

si - lence, this way, this way,

lence, si - lence,

lence, si - lence,

*sf* *p* *sf* *p*

(As the Gipsies retire up the stage, FLORESTEIN staggers out of the hotel—he is elegantly dressed with chain, rings, &c., and a rich medallion round his neck.)

si - - - lence!

si - - - lence!

si - - - lence!

*p*

*Allegro.*

*f* *p*

FLORESTEIN. (Drunk.) *quasi parlando.*

Wine! wine! if I am

*p* *quasi parlando.*

heir to the Count, my un - cle's line,

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics "heir to the Count, my un - cle's line,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wine! wine! where's the

(Hiccup.)

The second system continues the musical score. The vocal line has a quarter rest followed by the lyrics "wine! wine! where's the". Above the vocal line, the word "(Hiccup.)" is written. The piano accompaniment continues with the same rhythmic pattern as the first system.

fel - low will dare to re - fuse his ne - phew wine, to re-

The third system of the musical score shows the vocal line with the lyrics "fel - low will dare to re - fuse his ne - phew wine, to re-". The piano accompaniment remains consistent with the previous systems.

- fuse his nephew wine! That moon there star-ing me on my way can't be so

(Hiccup.)

The fourth system continues the musical score. The vocal line has a quarter rest followed by the lyrics "- fuse his nephew wine! That moon there star-ing me on my way can't be so". Above the vocal line, the word "(Hiccup.)" is written. The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

mod-est as peo - ple say, for meet whom she will, and in what-ev - er spot, she

The fifth and final system of the musical score on this page shows the vocal line with the lyrics "mod-est as peo - ple say, for meet whom she will, and in what-ev - er spot, she". The piano accompaniment concludes the system with sustained chords.

(The Gipsies have by this time advanced, and DEVILSHOOF goes politely up to FLOR.) DEV. (To FLOR. bowing.)

oft-en looks cu æ what she ought not. My ear caught

*p sempre stac.*

not the clock's last chime, and might I beg to ask the time!

FLORESTEIN (*reels, recovers a little, and after eyeing DEVILSHOOF*). (*aside.*)

If the bot - tle has pre-vail'd, yet whenev - er I'm as - sail'd, tho' there

(*To DEVILSHOOF,*)

may be nothing in it, I am so - ber'd in a minute, You are

(*Looking at his watch.*)

real - ly so po - lite that— 'tis late in - to the night,