

# THE NAVAL CADETS

[DER SEEKADET]

## COMIC OPERA

in three Acts by [Camillo Walzel]

*translated*  
WRITTEN BY

### H. B. FARNIÉ,

THE MUSIC COMPOSED

1880

BY

## RICHARD GENÉE.

ENT. STA. HALL.

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# THE NAVAL CADETS.

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## LIST OF CHARACTERS.

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INEZ (S.)	....	....	....	....	....
CERISSETTE (S.)	....	....	....	....	....
DOLORES (M.S.)	....	....	....	....	....
DON FLORIO (T.)	....	....	....	....	....
DON PROLIXIO (2nd T.)	....	....	....	....	....
DON JANUARIO (BARITONE.)	....	....	....	....	....
DON PEDRO (BASSO.)	....	....	....	....	....
LUIS	}	(TENORI.)	....	....	....
MIGUEL					
PAZ					
VÁZ					
NAVAL CADETS (S.S.)	....	....	....	....	....

7/22/17  
Homage to the

*Officers, Courtiers, Cadets, Sailors, Citizens, Maids of Honour, etc.*

*The Action passes at Lisbon, in the middle of the Seventeenth Century.*





# THE NAVAL CADETS.

## INTRODUCTION.

RICHARD GENÉE.

Largo.

*ff*

*decres:*

*p*

*pp*

Allegretto.

*p*

*rall:*

*a tempo.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with quarter and eighth notes.

**Animato.**

The second system continues the piece with an *Animato* tempo. It begins with a piano (*p*) dynamic marking and transitions to a forte (*f*) dynamic. The music is more rhythmic and includes some chordal textures in the left hand.

The third system features a fortissimo (*ff*) dynamic marking. The right hand has a more active melodic line, while the left hand provides a steady accompaniment with chords and moving lines.

The fourth system concludes with a mezzo-forte (*mf*) dynamic marking. The music shows a slight change in texture, with more sustained chords in the left hand.

The fifth system continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

The sixth system features a forte (*f*) dynamic marking, with some sections marked *sf* (sforzando). The music is more dramatic and includes some chordal textures in the left hand.

*Segue N° 1.*

# LONG LIVE DON FLORIO.

Nº 1.

CHORUS - SCENE & AIR.

(FLORIO, PROLIXIO, LUIS, MIGUEL, PEDRO & CHORUS T.B.)

Allegro non troppo.

Musical score for vocalists and piano. The vocal parts (FLORIO, LUIS, MIGUEL, PEDRO, Tenors, Basses) are currently silent. The piano accompaniment begins with a *p* dynamic and includes a crescendo leading to a *fz* dynamic.

Piano accompaniment section featuring a *fz* dynamic.

Vocal and piano accompaniment section with lyrics. Dynamics include *f*, *p*, and *fz*.

LUIS, MIGUEL. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy him —

PEDRO. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

Tenors. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

Basses. *f* Long live Don Flor-i-o, our friend! *p* Why en-vy

Long live Don Flor-i-o, our friend! Why en-vy

*f*

L.M. What for-tune gave! The rank that smi-ling for-tune gave! No! rather may the future

P. him— What for-tune gave! The rank that for-tune gave! No! rather may the future

What for-tune gave! The rank that smi-ling for-tune gave! No! rather may the future

him— What for-tune gave! The rank that for-tune gave! No! rather may the future

L.M. send Yet more to him..... the young and brave, To Flor...i-

P. send Yet more to him..... the young and brave, To Flor...i-

send Yet more to him..... the young and brave, To Flor...i-

send Yet more to him..... the young and brave, To Flor...i-

L.M. ... the young and brave! *LUIS.* Faith! gen-tle-men, I

P. ... the young and brave!

... the young and brave!

... the young and brave!

... the young and brave! *(They sit in groups.)*

must con - fess, For Flor - i - o we are pass'd o'er! *fz*

*Ay!*

*Ay!*

MIGUEL.

Well! he de - serves it none the less, We love our - selves, but our

friend the more!

PEDRO.

