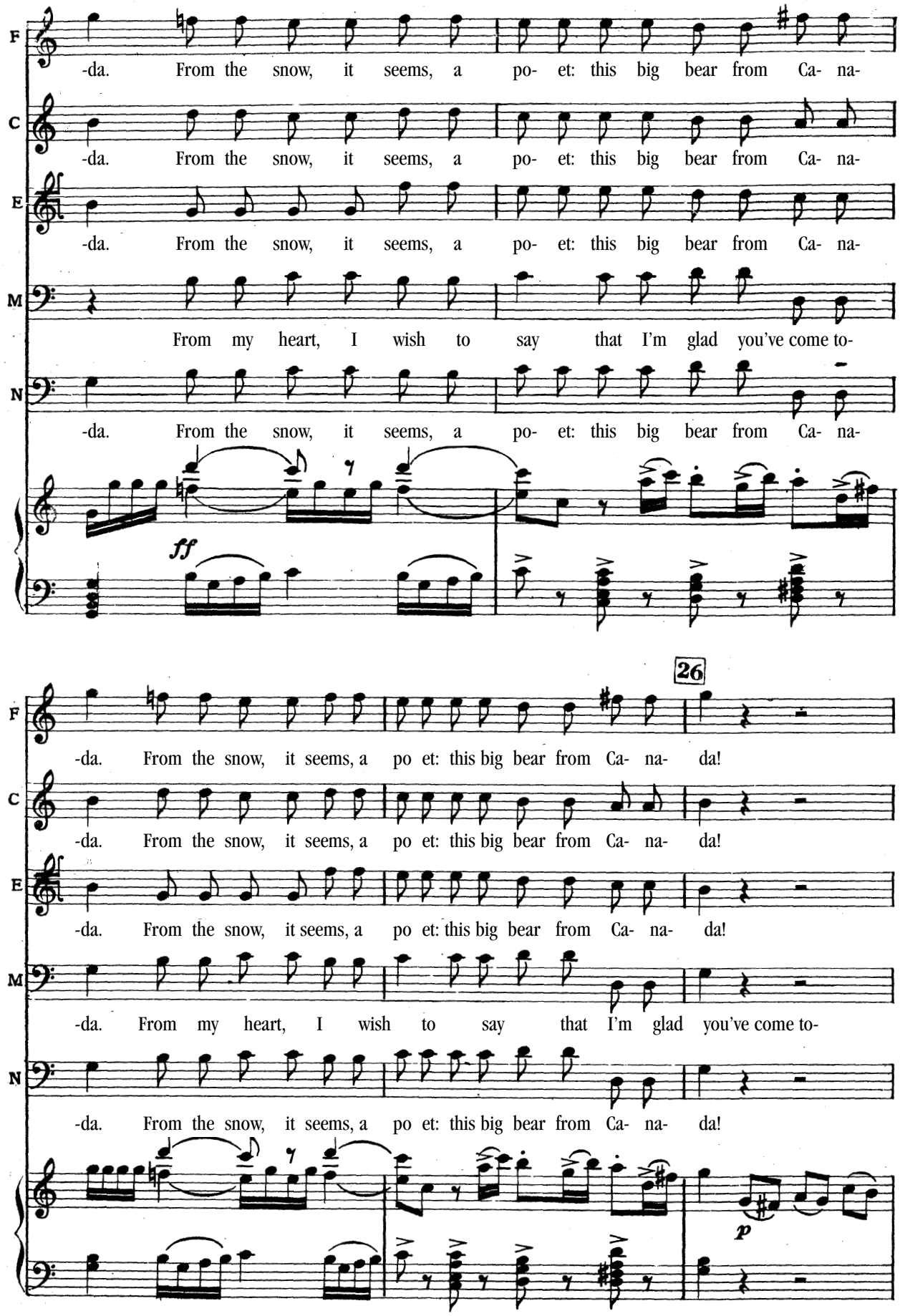
SCENA VI.

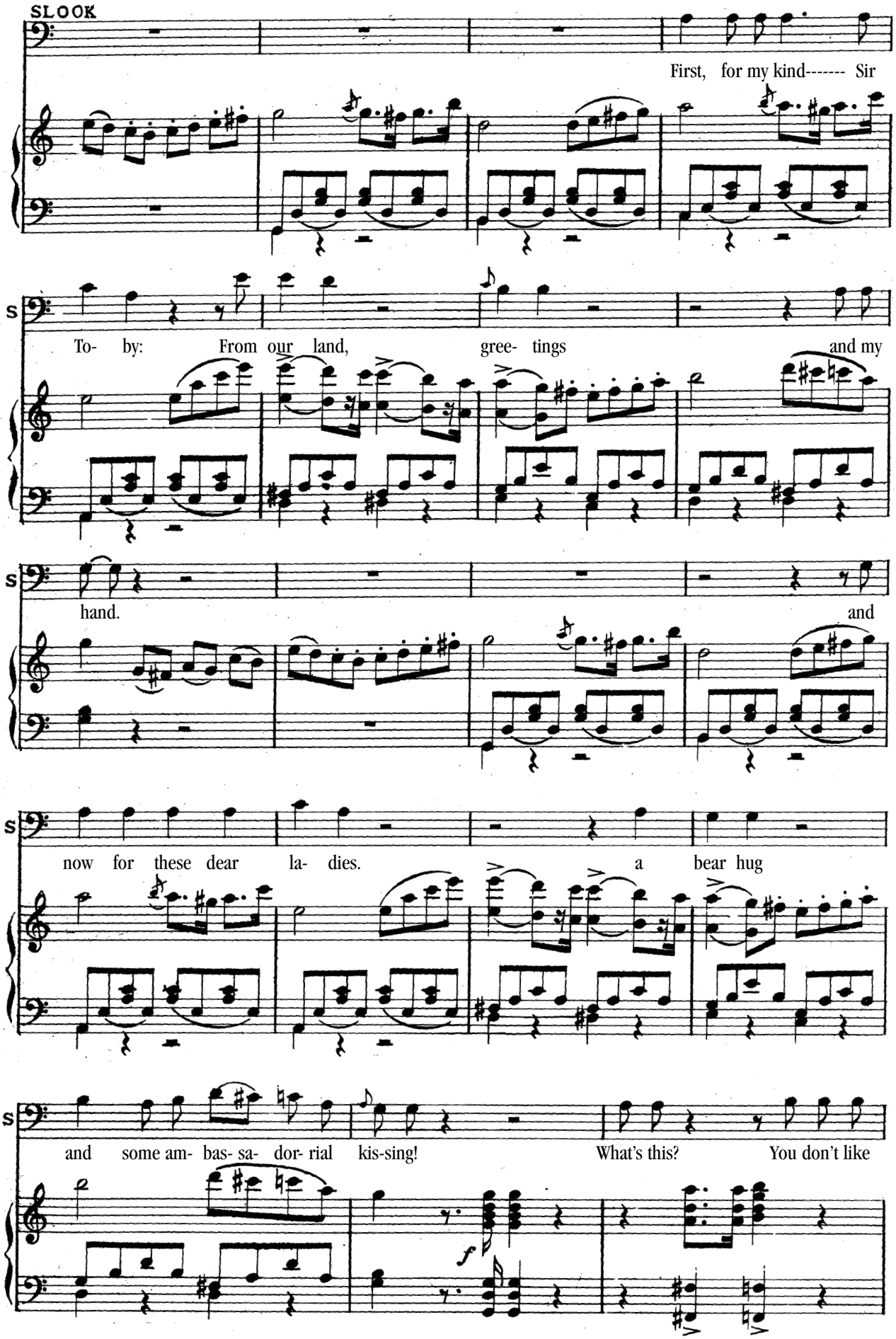
CAVATINA CON PERTICHINI "*Grazie... grazie,*" (Basso comico)

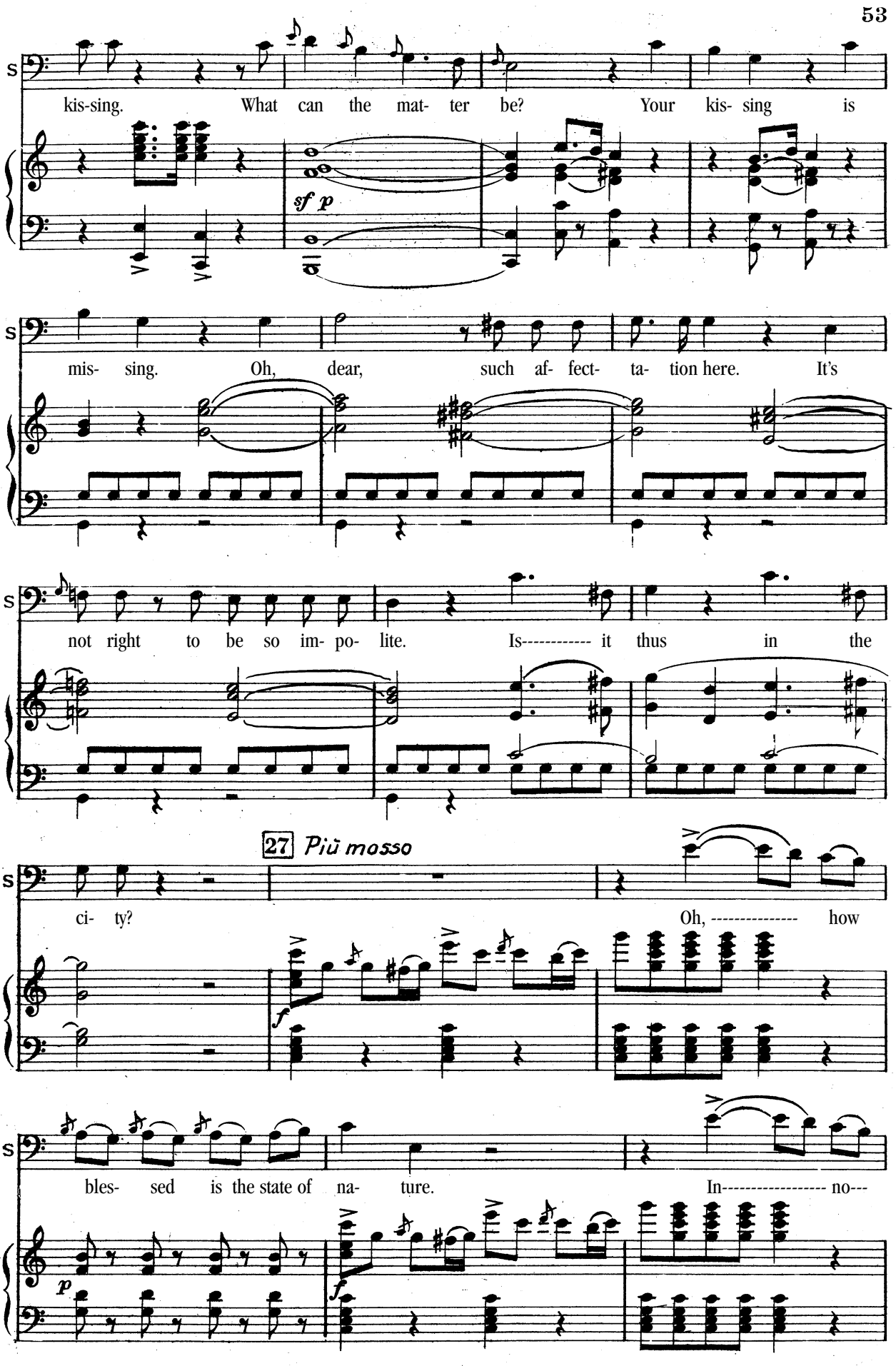


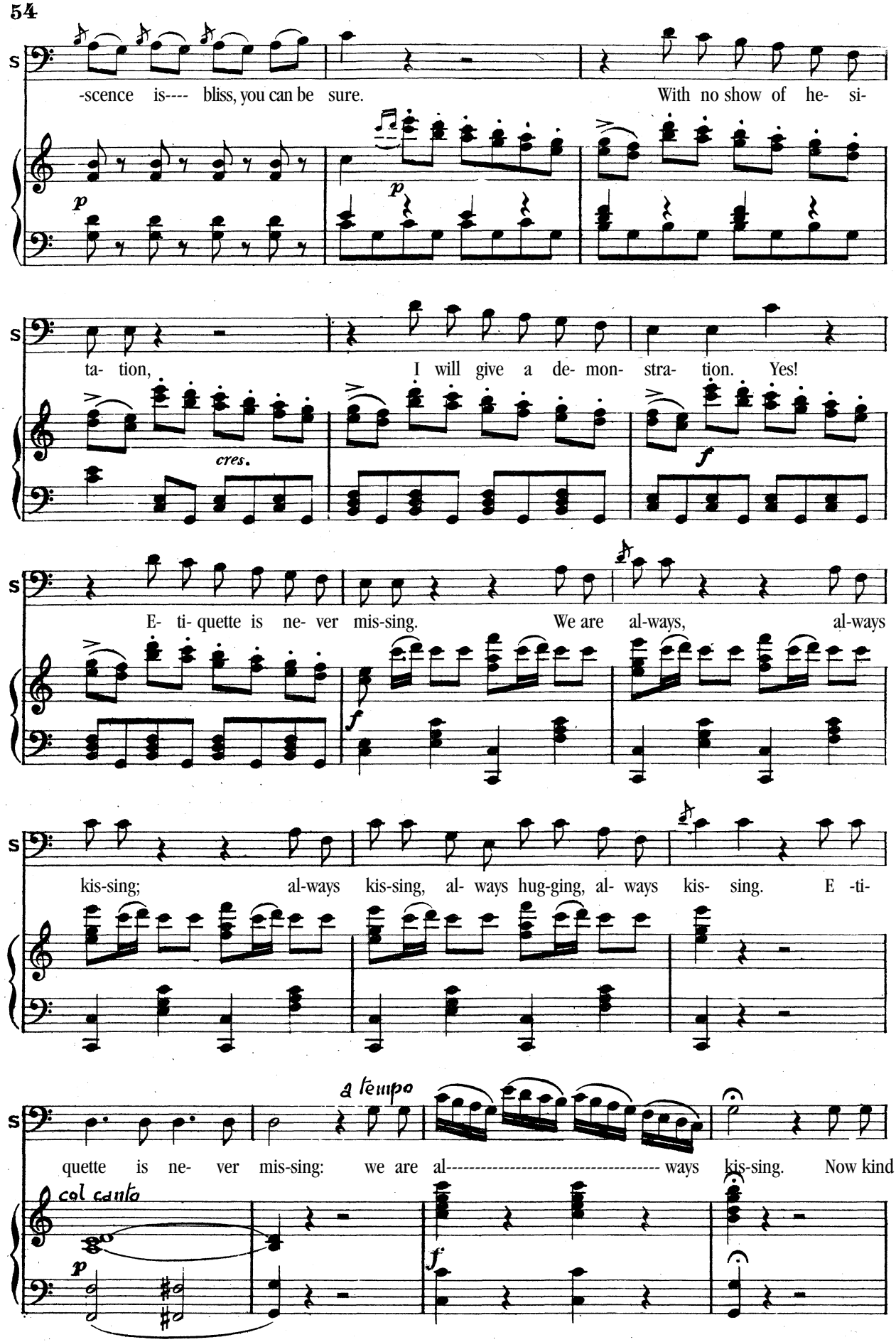

S
sir... you've hard-ly met me. Oh, please let me... Let me
cres.
f
S
keep my coat I beg you. Keep my coat, I beg you!
ff
tr
S
What strange cus-toms! There, that's bet- ter! Thank you...
p
S
Thank you.. Here's my let- ter. From dear Ca- na- da did
cres.
S
I set sail. Now I'm here say- ing to Bri- tan-nia hail, hail!
ff