CHO: *fz* Bra - vo! and so we've come to... greet, The

*Ay!*

*Ay!*

young - est Cap - tain in the fleet! *molto cres:*

L.M. *f*  
 PEDRO: Yes! ra-ther may the fu-ture send, Yet more to him. . . . . the young and  
 P Yes! ra-ther may the fu-ture send, Yet more to him. . . . . the young and  
 CHO: Yes! ra-ther may the fu-ture send, Yet more to him. . . . . the young and  
*f*  
 Yes! ra-ther may the fu-ture send, Yet more to him. . . . . the young and

L.M. *f*  
 brave, To Flor-i-o. . . . . the young and brave!  
 P brave, To Flor-i-o. . . . . the young and brave!  
 brave, To Flor-i-o. . . . . the young and brave!  
 brave, To Flor-i-o. . . . . the young and brave!  
 (Enter PROLIXIO.)

PROLIXIO.  
 Fair gen-tle-men! I give you greet-ing! Don Flor-i-o.



PR

o, I'd fain be meet - ing. Not here I vow! you real - ly must feel

PR

vox'd. . . . . A fête with - out a host! What next! When I

PR

see the Larr - an - a - gas, Par - ta - gas, all our Fin -

PR

- Flor. . . . . And think how you are treat - ed, I am

PR

hurt to the ve - ry core! A gran.dee I of Port - u - gal, And

PR  
 yet he keeps me wait - ing, This con - duct may be nau - ti -

*cres:*

PR  
 - oal, But rude, I can't help stat - ing! Pooh!pooh!he's nought to

*ad lib:*  
*f*

PR  
 me, Pret - ty jack - daw in sooth! Still I should like to have, Your o -

*a tempo.*  
*p*

PR  
 - pin - ion of this youth!

T  
 Our o - pin - ion! Long live Don Flor.i - o, our

B  
 Our o - pin - ion! Long live Don Flor.i - o, our

*(They rise.)*  
*fz fz ff*  
*hr*



T  
friend! May fate to him . . . . . more hon.ors send! Long live Don

B  
friend! May fate to him . . . . . more hon.ors send! Long live Don

Flor - - - i - o, our friend!

Flor - - - i - o, our friend!

(all laugh - exit PRO:)

Un poco meno mosso

Enter FLORIO at back - he shakes Guests by the hand.

ff

deces:

p

FLORIO.  
For-give me

Pages bring wine, flagons, etc. & serve.

F  
if I've made you wait, What could I do! af. fairs of state! But if to

F. quar-rel you in-cline, Let's bick-er o'er a flask of wine!

L.M. LUIS & MIGUEL.

CHO: Yes! we will strike but with our  
Yes! we will strike but with our  
Yes! we will strike but with our

F. PEDRO. Ah! Don Pro - lix - i - lo is here! A sur -

L.M. glass, And in its flood our wrongs will pass!

glass!

glass!

(enter PRO:)

Un poco meno mosso.

F. PRO: (tartly.) - - prise I must own! If at this or - - gie I ap - pear, 'Tis from

mf

p

PR du - ty a - lone! I'm here to tell you by the Queen's com - mand, That an

*mf* *p*

PR Ad - mir - al you be! In sign of which re - ceive now from my hand, This

(Page enters with hatchet on cushion.)

*mf*

PR scep - tre of the sea! At the Queen's de - sire I act, You'll please to note the fact! You'll

*f* *ff* *p*

PR please to note the fact! Take then the hatch - et!

(Giving Axe.)

PR No realm can match it! Oft - en borne in sea - fight by stur - dy hand, Per -

*poco rit:*

PR - haps it may do du - ty now on land, For that is the sai - lor's home, Now more than the

*poco rit:*

**Maestoso.**  
**Tempo di Marcia**

PR foam! (FLORIO flourishes a ve.) Badge of the brave! in

*mf* *ff* *mf*

*fz* *fz*

**FLORIO.**

F glitt'ring sheen, Star - like thro' bat - tle shine! With thee I'll strike for home and Queen, Up -

F - on the stormy brine! Ah! in in glitt'ring sheen, Star - like thro'

**LUIS & MIGUEL.**

L.M. PEDRO. Badge of the brave in glitt'ring sheen, Star - like thro'

P. CHO: Badge of the brave in glitt'ring sheen, Star - like thro'

CHO: Badge of the brave in glitt'ring sheen, Star - like thro'

CHO: Badge of the brave in glitt'ring sheen, Star - like thro'

*rall:*

F bat - tle shine, With thee I'll strike for home and Queen, Up - - on the stor - my brine!

L.M bat - tle shine, With thee I'll strike for home and Queen, Up - - on the stor - my brine!

P bat - tle shine, With thee I'll strike for home and Queen, Up - - on the stor - my brine!

bat - tle shine, With thee I'll strike for home and Queen, Up - - on the stor - my brine!

bat - tle shine, With thee I'll strike for home and Queen, Up - - on the stor - my brine!

*a tempo.*

*ff rall:* *ff*

(They sit in groups - pages serve more wine.)

**FLORIO.** *p*

F Yes! for - tune's but a wo - - man, And what I am she

F made, So I were less than hu - - man, Not to thank the fie - kle

*Adagio.*

F jade! Love too, tho' blind, To me is kind! I'm lov'd where I a -

*dolce.*

*riten: a tempo.*

F - dore! And here by my side, Are friends long tried, — Can for... tune give me

*riten: a tempo.*

F more! . . . . . Yet on the land or on the sea, In fight or

*mf*

F peace se - rene, My life de - - di - - cate to thee, My la - - dy and my

*f*

F Queen! Ah! **CHO:** on land or sea! In fight or

Yet on the land or on the sea! In fight or

Yet on the land or on the sea! In fight or



*rall:*

peace se-re-ne, My life I de-di-cate to thee, My la-dy and my Queen!

peace se-re-ne, My life I de-di-cate to thee, My la-dy and my Queen!

peace se-re-ne, My life I de-di-cate to thee, My la-dy and my Queen! *a tempo.*

*rall:*

And trust your love, be-lieve me, For

then she will trust you! I've ne'er found maid de-ceive me, But when my-self un-

*legato.*

-true! Ah! fair the night; while Di-an's light, Shines like a lamp a-

*dolce.*

*riten:* *a tempo.*

-bove, But as a-far, You gaze on a star, Thank heav'n, 'tis not your

*riten:* *a tempo.*

F  
love! . . . . . But on the land or on the sea, In fight or

F  
peace se-rene, My life I de-di-cate to thee, My la-dy and my

F  
Queen! Ah! on land or sea In fight or peace se-rene, My  
CHO: Yes! on the land or on the sea In fight or peace se-rene, My  
Yes! on the land or on the sea In fight or peace se-rene, My

F  
life I de-di-cate to thee, My la-dy and my Queen!  
life I de-di-cate to thee, My la-dy and my Queen!  
life I de-di-cate to thee, My la-dy and my Queen!

*rall:* *a tempo.*



"MY LOVEMINE OWN."

No 2.

DUETTINO.

(INEZ - FLORIO.)

Allegro moderato.

INEZ.

FLORIO.

PIANO.

(Enter INEZ & DOLORES from secret panel.)

Allegro moderato.

Piano accompaniment for the first system, featuring treble and bass staves. Dynamic markings include *mp* and *f*. The tempo is *Allegro moderato*.

Vocal and piano accompaniment for the second system. Includes lyrics for Inez and Florio. Dynamic markings include *p*, *cres:*, and *cantabile*. The tempo is *Allegro moderato*.

INEZ. My love, mine own, from the world a - part, Once more I hold thee

FLORIO. My love, mine own, from the world a - part, Once more I hold thee

Vocal and piano accompaniment for the third system. Includes lyrics for Inez and Florio. Dynamic markings include *mf*, *p poco rall:*, and *a tempo*. The tempo is *Allegro moderato*.

I. to my heart! Once more... I hold thee to my beat - ing heart!

F. to my heart! Once more I hold thee to my beat - ing heart!

I. Ah! how I'm tired of robe and crown! I'm scarce a queen, and yet at school. . . .

F.