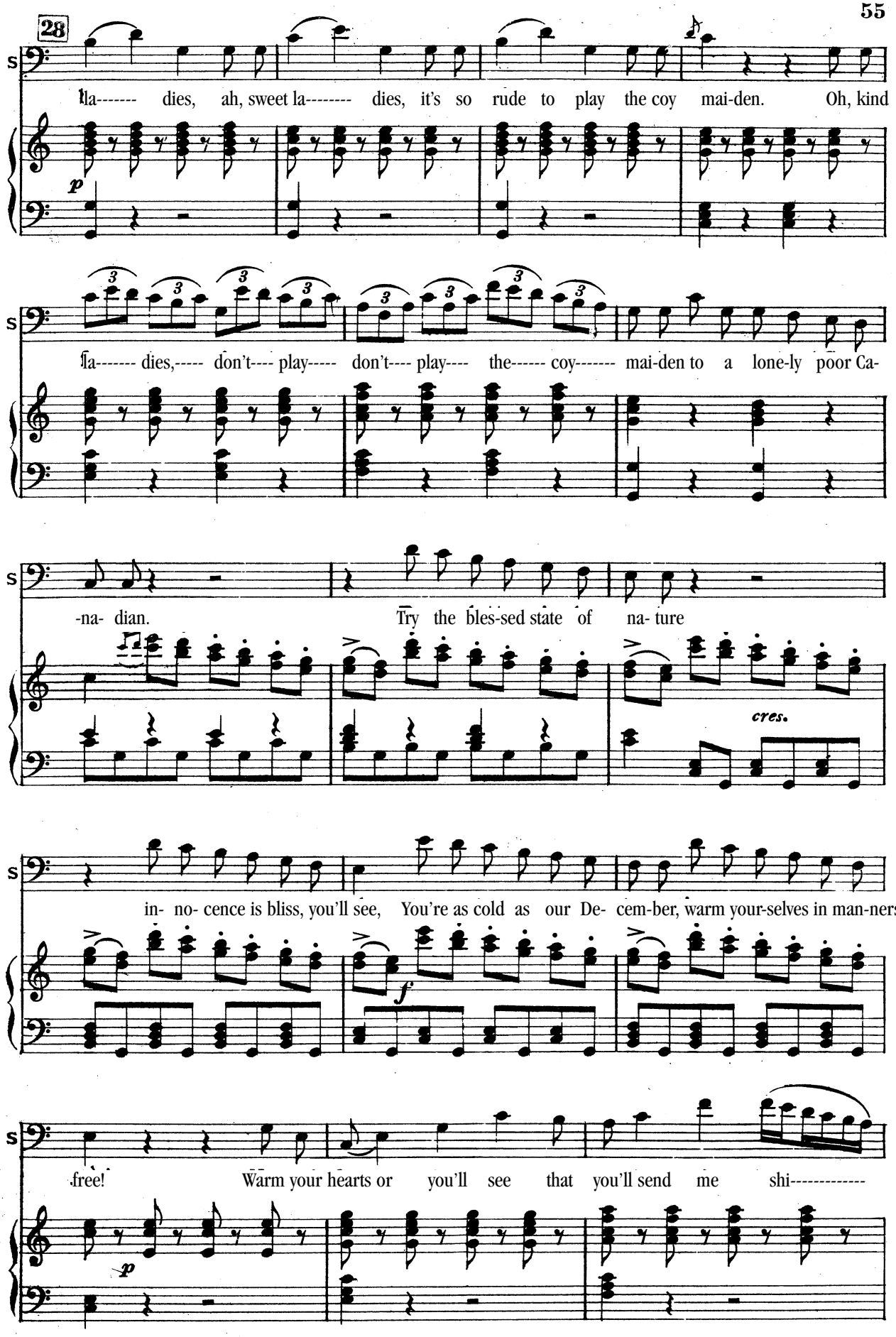

50
25
S
From---------- i- cy Ca- na- da to you comes an am-
p
S
ba- sa- dor of love,---------- of love, of love, an am-
S
bas- sa- dor, am- bas- sa- dor of ----- love.
sf
sf
p
FANNY
From the snow, it seems, a po- et: this big bear from Ca- na-
CLARINA
From the snow, it seems, a po- et: this big bear from Ca- na-
EDOARDO
From the snow, it seems, a po- et: this big bear from Ca- na-
MILL
words of beau- ty, knows his du- ty.
NORTON
From the snow, it seems, a po- et: this big bear from Ca- na-

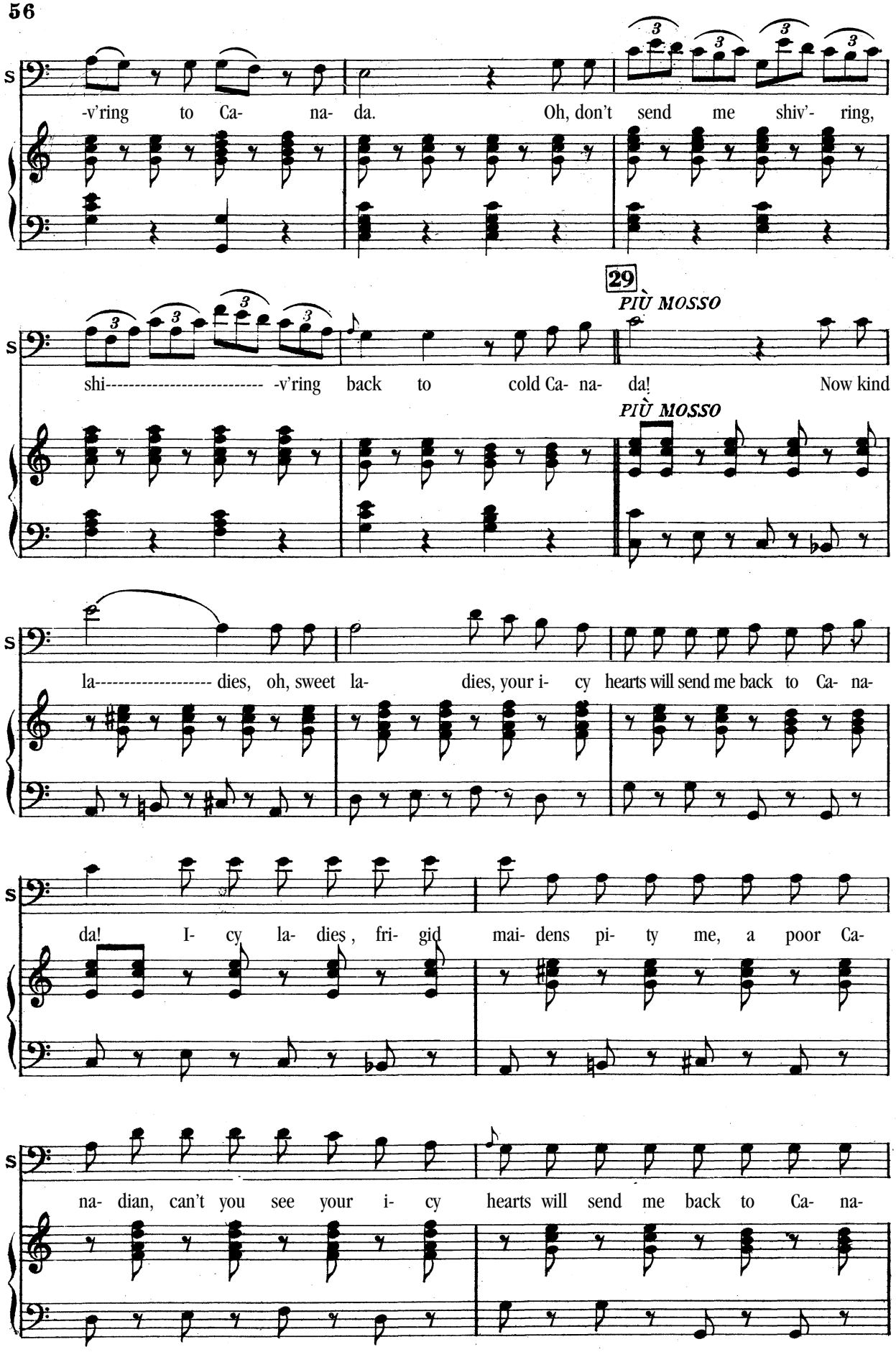

F
-da. From the snow, it seems, a po- et: this big bear from Ca- na-
C
-da. From the snow, it seems, a po- et: this big bear from Ca- na-
E
-da. From the snow, it seems, a po- et: this big bear from Ca- na-
M
From my heart, I wish to say that I'm glad you've come to-
N
-da. From the snow, it seems, a po- et: this big bear from Ca- na-
ff
26
F
-da. From the snow, it seems, a po et: this big bear from Ca- na- da!
C
-da. From the snow, it seems, a po et: this big bear from Ca- na- da!
E
-da. From the snow, it seems, a po et: this big bear from Ca- na- da!
M
-da. From my heart, I wish to say that I'm glad you've come to-
N
-da. From the snow, it seems, a po et: this big bear from Ca- na- da!
p

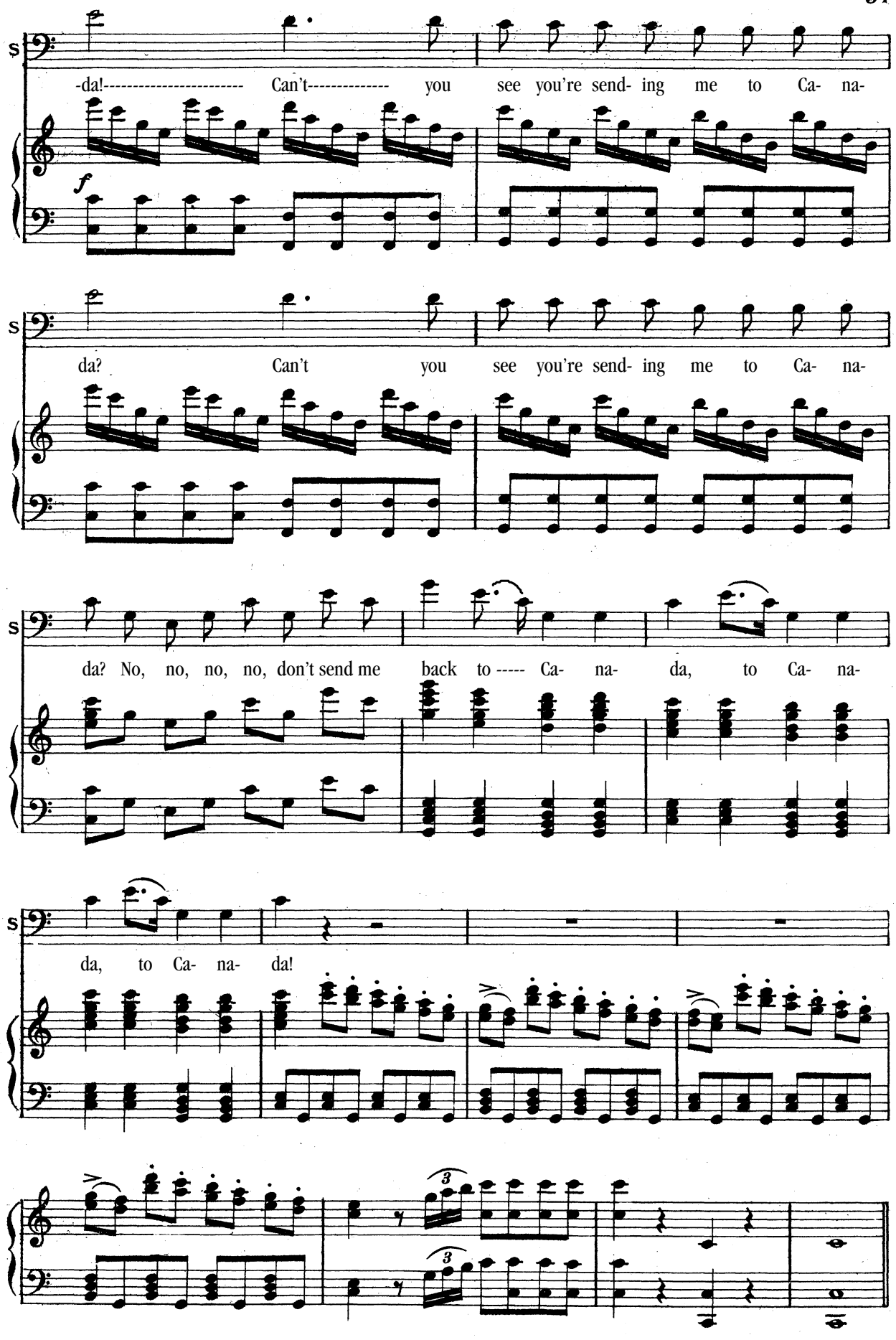

SLOOK
First, for my kind------- Sir
S
To- by: From our land, gree- tings and my
S
hand. and
S
now for these dear la- dies. a bear hug
S
and some am- bas- sa- dor- rial kis-sing! What's this? You don't like


S
kis-sing. What can the mat- ter be? Your kis- sing is
sf p
S
mis- sing. Oh, dear, such af- fect- ta- tion here. It's
S
not right to be so im- po- lite. Is---------- it thus in the
27 Più mosso
S
ci- ty? Oh, ---------- how
f
S
bles- sed is the state of na- ture. In---------- no---
p
f

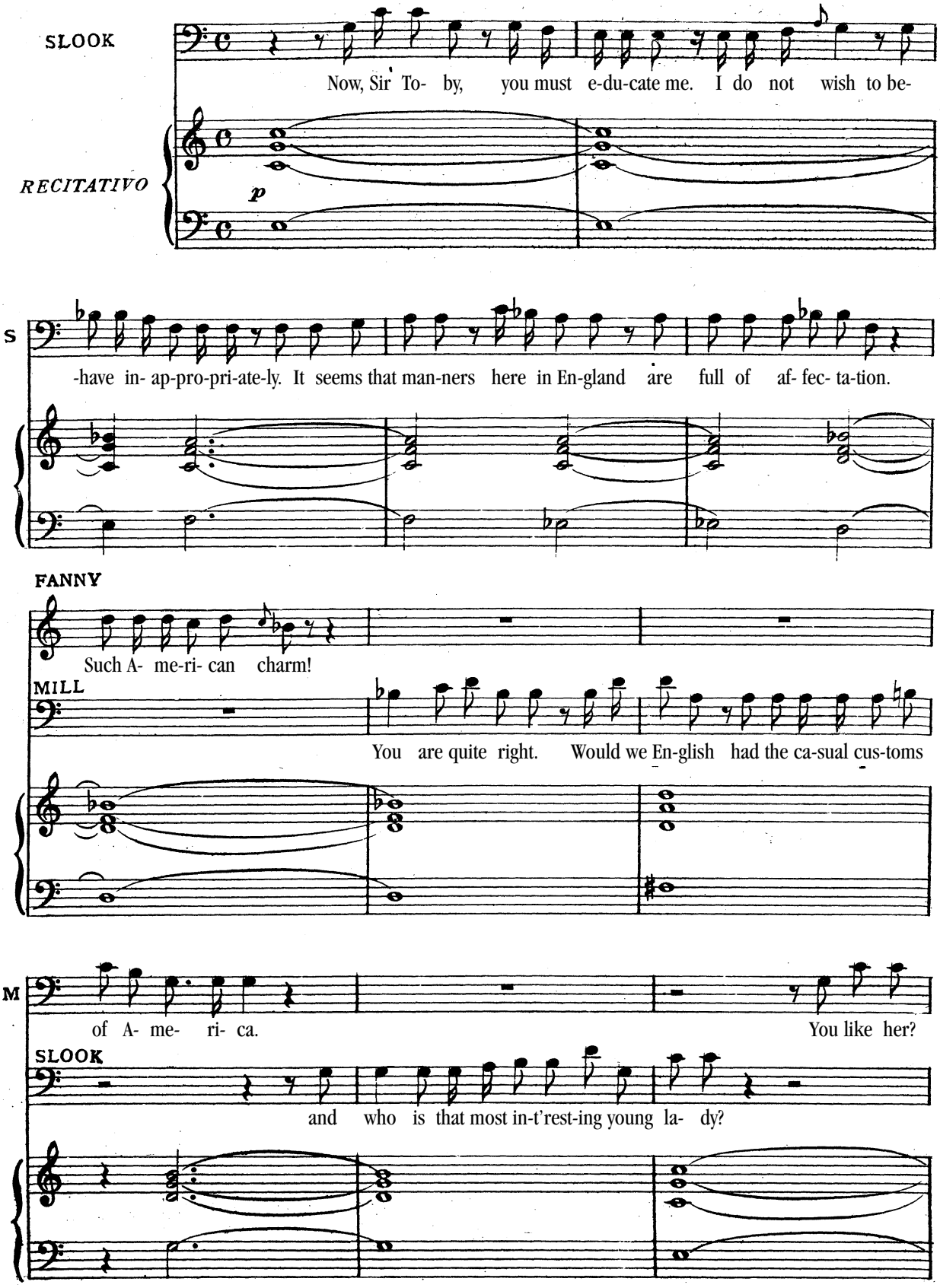

S
-scence is---- bliss, you can be sure. With no show of he- si-
p
p
S
ta- tion, I will give a de- mon- stra- tion. Yes!
cres.
f
S
E- ti- quette is ne- ver mis-sing. We are al-ways, al-ways
f
S
kis-sing; al-ways kis-sing, al- ways hug-ging, al- ways kis- sing. E -ti-
S
a tempo
quette is ne- ver mis-sing: we are al---------- ways kis-sing. Now kind
col canto
p
f