I. . . . Ah!

F. Lo! at thy feet a slave kneel down, O'er me, my queen, still reign and rule! Ah!

I. love, mine own, from the world a - part, Once more I hold thee to my heart! Once

F. love, mine own, from the world a - part, Once more I hold thee to my heart!

I. more . . . . . I hold thee to my beat - ing heart! *p* *rall:* *a tempo.*

F. Once more hold thee to my beat - ing heart! Thy *p* *rall:* *a tempo.*

F. *hid - den love is sweet - er, Queen, For then thou art not crown'd, As*

F. *vi - o - lets, tho' all un - seen, Throw rich - er per - fume round! Throw*

*pp* *riten:* *f*

F. *rich - er per - fume round! Thou art so dear, That oft I*

*a tempo.* **INEZ.**

*fp* *a tempo.*

I. *feared! But say thou't ne - ver leave me, Ne - ver false wilt prove,*

*poco agitato.*

*piu.*

I. *For ah! didst thou de - ceive me! De - ceive thee! de -*

*appassionato.* **FLORIO.** *decres:*

*f* *p* *p*

First system of musical notation. It includes a vocal line (F) and a piano accompaniment (I). The vocal line has lyrics: "...ceive thee! Thou, my life, my love! Ah! . . . . . My". Performance markings include *rall:* and *a tempo.* The piano part features a *mf* dynamic.

Second system of musical notation. It includes a vocal line (F) and a piano accompaniment (I). The vocal line has lyrics: "love, mine own, from the world a - part, Once more I hold thee..". Performance markings include *cres:* and *p*.

Third system of musical notation. It includes a vocal line (F) and a piano accompaniment (I). The vocal line has lyrics: "to my heart! Once more . . . . . I hold.. thee to my". Performance markings include *mf*.

Fourth system of musical notation. It includes a vocal line (F) and a piano accompaniment (I). The vocal line has lyrics: "beat - - - ing heart . . . . .". Performance markings include *mf rall:* and *f*.

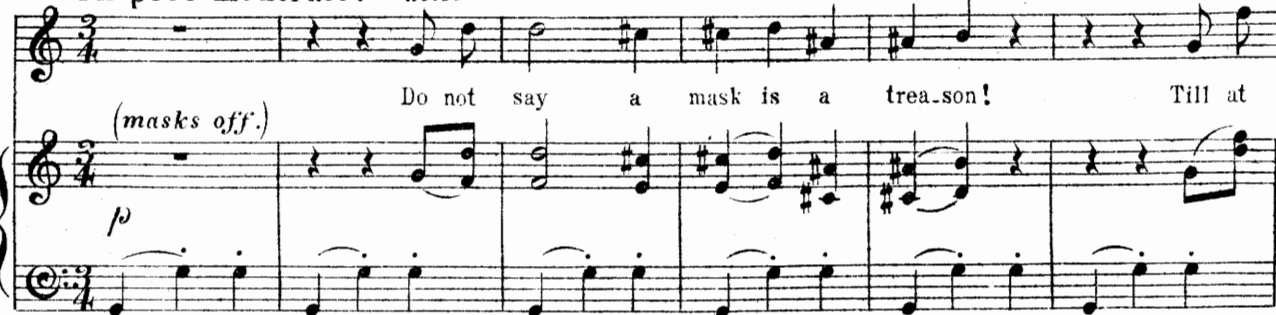
"MASKS AND FACES."

VOCAL WALTZ.

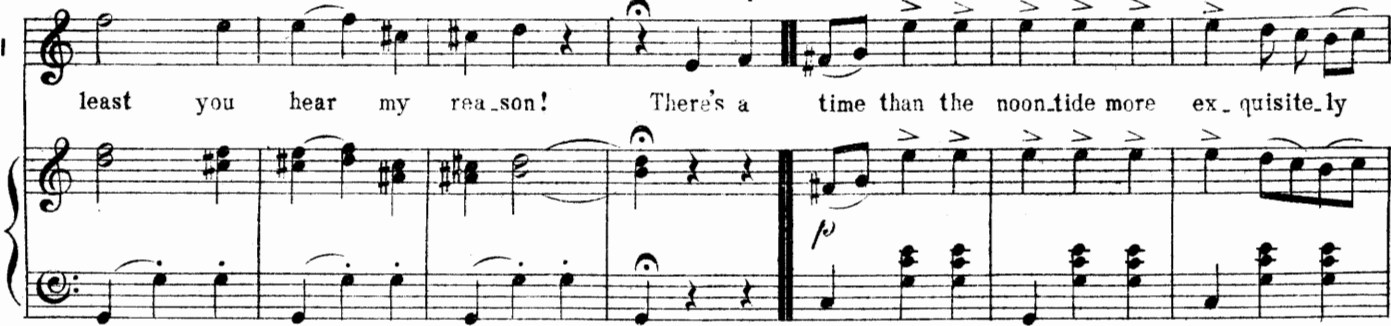
No 3.