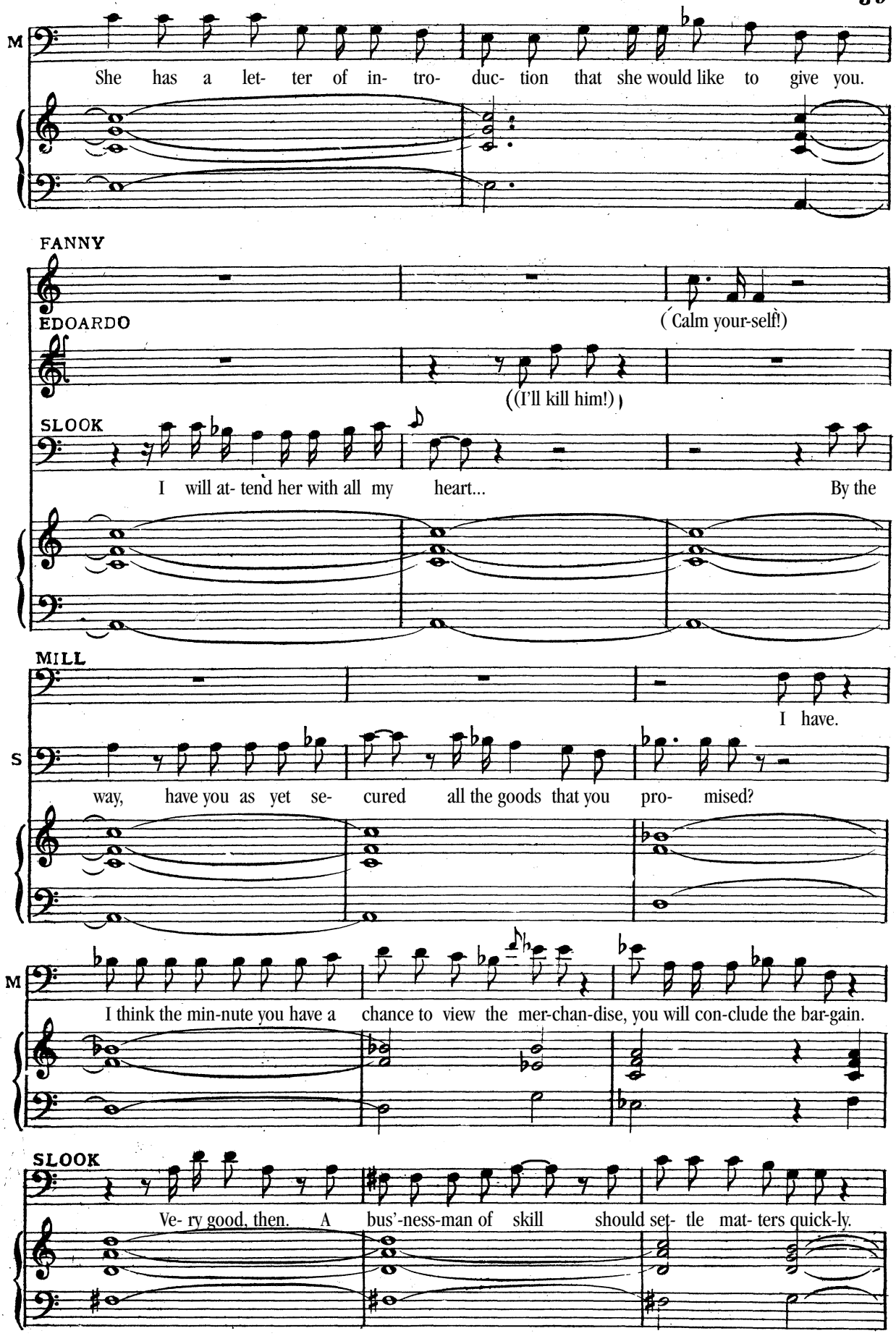

28
S
la------- dies, ah, sweet la-------- dies, it's so rude to play the coy mai-den. Oh, kind
p
S
la------- dies,----- don't---- play----- don't---- play---- the------ coy------- mai-den to a lone-ly poor Ca-
S
-na- dian. Try the bles-sed state of na- ture
cres.
S
in- no- cence is bliss, you'll see, You're as cold as our De- cem-ber, warm your-selves in man-ners
f
S
free! Warm your hearts or you'll see that you'll send me shi----------
p

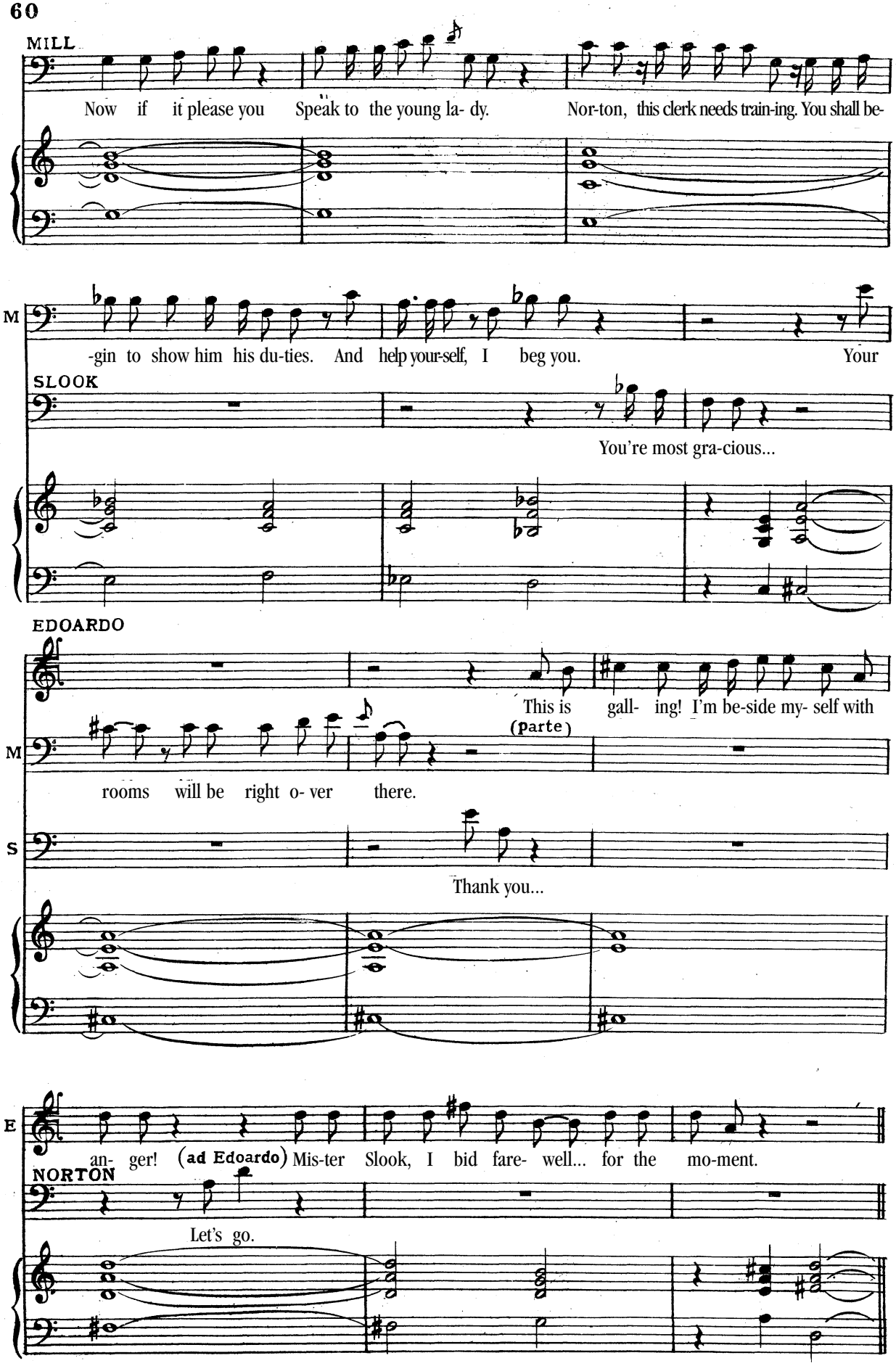

S
-v'ring to Ca- na- da. Oh, don't send me shiv'- ring,
29
PIÙ MOSSO
shi---------- -v'ring back to cold Ca- na- da! Now kind
PIÙ MOSSO
la---------- dies, oh, sweet la- dies, your i- cy hearts will send me back to Ca- na-
da! I- cy la- dies, fri- gid mai- dens pi- ty me, a poor Ca-
na- dian, can't you see your i- cy hearts will send me back to Ca- na-


S
-da!---------- Can't---------- you see you're send- ing me to Ca- na-
f
S
da? Can't you see you're send- ing me to Ca- na-
S
da? No, no, no, no, don't send me back to ----- Ca- na- da, to Ca- na-
S
da, to Ca- na- da!
3
3

SEGUITO DELLA SCENA VI.
RECITATIVO

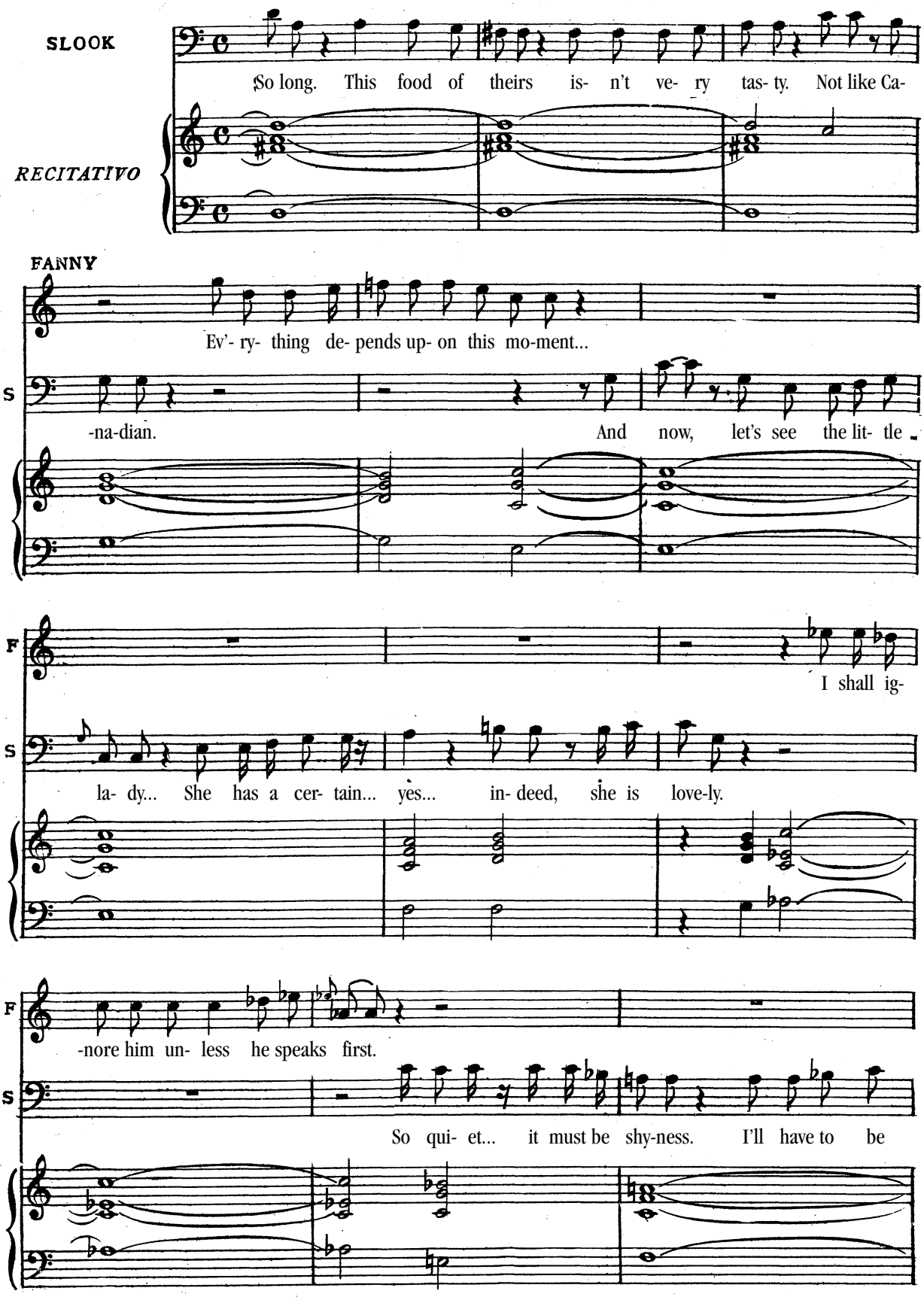


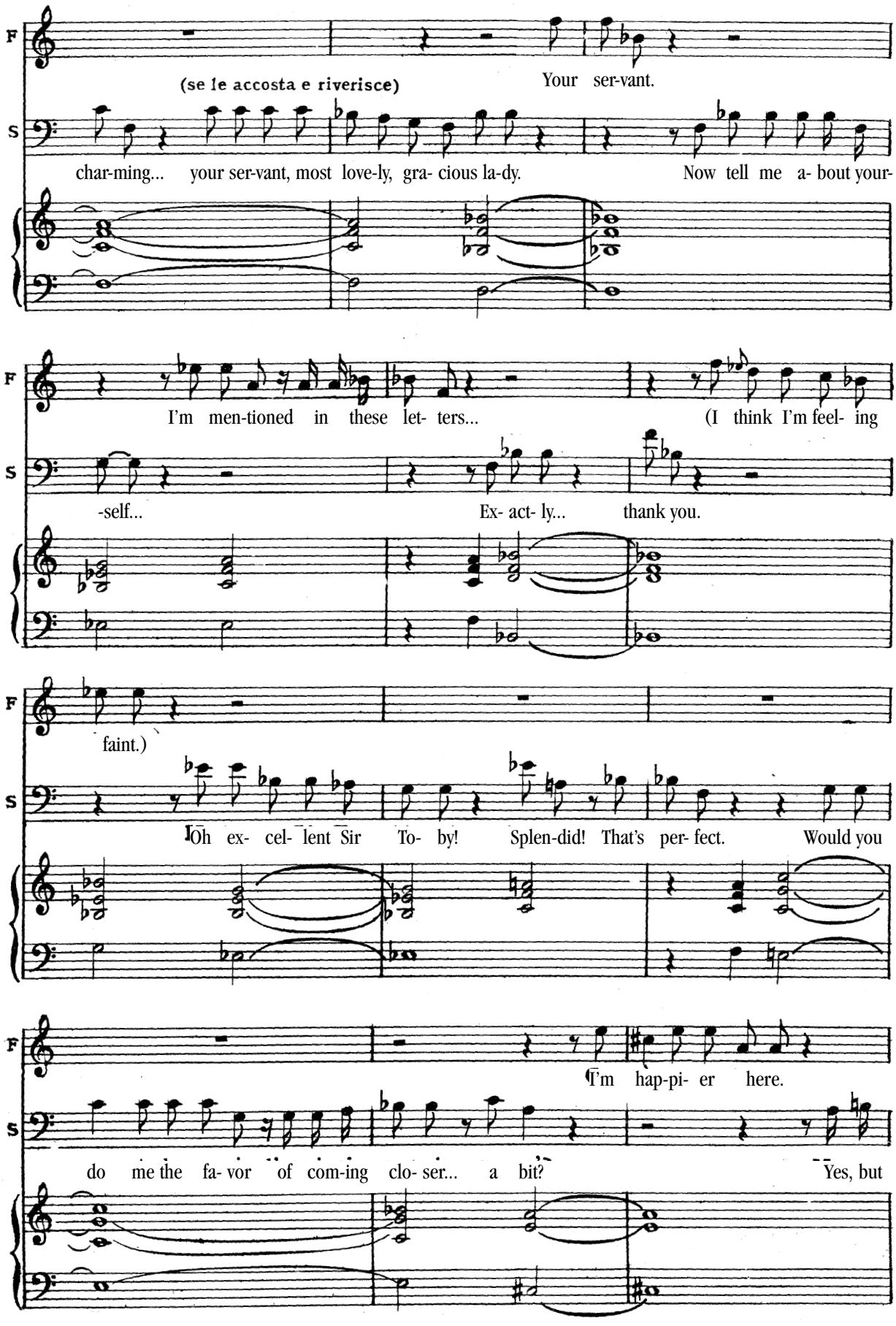

M
She has a let- ter of in- tro- duc- tion that she would like to give you.
FANNY
EDOARDO
(Calm your-self!)
((I'll kill him!))
SLOOK
I will at- tend her with all my heart...
By the
MILL
I have.
S
way, have you as yet se- cured all the goods that you pro- mised?
M
I think the min-nute you have a chance to view the mer-chan-dise, you will con-clude the bar-gain.
SLOOK
Ve- ry good, then. A bus'-ness-man of skill should set- tle mat- ters quick-ly.