(INEZ.)

Un poco moderato. dolce

INEZ.  Do not say a mask is a treason! Till at  
(masks off.)  
PIANO. *p*

Tempo di Valse.

 least you hear my reason! There's a time than the noon-tide more ex-quisite-ly  
*p*

 fair, Tho' the heav'n may be blue, and the sun may be bright, 'Tis the hour when the

 world her dark man-tle will wear, And the stars come out... eyes of night! Ah!

Sly, sly! The glint of each merry eye! Glancing thro' night....

*f*

mask of.. the sky! And who will call their light too pale,

*mf*

Or from heav'n draw..... a-way the veil! Ah!.....

*f* (*puts mask on.*)

*tempo.*  
... And if stars never gleam till the sun's down the west, And the

*mf*

sa-bles of night trail o'er moun-tain and lea, Why, a la-dy's eyes too are by

*cres:*



*mf*  
 far at their best, When, like stars... they are all one can see! . . . . .

*poco riten:*  
 FLORIO playfully removes her mask. Ah! gay gal-lant, not done thy

*mf* *p* *poco riten:*

*a tempo.* *poco meno.*  
 task, When, yielding to love and the glam-our she feels, A la- . . . dy.

*a tempo.* *poco meno.*  
*cres:* *f*

*a tempo.*  
 fair re-moves her mask, Her fea- tures, but ah! not her heart she re-

*a tempo.*

*f* *p*  
 - veals! The se- . . -cret there, Thou camest not bare, Or glean it from

smile or sigh. . . . . For love's di . vine, The heart his shrine,

*lento.* Hid deep from mor . tal eye! . . . . . *tempo.* There's a time than the noon-tide more

*p* *lento.* *h.* *tempo.* *p*

ex . quis . ite . ly . . fair, Tho the heav'n may be blue, and the sky may be bright,

*molto cres:* Ah! . . . . . *ff* 'Tis the

*f* *molto cres:* *ff*

*p* *Piu mosso.* hour when the world her dark man - tle will wear, And the stars come out,

*p* *Piu mosso.*



eyes . . . . . of the night! 'Tis the hour when the . .

stars will gleam out, eyes of night! Ah! . . . . .

*tr* . . . . . eyes . . . . .

*f* acceler - - - - do *ff*

. . . . . of night!

*tr*

*presto.*

*f* *tr* *ff*

# I AM DON JANUARIO."

*BOLERO.*

N<sup>o</sup> 4.

(DON JANUARIO.)

Tempo di Bolero.

DON JANUARIO.

PIANO.

The musical score is written for voice and piano. It begins with a vocal line for 'DON JANUARIO.' and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), as well as a *decres:* (decrescendo) marking. The lyrics are: 'I am Don Jan - u - ar - i - o! Per - u - vi - an - o! Gu - a - no!' The score is in 3/4 time and the key signature has two flats.

Count I - pe - cae - u - a - - - na, Bo - liv - i - a, Et -

- - cet - er - a! Yes! I do, Come from Pe - ru, Where

*mf*

folk I own are fond, Of bor - row - ing on bond; But then you know, A

tro - pic glow, Makes e - ven ve - ry glad. Those who have been had!

I am from that won - drous land, Where bor - row - ing and bank - rupt.