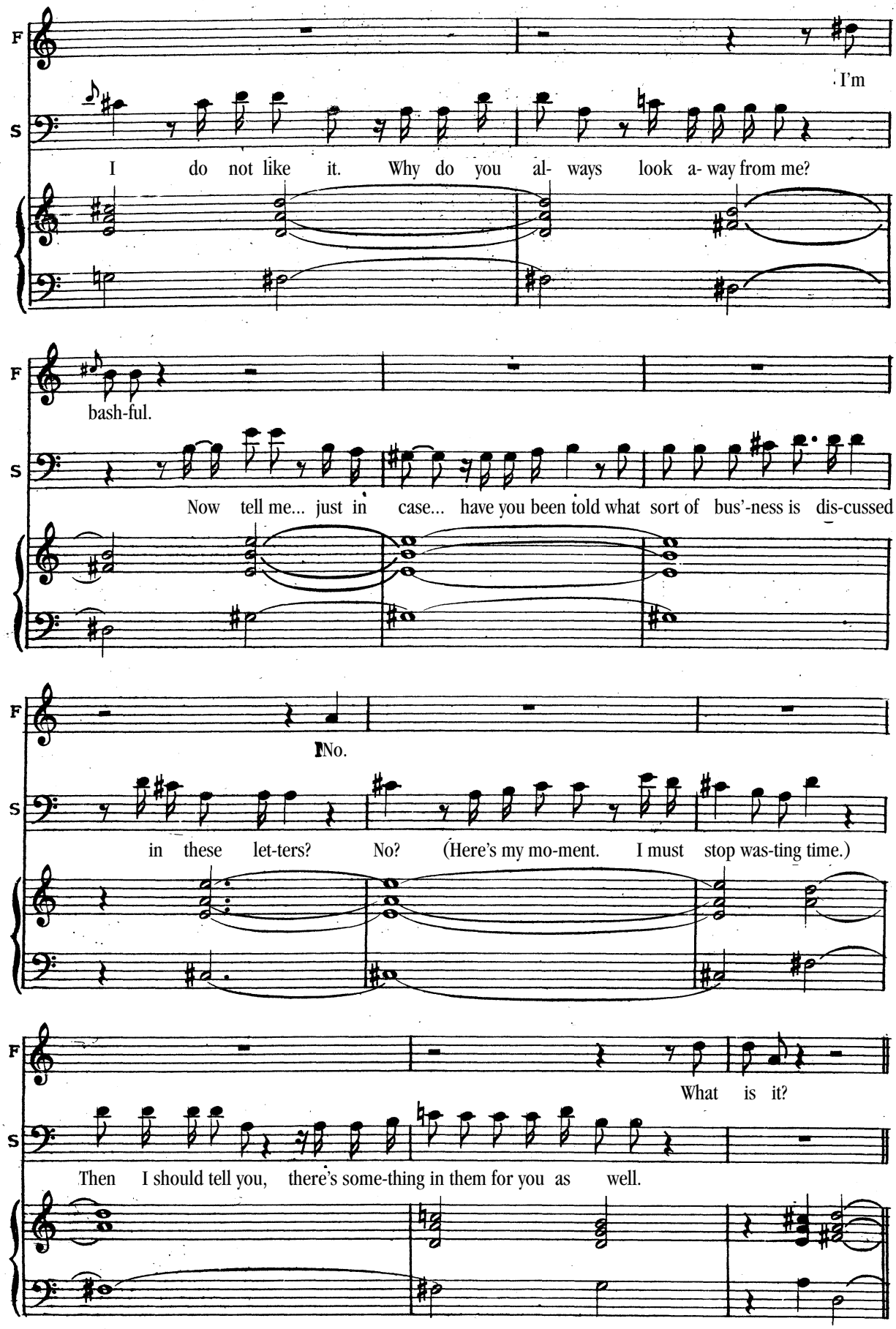

MILL
Now if it please you Speak to the young la- dy. Nor-ton, this clerk needs train-ing. You shall be-
M
-gin to show him his du-ties. And help your-self, I beg you. Your
SLOOK
You're most gra-cious...
EDOARDO
This is gall- ing! I'm be-side my- self with
(parte)
M
rooms will be right o- ver there.
S
Thank you...
E
an- ger! (ad Edoardo) Mis-ter Slook, I bid fare- well... for the mo-ment.
NORTON
Let's go.

SCENA VII.

RECITATIVO E DUETTO "*Darei per st bel fondo*„ (Soprano e Basso comico)



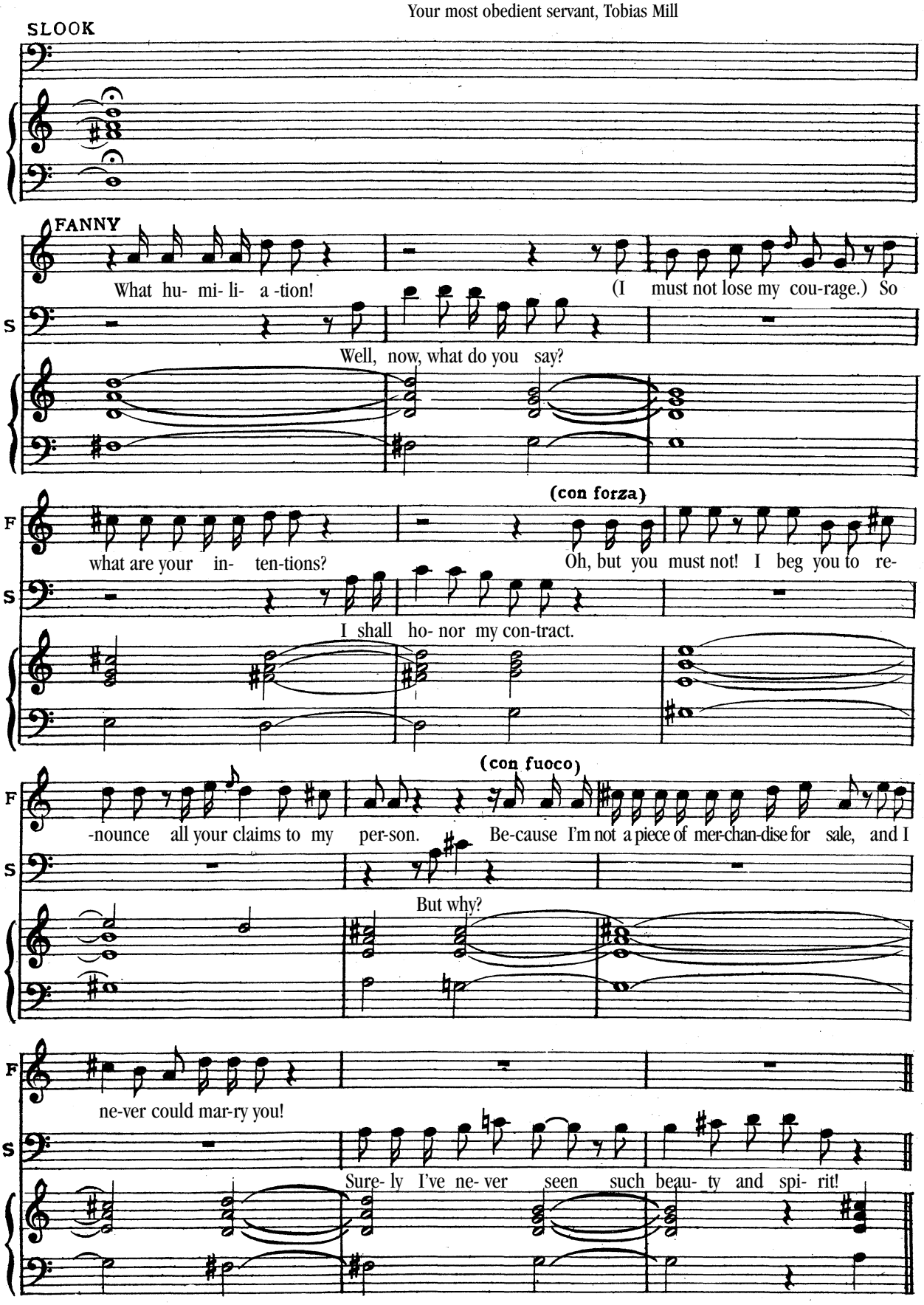

F
(se le accosta e riverisce)
Your ser-vant.
S
char-ming... your ser-vant, most love-ly, gra- cious la-dy. Now tell me a- bout your-
F
I'm men-tioned in these let- ters... (I think I'm feel- ing
S
-self... Ex- act- ly... thank you.
F
faint.)
S
Oh ex- cel- lent Sir To- by! Splen-did! That's per- fect. Would you
F
I'm hap-pi- er here.
S
do me the fa- vor of com-ing clo- ser... a bit? Yes, but

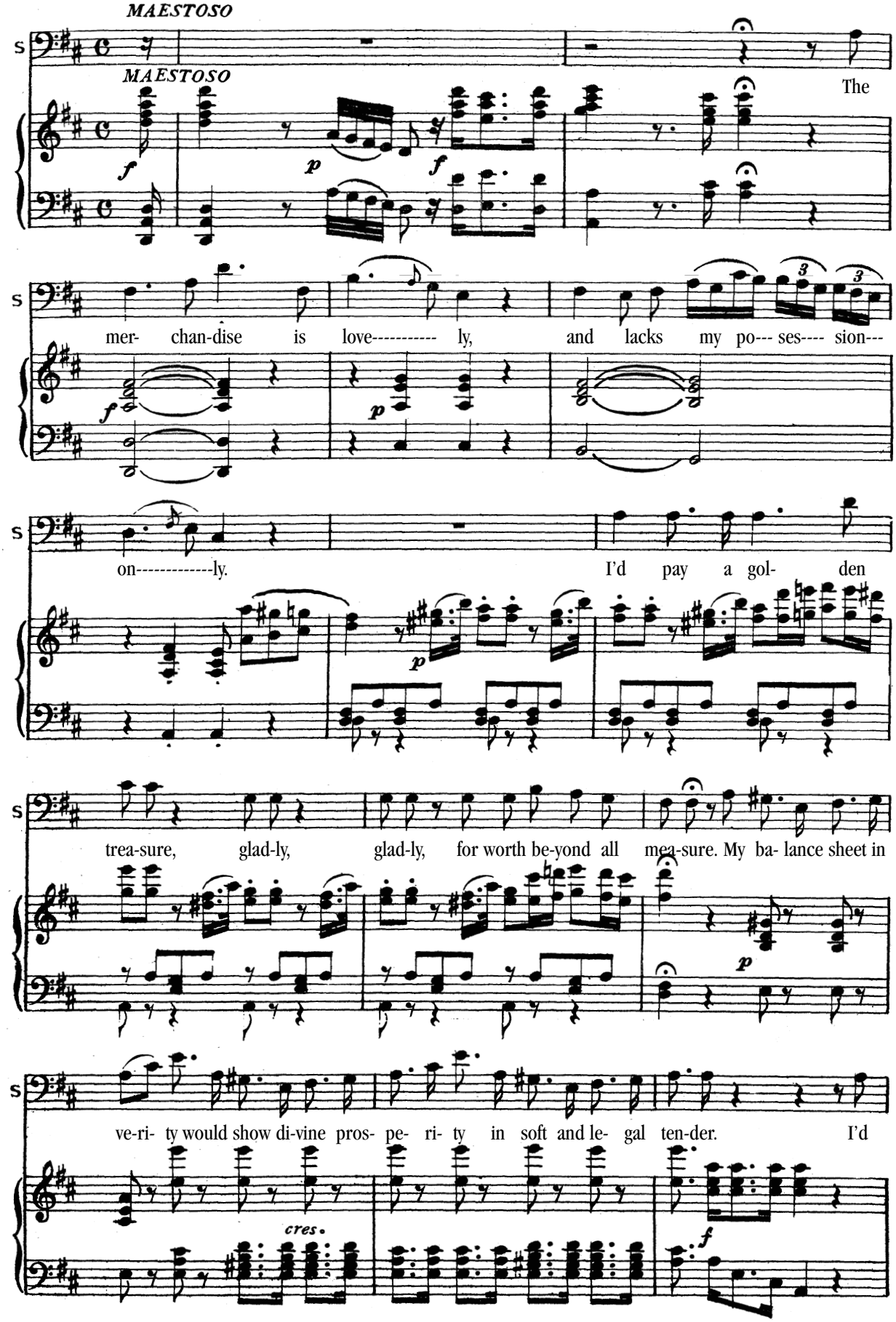

F
I'm
S
I do not like it. Why do you al- ways look a- way from me?
F
bash-ful.
S
Now tell me... just in case... have you been told what sort of bus'-ness is dis-cussed
F
No.
S
in these let-ters? No? (Here's my mo-ment. I must stop was-ting time.)
F
What is it?
S
Then I should tell you, there's some-thing in them for you as well.

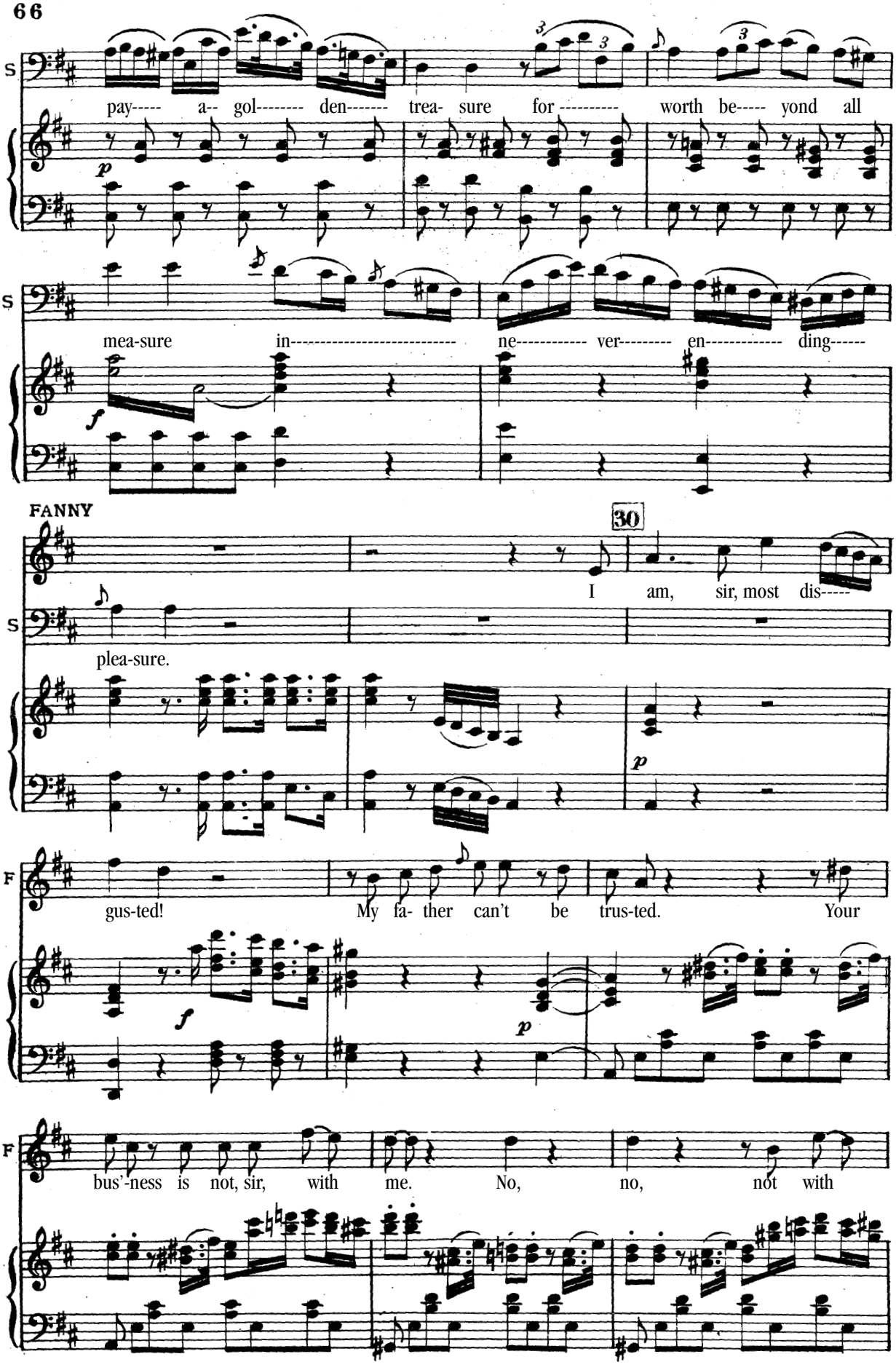
64 READING: My Dear Mr. Slook,

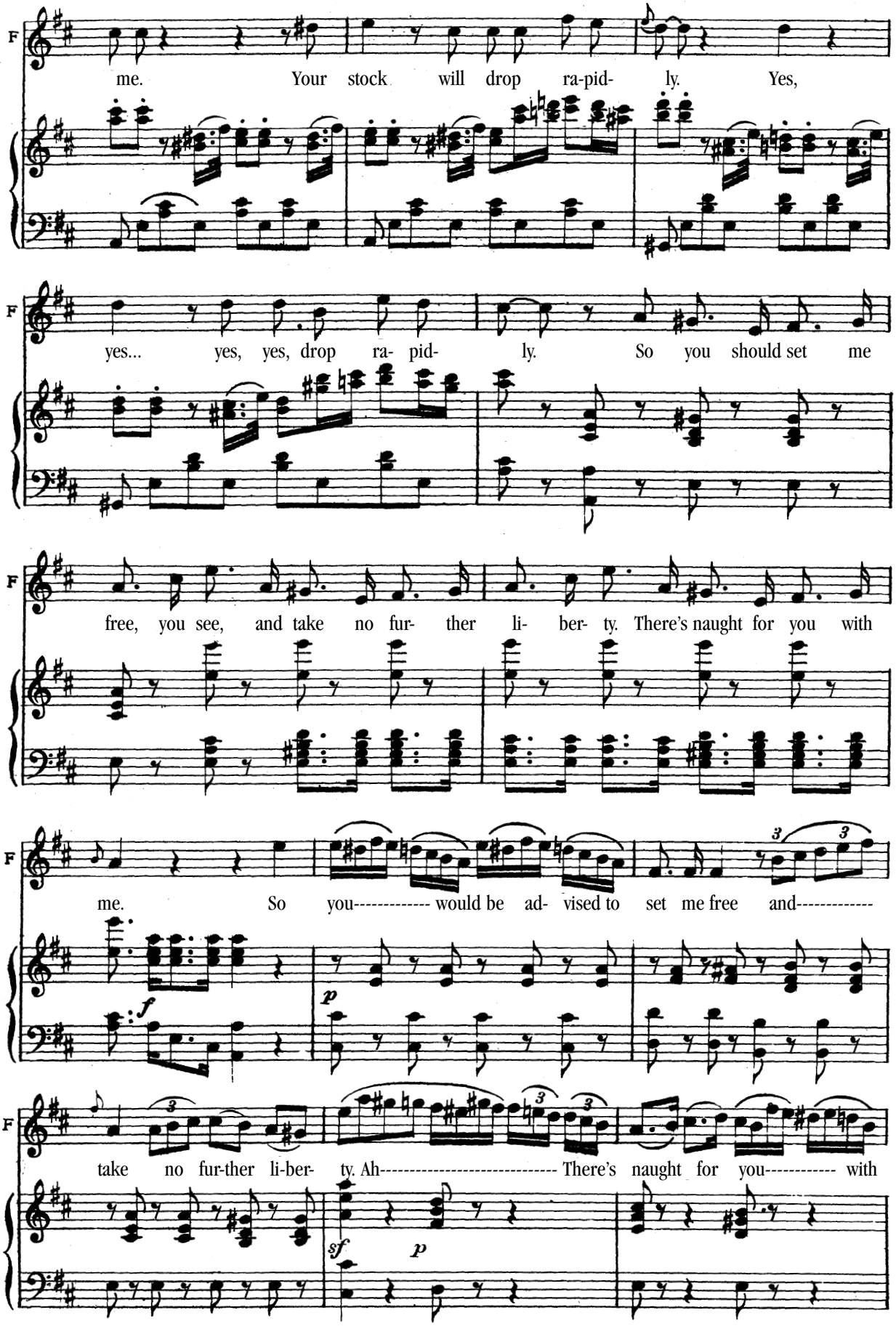
We have filled your order for a wife with the bearer of this letter, who should meet your specifications. She is our only daughter Fanny, a tremendous bargain. Please pay her 1,000 pounds sterling upon sight, or after a two day free trial period, whichever is most convenient.

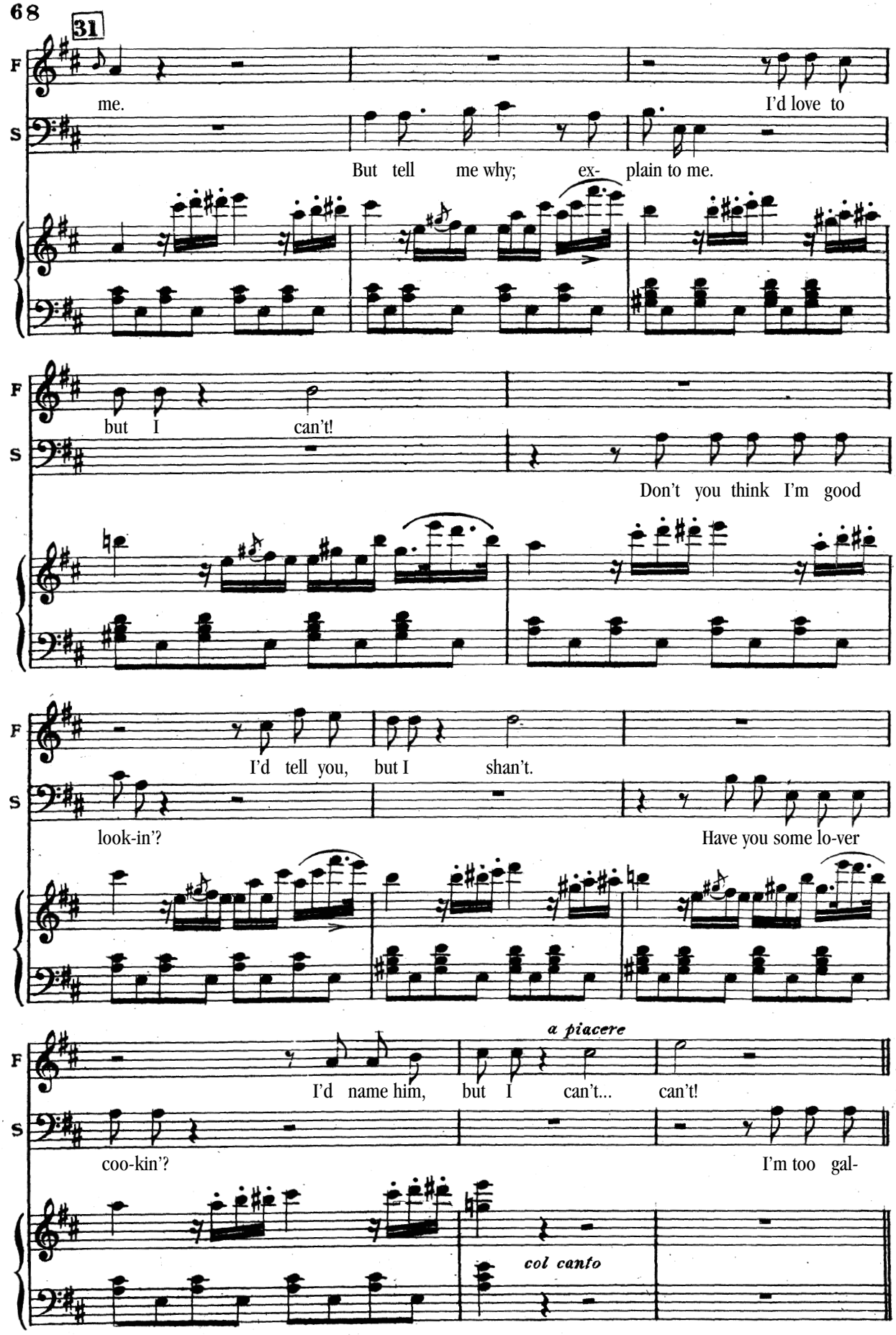
Your most obedient servant, Tobias Mill

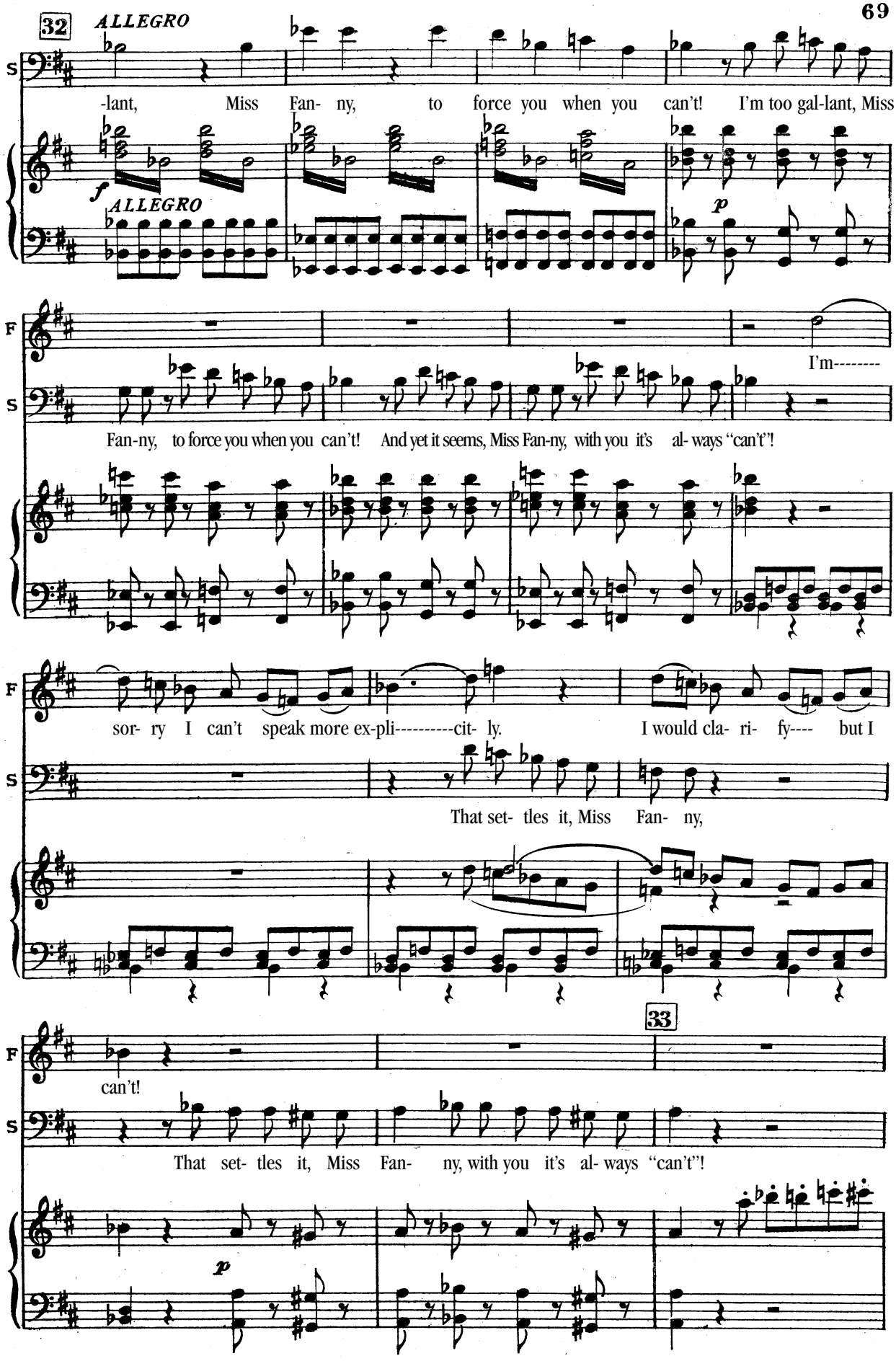


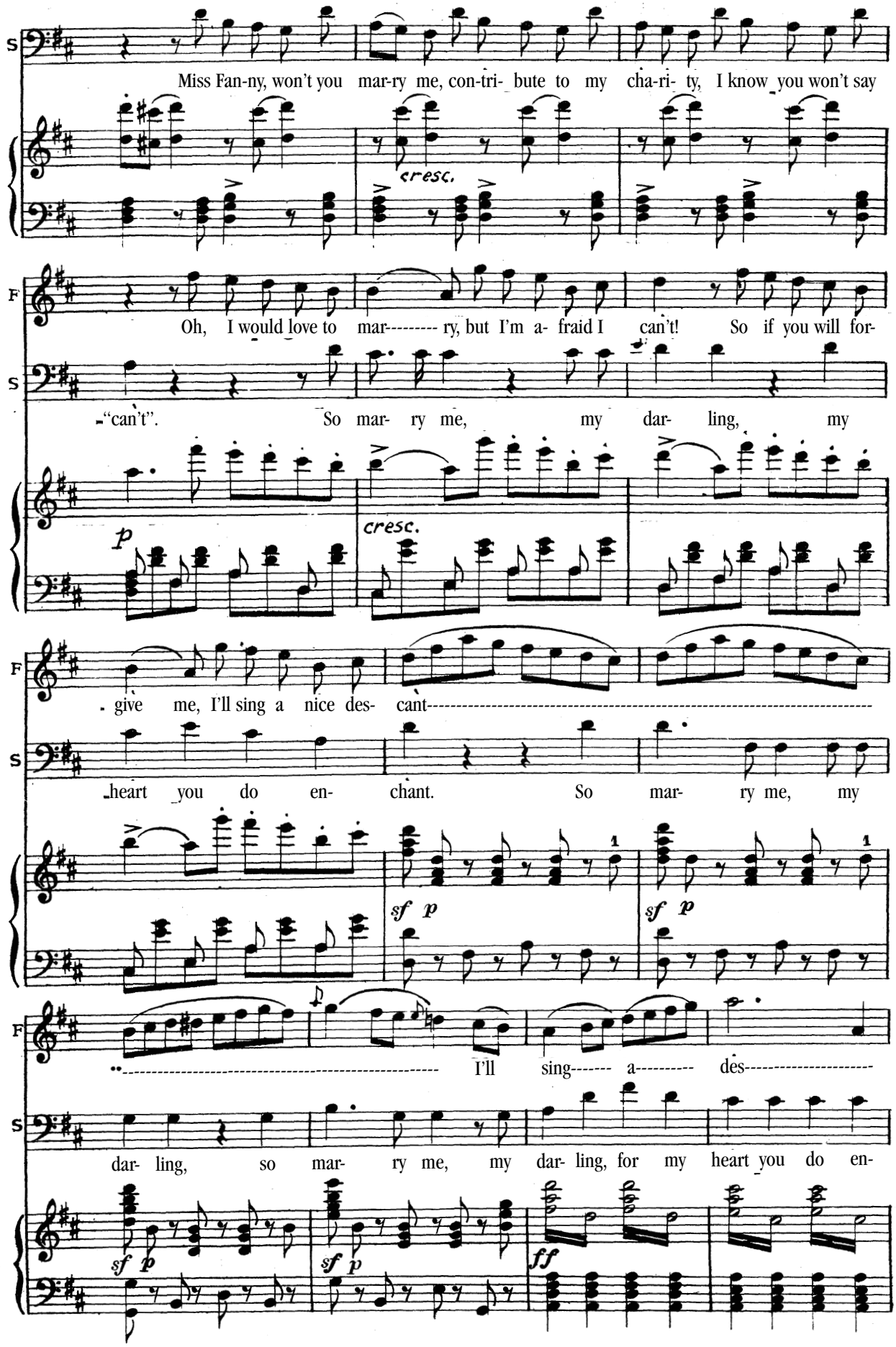

MAESTOSO
MAESTOSO
The
mer- chan-dise is love---------- ly, and lacks my po--- ses---- sion---
on----------ly. I'd pay a gol- den
trea-sure, glad-ly, glad-ly, for worth be-yond all mea-sure. My ba- lance sheet in
ve-ri- ty would show di-vine pros- pe- ri- ty in soft and le- gal ten-der. I'd
cres.


S
pay----- a-- gol------- den------ trea- sure for --------- worth be----- yond all
p
S
mea-sure in---------- ne---------- ver-------- en---------- ding-----
f
FANNY
30
I am, sir, most dis-----
S
plea-sure.
p
F
gus-ted! My fa- ther can't be trus-ted. Your
f
p
F
bus'-ness is not, sir, with me. No, no, not with


F
me. Your stock will drop ra-pid- ly. Yes,
F
yes... yes, yes, drop ra- pid- ly. So you should set me
F
free, you see, and take no fur- ther li- ber- ty. There's naught for you with
F
me. So you---------- would be ad- vised to set me free and----------
f
p
F
take no fur-ther li-ber- ty. Ah---------- There's naught for you---------- with
sf
p


31
F
S
me.
I'd love to
But tell me why; ex- plain to me.
but I can't!
Don't you think I'm good
I'd tell you, but I shan't.
look-in'?
Have you some lo-ver
a piacere
I'd name him, but I can't... can't!
coo-kin'?
I'm too gal-
col canto


32
ALLEGRO
S
-lant, Miss Fan- ny, to force you when you can't! I'm too gal-lant, Miss
f
ALLEGRO
p
F
I'm--------
S
Fan-ny, to force you when you can't! And yet it seems, Miss Fan-ny, with you it's al- ways "can't"!
F
sor- ry I can't speak more ex-pli----------cit- ly. I would cla- ri- fy---- but I
S
That set- tles it, Miss Fan- ny,
33
F
can't!
S
That set- tles it, Miss Fan- ny, with you it's al- ways "can't"!
p


S
Miss Fan-ny, won't you mar-ry me, con-tri- bute to my cha-ri- ty, I know you won't say
cresc.
F
Oh, I would love to mar--------- ry, but I'm a- fraid I can't! So if you will for-
S
-"can't". So mar- ry me, my dar- ling, my
p
cresc.
F
- give me, I'll sing a nice des- cant----------
S
heart you do en- chant. So mar- ry me, my
sf p
sf p
F
I'll sing------ a--------- des----------
S
dar- ling, so mar- ry me, my dar- ling, for my heart you do en-
sf p
sf p
ff

34

F can't! I'd do that

S -chant. This is ap- pal-ling. Stop this stal- ling!

a piaccre

col canto

p

F but I... can't!