...ey go hand in hand! Where the war - cry of a nation. Is this one tune, "re - pu - di -

- a - tion!" From Por - tu - gal we glad - ly hail The

tam - bour - ine, and cas - tag - nette! The high comb and the

long black veil, The glan - cing eye, mocking e - ti - quette!

We.. all per - form up - on gui - tars, 'Neath win - dows by the

light of stars! Our cli-mate's mild, Our skies are blue, All's

*ritard:* good, (save cre - dit) in Pe - ru! Then to our hap - py coun - try come! And

*a tempo.*

*ritard:*

*a tempo.*

list with me the mos - qui - tos' hum! Let's wan - der in the

swam - py brake, Tho' per - haps a fe - - - ver we may take!

There brute ap - pal - ling, And ser - pents glide, With centi - pede crawling, And lots be - side!

*mf*

*f*

Such is the coun - try that I love, The land I va - lue all a - bove! Such

*rall:*                      *molto.*                      *tempo.*

is the coun - try that I love, All else a - bove! Ah!      Yes! I do,      Come

*rall:*                      *tempo.*  
*mf*

from Pe - ru,      Where folk I own are fond Of bor - row - ing on bond: But

then you know      A tro - pic glow,      Makes e - ven worth - less pa - per

*f*

bloom and blow!

**Allegro.**

*f*                      *fz*

"AH! YOU ARE THERE?"

Nº 5.

QUARTETT

(CERISSETTE, DOLORES, FLORIO & JANUARIO.)

Allegretto moderato

CERISSETTE.

DOLORES. *(Dolores enters from secret panel.)*

FLORIO.

JANUARIO.

PIANO. *ff* *dolce.*

C. *(startled.)* Who can she be!

D. Let me a - - way! *(aside to DOL.)* *(presenting her.)*

F. there! Fear not! but stay! Don - na Do -

J. Who can she be!

F. *(presenting CER:)*  
- lor - es, Gou - ver - nante of the Queen! . . . . La Cer - i - sette whom at

(presenting JAN:)

F. Pa-ris all have seen! Don Jan-u-ar-i-o, Whose great wealth

C. GER: (aside.) He knows this maid of ho-nor Ah! ha! a

F. we all know!

J. JAN: Your slave! Ma-dame!

C. new sweet-heart! I'll keep an eye up-on her!

F. (aside to DOL.) One word with you a-part! One

F. word with you a-part!

J. JAN: Now then! my heart be still! De-clare my-self I



DOL: (aside to FLOR:)

(to CER:)

Up - on my

will! Ah! charming Cer. i - sette, Your love I hope for yet!

word a . . pret - ty mess! Who is the

All wo - - - men a - - bove, Thou hold - - - est me

FLO:

la - dy! now con - - fess! On - ly an act - ress I knew in

fast, If not thy first love, Let me be thy

Pa - ris, Who by ill luck hi - ther made her

last! Shall I, sweet girl go on my knees! . . . .

CER: (aside to JAN:)

Oh! not so loud, sir, if you  
 way, My peace of mind she will but ha - - rass, Do take her  
 Up - - on my knees!

please!  
 with you and hide her I pray!  
 JAN: (to CER:)  
 An - swer! my bright, my gui - ding

CER:  
 Hush! and re - - mem - - ber where you are!  
 star!

CER:

*mf* *pp*

DOL. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

FLO. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

JAN. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

(Orchestra tacet.)

*mf* *pp*

C. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!

D. Soft and... low! Like the night-wind thro' o - range bow - er sigh - ing!

F. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!

J. Soft and low! Like the night-wind thro' o - range bow - er sigh - ing!

C. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!

D. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!

F. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!

J. While we're mut - ter - ing, ay mut - ter - ing, A spy per - haps is near!

G. Hearts go fluttering and fluttering, Lest some - one o - ver - hear!

D. Hearts go fluttering and fluttering, Lest some - one o - ver - hear!

F. Hearts go fluttering and fluttering, Lest some - one o - ver - hear! Yet,

J. Hearts go fluttering and fluttering, Lest some - one o - ver - hear! Yet, *stacc.*

(Orchestra.)