S Miss Fan-ny, won't you mar-ry me, con-tri- bute to my

a tempo

cresc.

F Oh, I would love to mar-------ry, but I'm a- fraid I

S cha- ri- ty, I know you won't say "can't". So mar- ry me, my

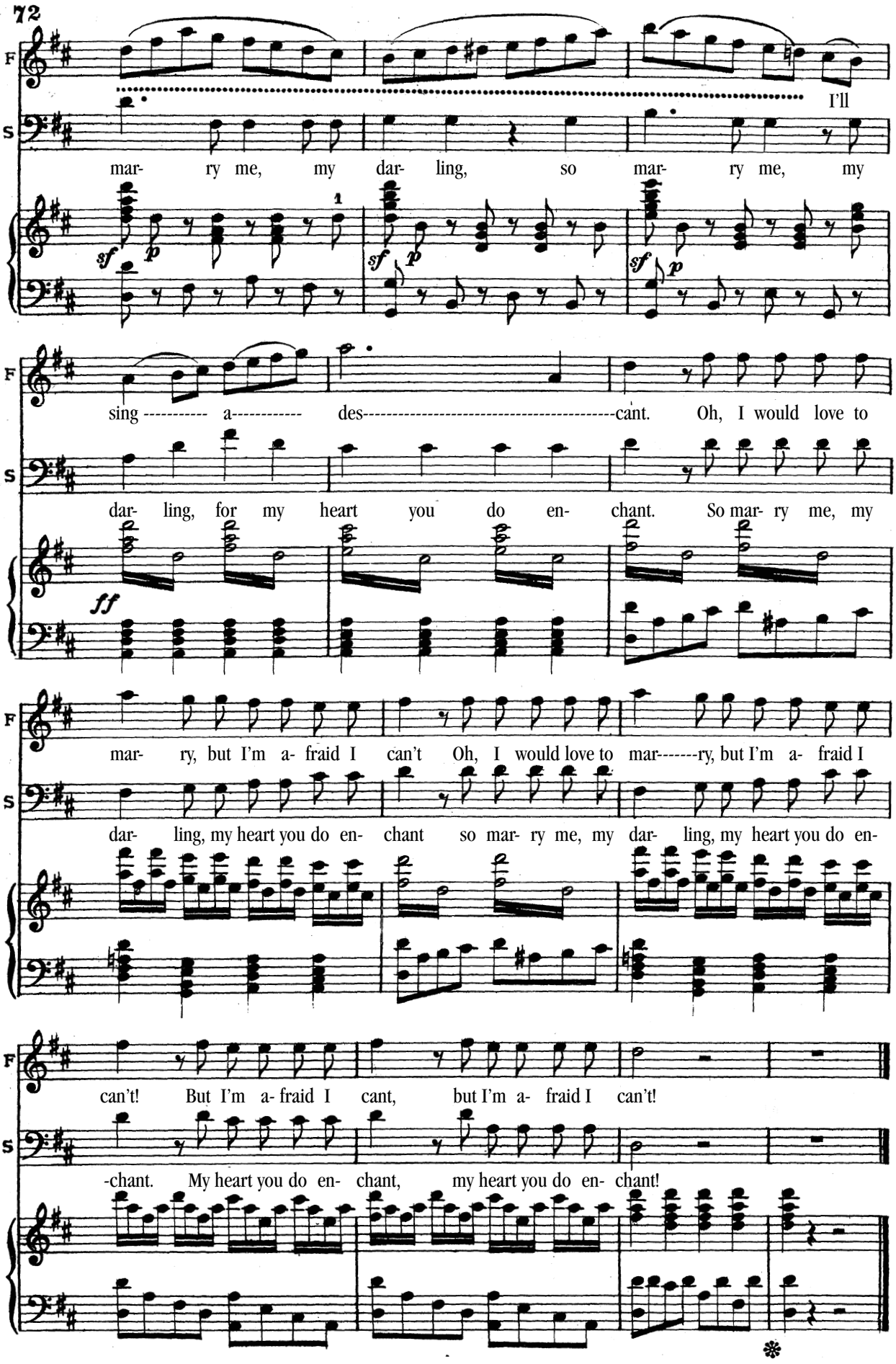
p

cresc.

F can't. So if you will for- give me, I'll sing a nice des- cant----------

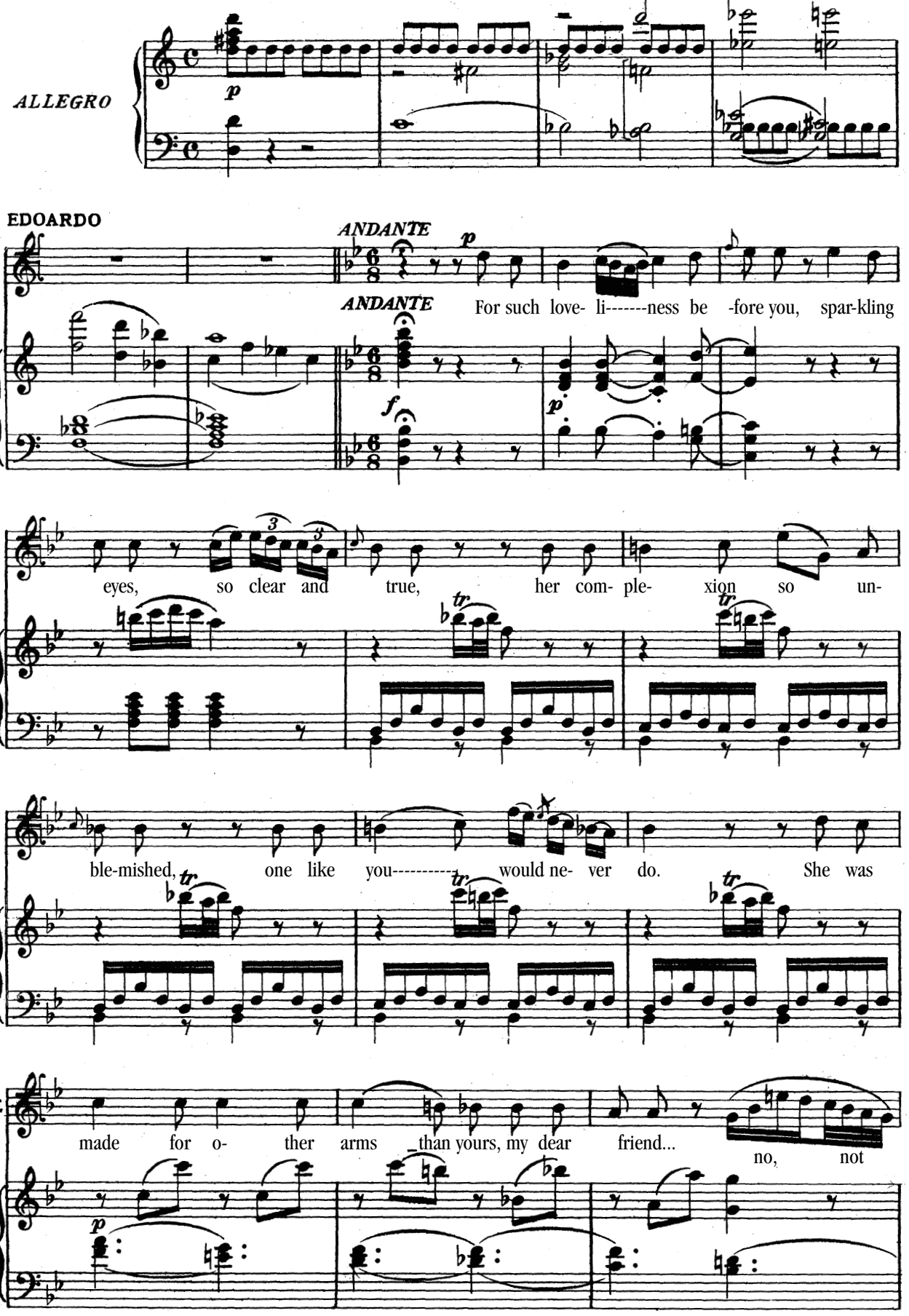
S dar- ling, my heart you do en- chant. So

sf p


72
F
S
I'll
mar- ry me, my dar- ling, so mar- ry me, my
sf p
sf p
sf p
sing ---------- a---------- des----------cant. Oh, I would love to
dar- ling, for my heart you do en- chant. So mar- ry me, my
ff
mar- ry, but I'm a- fraid I can't Oh, I would love to mar-------ry, but I'm a- fraid I
dar- ling, my heart you do en- chant so mar- ry me, my dar- ling, my heart you do en-
can't! But I'm a- fraid I cant, but I'm a- fraid I can't!
-chant. My heart you do en- chant, my heart you do en- chant!

SCENA VIII.

TERZETTO "*Quell'amabile visino*„ (Soprano, Tenore e Basso comico)



EDOARDO

a piacere

yours. No, no, not yours. That would not do. No, no, no, not yours. I ad-

col canto

E

vise you, most sin- cere-ly, I ad- vise you most sin- cere- ly, pack your

35

ALLEGRO

E

bags and sail to- day. I ad-vise you most sin- cere- ly, pack your bags and sail to-

ALLEGRO

p

E

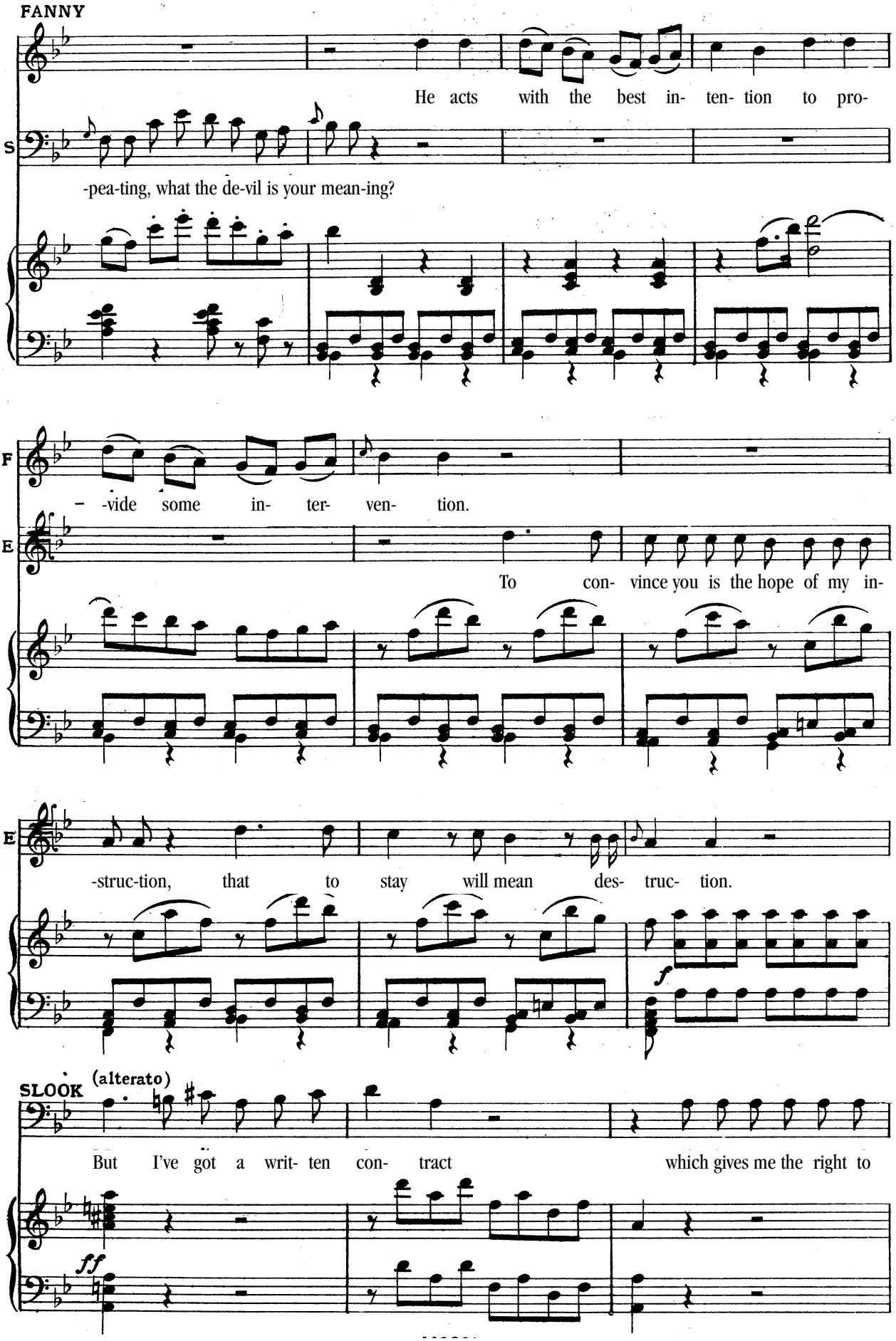
day! I ad- vise you most sin-cere-ly, pack your bags and sail to-day!