G. No one!.. No one!.. None can o - ver - hear!..

D. No one!.. No one!.. None can o - ver - hear!

F. hark! if a - ny - one be near Our plot to o - ver - hear! Hark! if a - ny -

J. hark! if a - ny - one be near Our plot to o - ver - hear! Hark! if a - ny -

(Orchestra.)

G. No one!.. No one!.. Not a

D. No one!.. No one!.. Not a

F. - one is near, Our plot to o - ver - hear! Mur - mur soft and

J. - one is near, Our plot to o - ver - hear! We'll mur - mur low,

(Orchestra.) *piu.* *cres:*

C. soul is near! No, no! no, no! . . . . .

D. soul is near! No, no! no, no! . . . . .

F. low, No - bo - dy will know! No, no! no, no! . . . . .

J. Mur - mur soft and low, No one will know! No, no! no, no! . . . . .

- cen - - - - do - - - - ff

CER: (aside.)

Ab!

FLOR: (aside to CER:)

Im sor - ry, dear, but you must go. . . You can't stay long - er here.

*p*

C. ha! oh ho! (aside.)

Oh,

F. For you, this no - ble la - dy will get. . . A rest - ing place elsewhere.

C. not for Cer-i-sette!

DOL: to FLO: (to CER.)

D. I'll help you if I can! This, Mad' moiselle's, my

JAN: to FLO:

J. One to-pic, no-ble Don, I

D. plan: Disguise your-self in cloak, man-ti-la, Come with me to my coun-try

J. fain would speak up-on! (goes up with FLO:)

C. CER: Thanks

D. vil-la; No one but we will know! 'Tis dark, my hor-ses wait be-low!

(aside.)

C. ve - ry much! But not One step un - til I've solv'd this plot!  
 J. JAN: (aside to FLO:) I'm sure you

FLOR:

F. Oh! per - fect - ly - be - lieve me!  
 J. I won't de - ceive me, And Cer - i - setta's then free!

DOL. aside to FLO:

D. I'll lock her in, for safe - ty's sake!  
 J. JAN: On that then we a - gree! (aside to CER:) Ac - cept my

FLO: (aside.)

J. heart or it will break! Once un - der lock and un - der key, There may be



CER: (aside.)

G. They all seem to for - get, I am a French Sou - brette!

F. some re - pose for me!

G. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

D. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

F. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

J. Oh speak low! Like a wave in a sil - vry rip - ple dy - ing,

*p* (Orchestra tacet.)

G. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

D. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

F. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

J. Soft and low! Like the night - wind thro' o - range bow - er sigh - ing!

C. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

D. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

F. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

J. While we're mut-ter-ing, ay mut-ter-ing, A spy per-haps is near!

C. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

D. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear!

F. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet,

J. Hearts go flut-ter-ing and flut-ter-ing, Lest some-one o-ver-hear! Yet,

C. No one!... No one!... None can o-ver-hear!

D. No one!... No one!... None can o-ver-hear!

F. hark! if a-ny-one be near, Our plot to o-ver-hear. Hark! if a-ny-

J. hark! if a-ny-one be near, Our plot to o-ver-hear. Hark! if a-ny-

C. No one! . . . No one! . . . Not a

D. No one! . . . No one! . . . Not a

F. one is near, Our plot to o-ver- -hear! Mur-mur soft and

J. -one is near, Our plot to o-ver- -hear! We'll mur-mur low,

C. soul is near! No, no! no, no!

D. soul is near! No, no! no, no!

F. low, No - bo - dy will know! No, no! no, no!

J. Mur-mur soft and low, No one will know! No, no! no, no!

"THEE I ADORE!"

Nº 6.

DUET.

(CERISSETTE & JANUARIO.)

Allegro non troppo.

CERISSETTE.

JANUARIO. *(seizing her hand.)*

Thee I a -- dore!

PIANO.

*p* *mf cantabile.* *p*

C. My hand do not press!

J. Is there hope for me!

C. That de - pends you see! You could not say

J. *f* Need I say more! . . . . .

*pp*

C *less! You're a stran-ger you know, And a fo- reign-er so, You must make it quite*

J

C *clear, That you're what you ap-pear!*

J *I've a heart that loves not wise-ly, But one that loves too*

C *That's the sort of heart pre- cise- ly, That for an inch takes an ell! ...*

J *well! Come fly with*

C *Stop! Talk- ing of o- ver the sea, Where may the*

J *me o- ver the sea!*

(aside.)