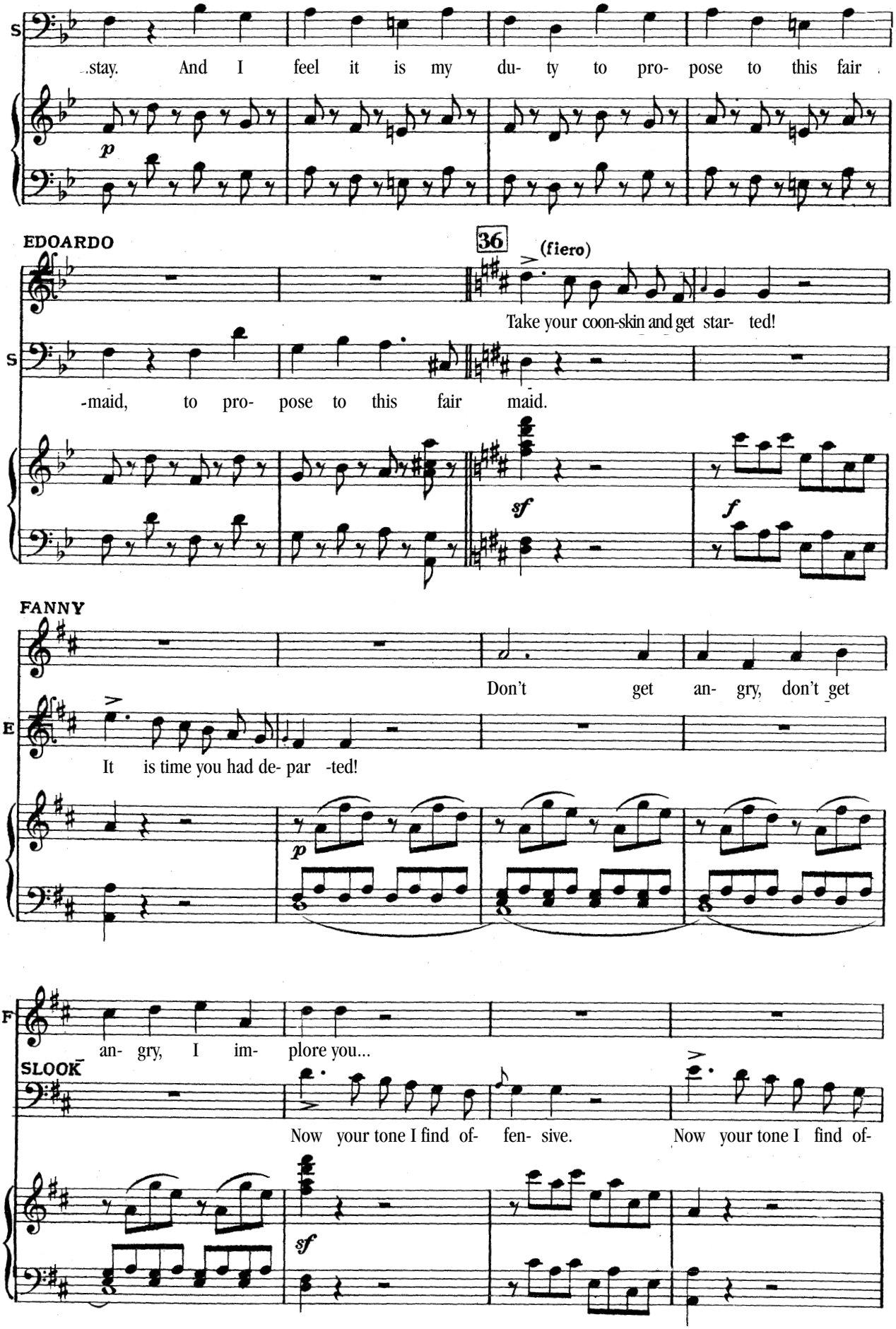
ff

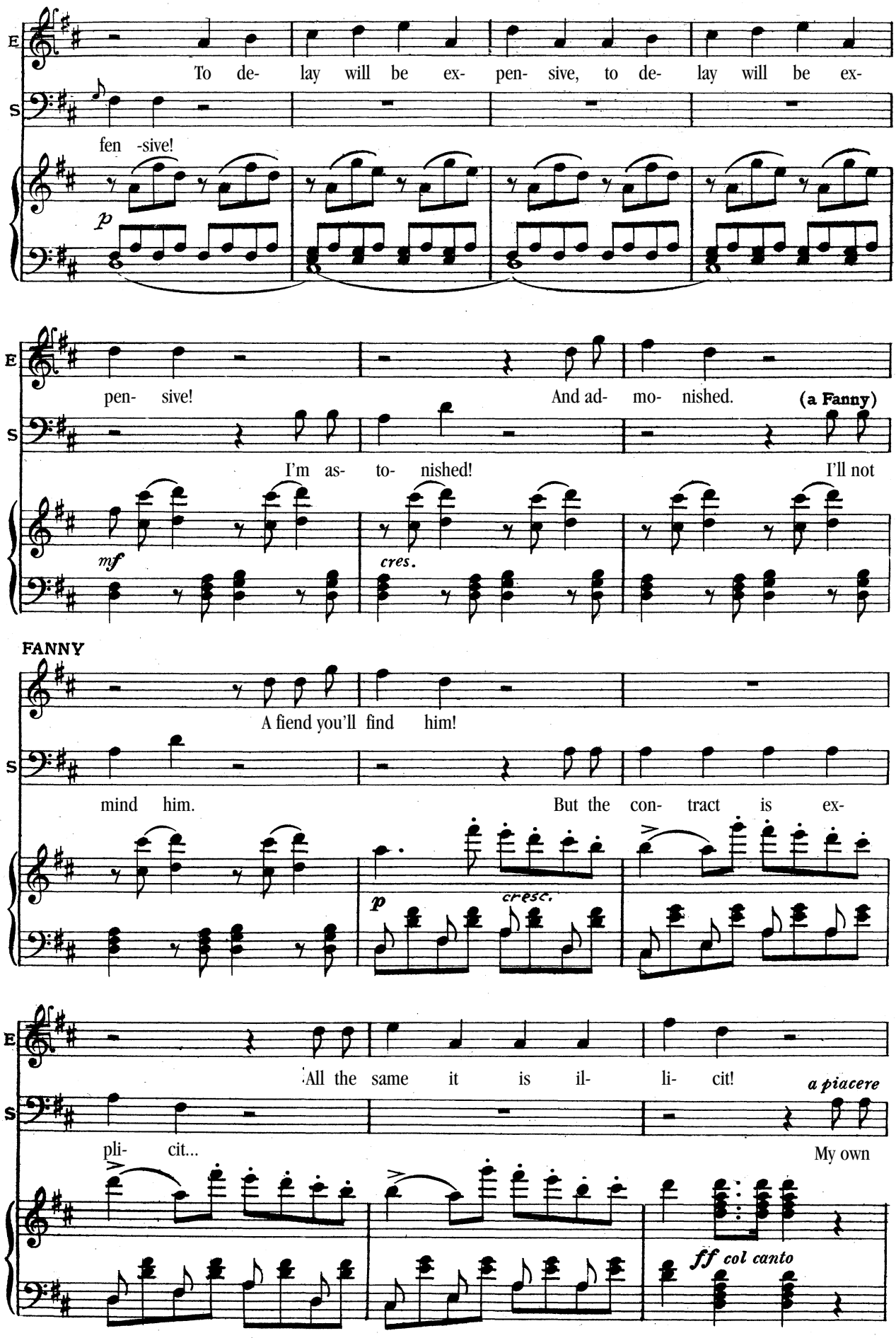
SLOOK

I ap- pre- ci- ate your gree-ting, but I did- n't catch your mean- ing. It bears re-

p


FANNY
He acts with the best in- ten- tion to pro-
S
-pea-ting, what the de-vil is your mean-ing?
F
– -vide some in- ter- ven- tion.
E
To con- vince you is the hope of my in-
E
-struc-tion, that to stay will mean des- truc- tion.
f
SLOOK
(alterato)
But I've got a writ- ten con- tract which gives me the right to
ff


S
stay. And I feel it is my du- ty to pro- pose to this fair
p
EDOARDO
36
(fiero)
Take your coon-skin and get star- ted!
S
-maid, to pro- pose to this fair maid.
sf
f
FANNY
Don't get an- gry, don't get
E
It is time you had de- par -ted!
p
F
an- gry, I im- plore you...
SLOOK
Now your tone I find of- fen- sive. Now your tone I find of-
sf


E
To de- lay will be ex- pen- sive, to de- lay will be ex-
S
fen -sive!
p
E
pen- sive!
And ad- mo- nished.
(a Fanny)
S
I'm as- to- nished!
I'll not
mf
cres.
FANNY
A fiend you'll find him!
S
mind him.
But the con- tract is ex-
p
cresc.
E
All the same it is il- li- cit!
a piacere
S
pli- cit...
My own
ff col canto

37

(fiero)

No more

a tempo

con- tract? No, no... it's per- fect!

a tempo

p

talk-ing So start walk-ing

(turbato)

Me, stop

ff

FANNY

Yes, start walk- ing, start

Yes, start walk- ing, start

talk- ing?

Ah, but

walk- ing, start walk- ing, start walk-ing!

walk- ing, start walk- ing, start walk-ing

why, I'd like to know, I'd like to know?

38

ALLEGRO MOSSO

F

So let's get star-ted! We can-not

E

Time you de- par-ted!

ALLEGRO MOSSO

p

F

mar-ry. There's less com- mo-tion... if you don't

E

You must not tar-ry. up- on the o-cean.

F

hur- ry, When he gets an- gry, you'll be in dan- ger. No more pro-

E

I'll make you sor- ry! Yes. Oh, I can

p *cres.*

sf

39

F

tec- tion, change your di- rec- tion, there is a dan- ger if you stay here!

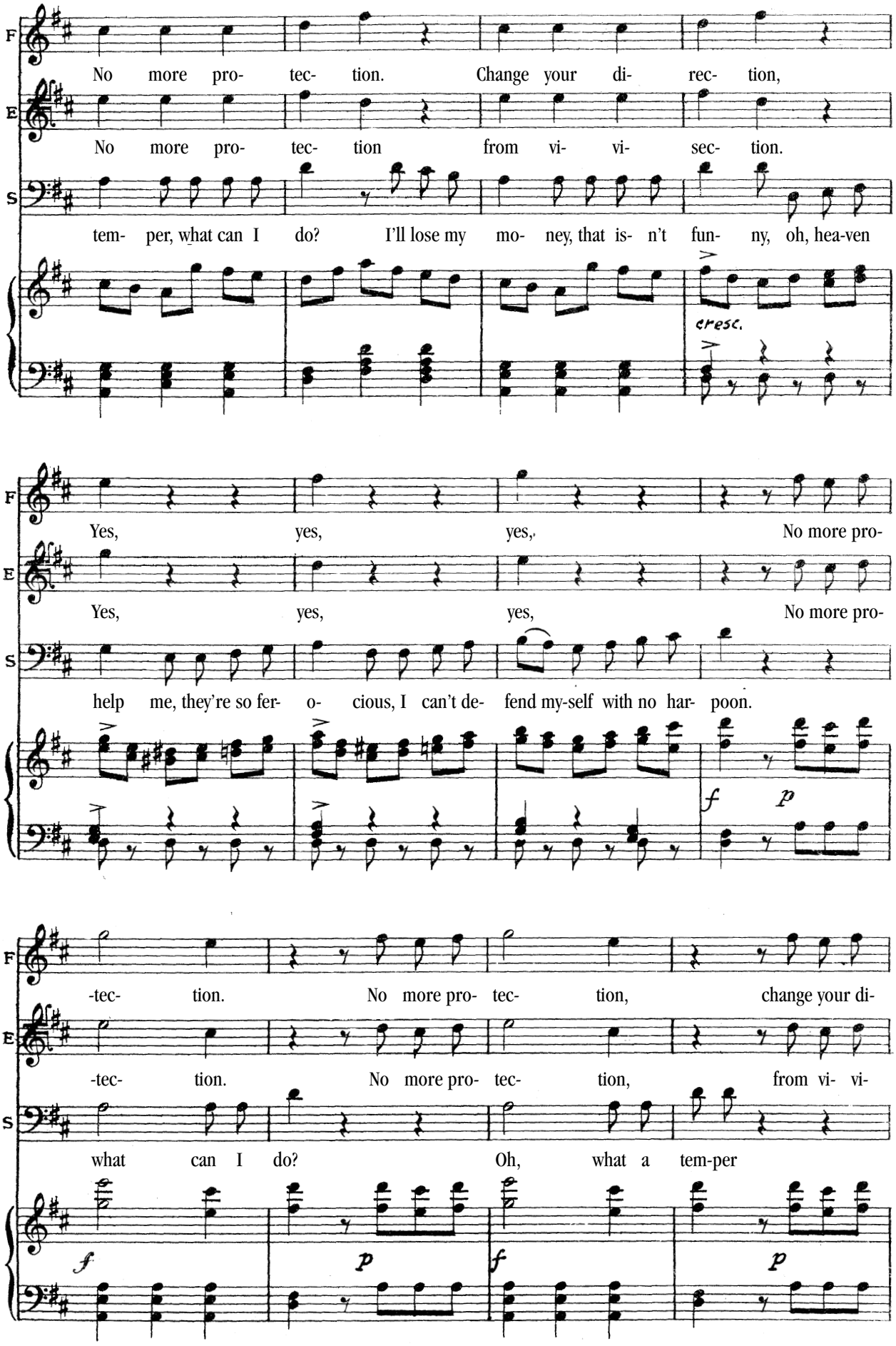
E

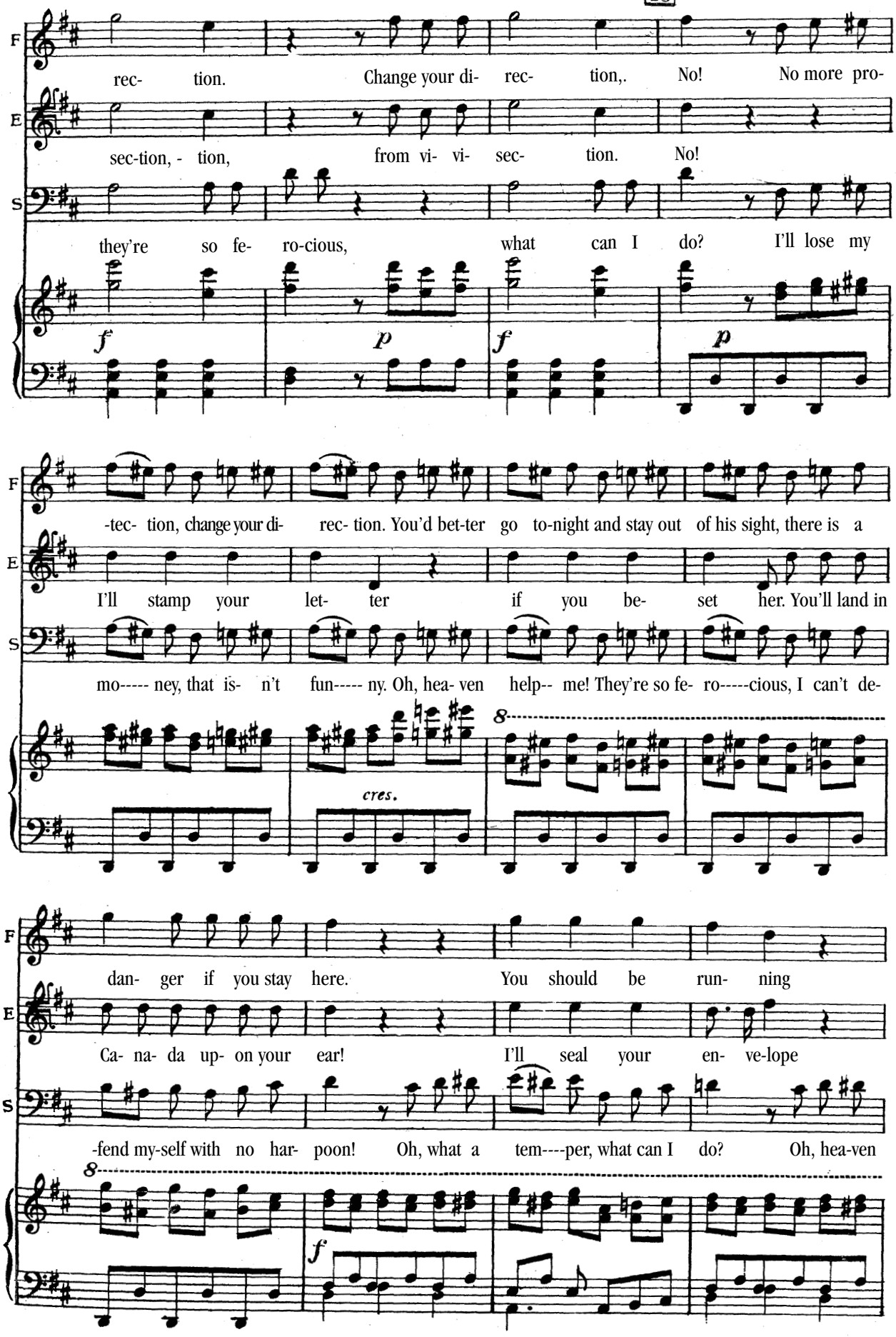
guar-an- tee your vi- vi- sec- tion, there is a dan- ger if you stay here!

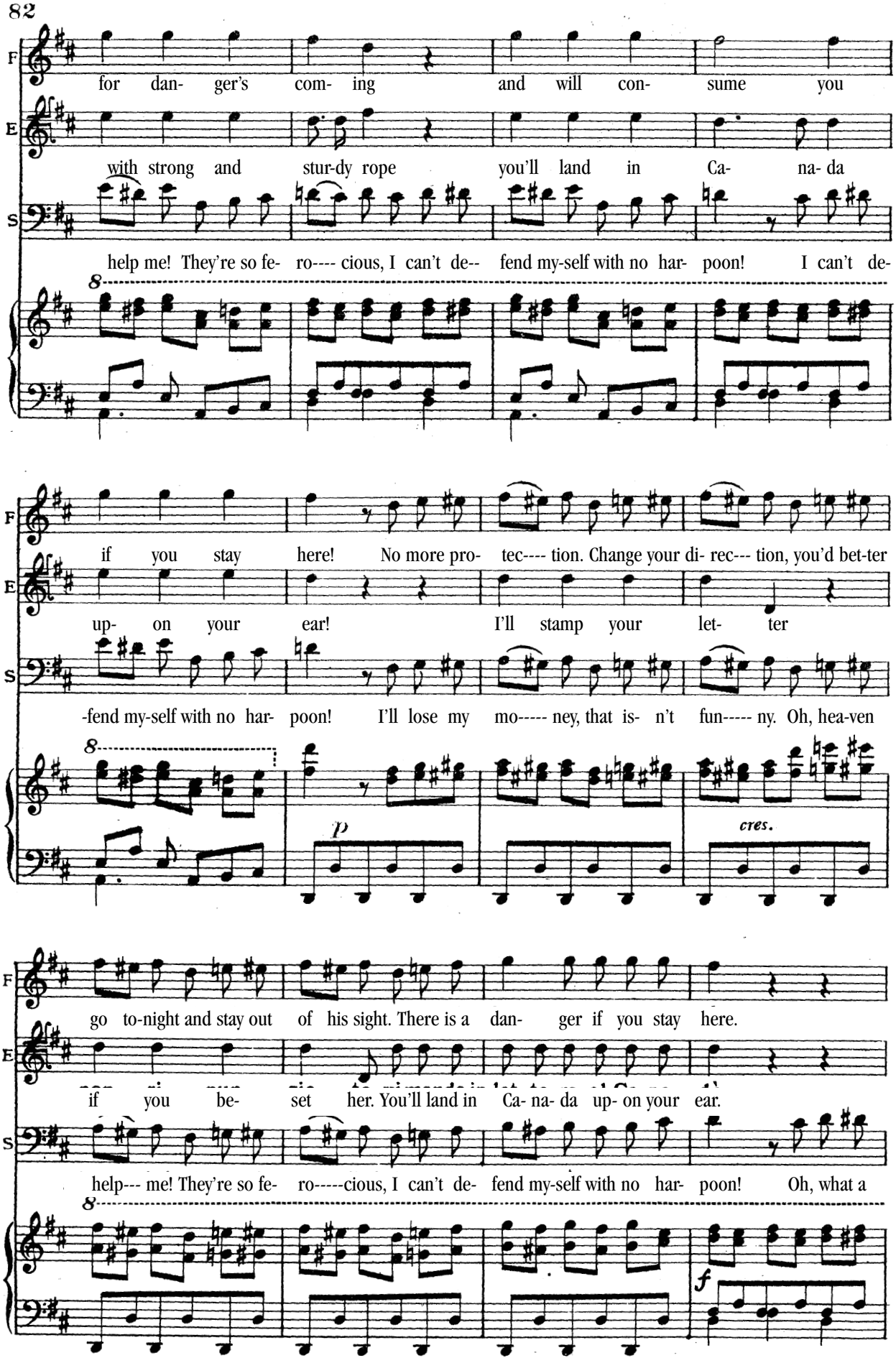
S

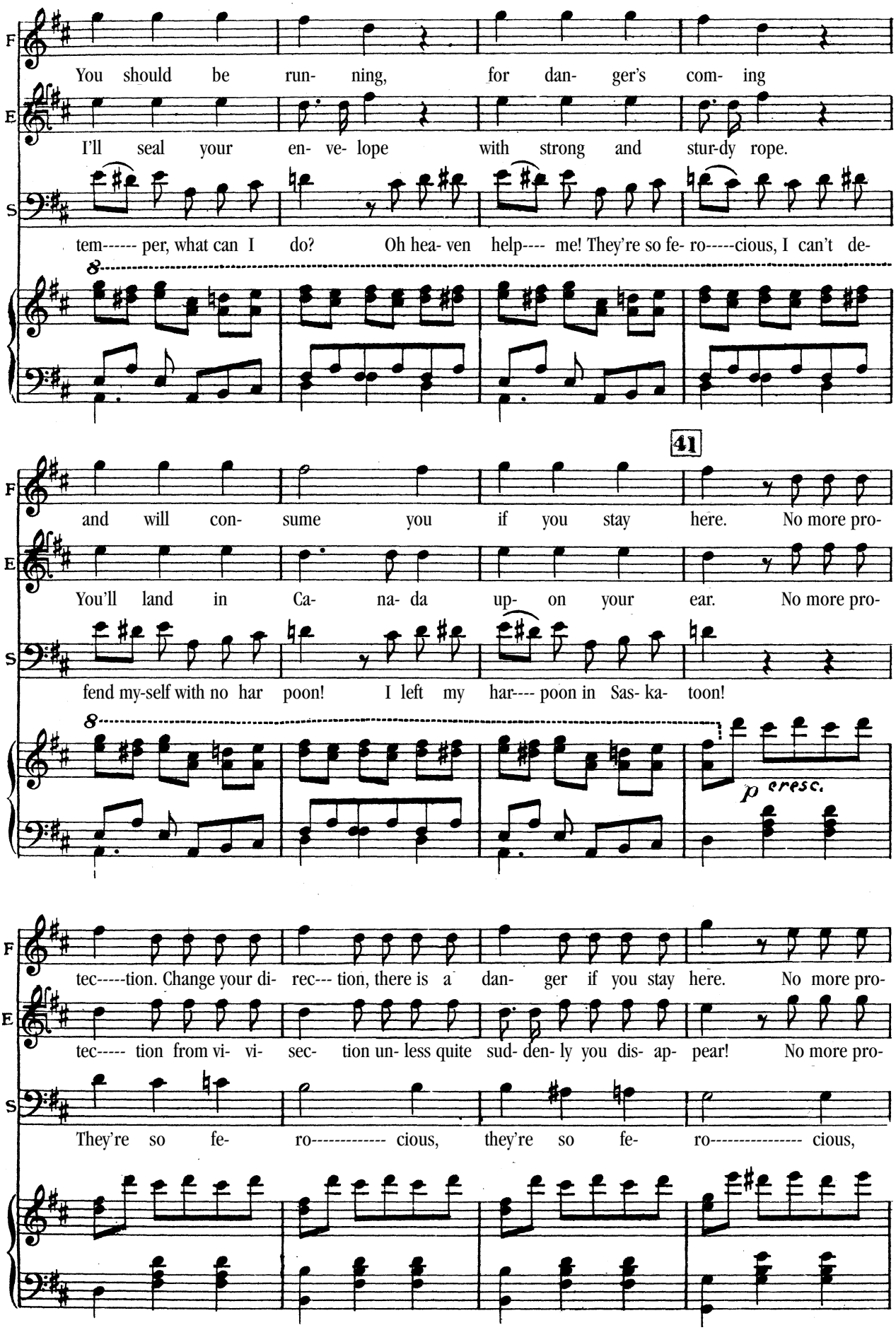
Oh, what a

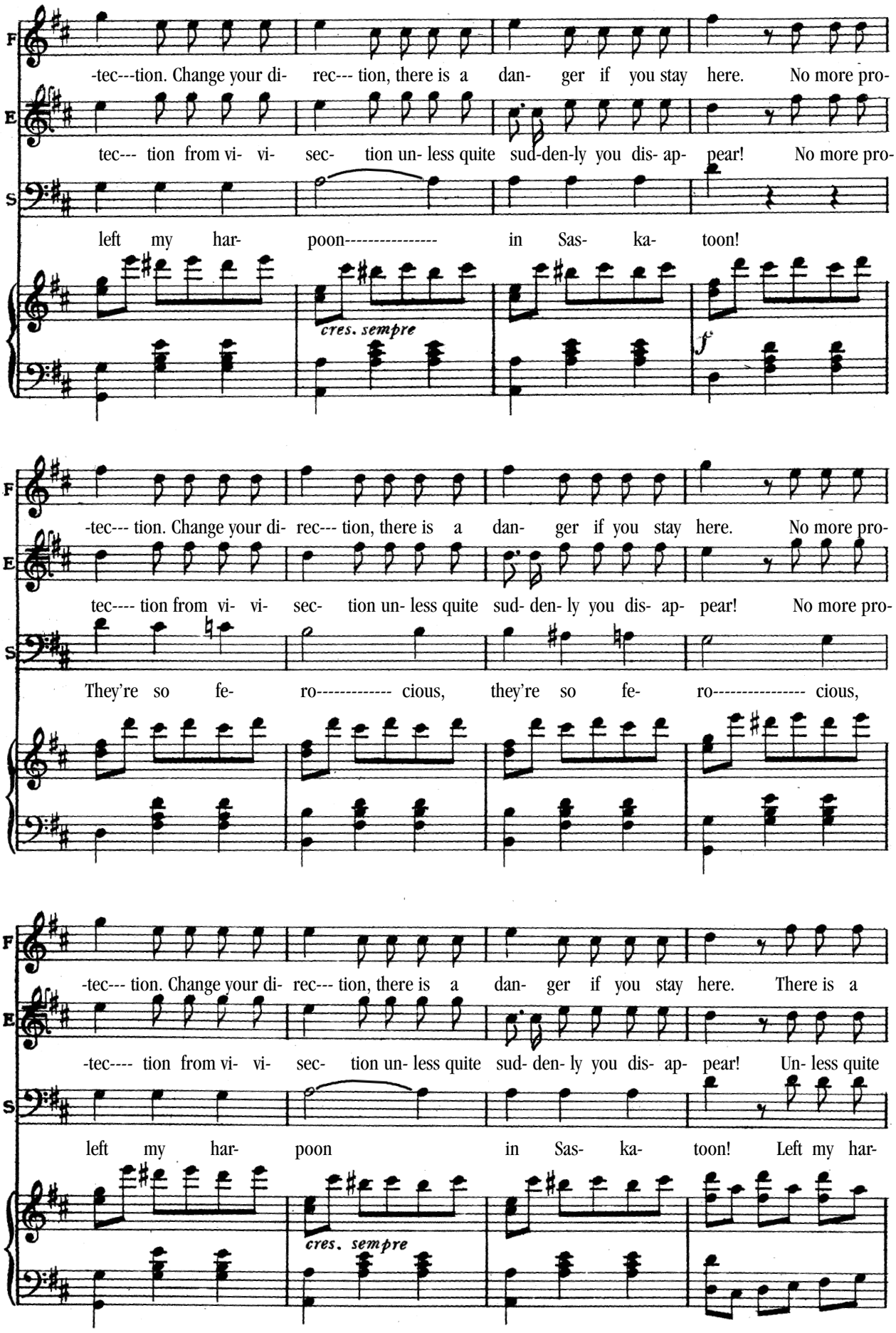
ff *p*

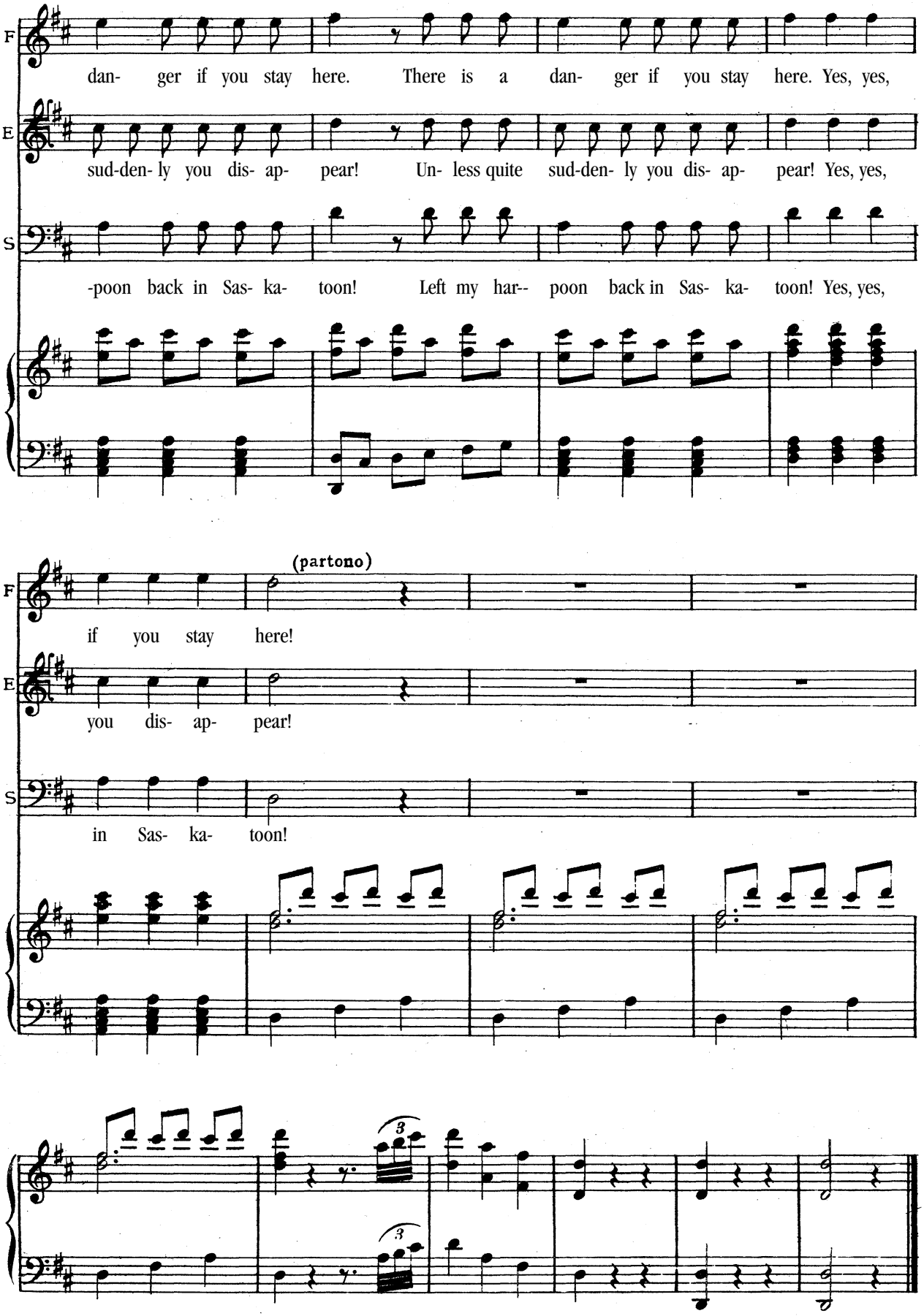

F
No more pro- tec- tion. Change your di- rec- tion,
E
No more pro- tec- tion from vi- vi- sec- tion.
S
tem- per, what can I do? I'll lose my mo- ney, that is- n't fun- ny, oh, hea-ven
cresc.
F
Yes, yes, yes, No more pro-
E
Yes, yes, yes, No more pro-
S
help me, they're so fer- o- cious, I can't de- fend my-self with no har- poon.
f p
F
-tec- tion. No more pro- tec- tion, change your di-
E
-tec- tion. No more pro- tec- tion, from vi- vi-
S
what can I do? Oh, what a tem-per
f p f p


F
rec- tion. Change your di- rec- tion,. No! No more pro-
E
sec-tion, - tion, from vi- vi- sec- tion. No!
S
they're so fe- ro-cious, what can I do? I'll lose my
f p f p
F
-tec- tion, change your di- rec- tion. You'd bet-ter go to-night and stay out of his sight, there is a
E
I'll stamp your let- ter if you be- set her. You'll land in
S
mo----- ney, that is- n't fun----- ny. Oh, hea- ven help-- me! They're so fe- ro-----cious, I can't de-
8
cres.
F
dan- ger if you stay here. You should be run- ning
E
Ca- na- da up- on your ear! I'll seal your en- ve-lope
S
-fend my-self with no har- poon! Oh, what a tem----per, what can I do? Oh, hea-ven
8
f


F
for dan- ger's com- ing and will con- sume you
E
with strong and stur-dy rope you'll land in Ca- na- da
S
help me! They're so fe- ro---- cious, I can't de-- fend my-self with no har- poon! I can't de-
8
F
if you stay here! No more pro- tec---- tion. Change your di- rec--- tion, you'd bet-ter
E
up- on your ear! I'll stamp your let- ter
S
-fend my-self with no har- poon! I'll lose my mo----- ney, that is- n't fun----- ny. Oh, hea-ven
8
p
cres.
F
go to-night and stay out of his sight. There is a dan- ger if you stay here.
E
if you be- set her. You'll land in Ca- na- da up- on your ear.
S
help--- me! They're so fe- ro-----cious, I can't de- fend my-self with no har- poon! Oh, what a
8
f


F
You should be run- ning, for dan- ger's com- ing
E
I'll seal your en- ve- lope with strong and stur-dy rope.
S
tem------ per, what can I do? Oh hea- ven help---- me! They're so fe- ro-----cious, I can't de-
8
41
F
and will con- sume you if you stay here. No more pro-
E
You'll land in Ca- na- da up- on your ear. No more pro-
S
fend my-self with no har poon! I left my har---- poon in Sas- ka- toon!
8
p cresc.
F
tec-----tion. Change your di- rec--- tion, there is a dan- ger if you stay here. No more pro-
E
tec----- tion from vi- vi- sec- tion un- less quite sud- den- ly you dis- ap- pear! No more pro-
S
They're so fe- ro---------- cious, they're so fe- ro---------- cious,


F
-tec---tion. Change your di- rec--- tion, there is a dan- ger if you stay here. No more pro-
E
tec--- tion from vi- vi- sec- tion un- less quite sud-den-ly you dis- ap- pear! No more pro-
S
left my har- poon---------- in Sas- ka- toon!
cres. sempre
f
F
-tec--- tion. Change your di- rec--- tion, there is a dan- ger if you stay here. No more pro-
E
tec---- tion from vi- vi- sec- tion un- less quite sud- den- ly you dis- ap- pear! No more pro-
S
They're so fe- ro---------- cious, they're so fe- ro---------- cious,
F
-tec--- tion. Change your di- rec--- tion, there is a dan- ger if you stay here. There is a
E
-tec---- tion from vi- vi- sec- tion un- less quite sud- den- ly you dis- ap- pear! Un- less quite
S
left my har- poon in Sas- ka- toon! Left my har-
cres. sempre


F
dan- ger if you stay here. There is a dan- ger if you stay here. Yes, yes,
E
sud-den- ly you dis- ap- pear! Un- less quite sud-den- ly you dis- ap- pear! Yes, yes,
S
-poon back in Sas- ka- toon! Left my har-- poon back in Sas- ka- toon! Yes, yes,
(partono)
if you stay here!
you dis- ap- pear!
in Sas- ka- toon!
3
3