C land that you come from be! Man - - go!

J Where be - neath the lus - - cious man - - go ...

*fp*

C Man - - go! what can he mean! Yes! I

J Dance we on the gay fan - - dan - - go,

*Ped.* \* *p* *fp*

C know, to the tam - - bour - - ine! But your land is far from here!

J Home is not

*Ped.* \* *mf*

(aside.)

C Should not have

J far when love is near, And yet my na - tive land is fair ....

*cres:*



(aloud.)

C thought it when looking at you! Gal-lant Sir,

J Soft voice of song breathes in the air!...

C hum me a Couplet or two! Yes! sing.

J What, sing! JAN. (spoken.) with pleasure!

**Allegretto moderato. JAN:**

J Mine is the clime of golden skies, Where languid sum- - mer

J dream-ing lies, Of win-ter's snow we have no fear, For

J flowrets bloom on all the year! In hammock sway'd be-



neath the bough, While maidens fan your weary brow, A

me-lo-dy thro' your dream will play, Some wild notes like this In-dian

INDIAN CRADLE SONG.

*Lento.*  
lay! La la la la la la la... la... la la la la la

*p Lento.*

la la la la... la... la la la la la la la... la la la la... la

CER: *p* La la la la la la la... la...

*rit.* *p* la la la la la la la la la la la la la la la la la la... la...

*rit.* *pp*



C  
 waits for me be . . low, if to my vil . . la you would go,

C  
 Ask no-thing, mind! neither be ask'd, — I will be there, Muffled and

*Listesso tempo.*

C  
 mask'd! — In si-lence go where love may guide! And you with me! Yes, by your

JAN: CER:

JAN: *Allegro.*

side! How slow the time...crawleth now by! Ah . . . . . With thee . . . . . my

C  
 GER: (aside.)

At the last I get him a . .

J  
 love . . . . . 'twill fly! Now my heart is wild . . ly beat . . ing!

(*aside.*)

C *- way,* What will the maid of ho - - nor

J When I think of our next meet - - ing,

C say! . . . . . But now in - deed a - - way, a - - way, For night is your true lo - ver's

J But now in - deed a - - way, a - - way, For night is your true lo - ver's

C day! . . . . . The plot well laid, Th' ap - point - ment made, Then a - - way . . . . . A -

J day! . . . . . The plot well laid, Th' ap - point - ment made, Then a - - way . . . . . A -

C *- way!* A - - way! . . . . .

J *- way!* A - - way! . . . . .

No. 7.

FINALE TO ACT I.

(TUTTI & CHORUS.)

Allegro Moderato.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a forte (f) dynamic and transitions to piano (p). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

PROLIXIO.

Piano accompaniment for the character Prolixio. The notation includes a treble and bass clef with a key signature of one sharp and a 2/4 time signature. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *cres: molto.* and *p*.

A most

*cres: molto.*

*p*

Vocal line for Prolixio, marked "PR". The lyrics are: "ter - ri - ble mys - ter - y fogs my brain, Which is nigh giv - ing way with the". The notation is in a treble clef with a key signature of one sharp and a 2/4 time signature.

Continuation of the vocal line for Prolixio, marked "PR". The lyrics are: "men - tal strain!".

men - tal strain!

INEZ.

FLORIO.

He's a stu - pid old mar - - plot! And thanks to him we're

He's a stu - pid old mar - - plot! And thanks to him we're

Tenors.

Basses.

Something's hap - pend, there's no doubt, What it is we

Something's hap - pend, there's no doubt, What it is we

*cres:*

1  
 caught! . . . . .

J  
 caught! . . . . . FLO:  
 Sopranos. Noi-sy

Who at courts tar - ry, Should cer-tain - ly not mar - ry!  
 will find out! Who at courts tar - ry, Should cer-tain - ly not mar - ry!

will find out! Who at courts tar - ry, Should cer-tain - ly not mar - ry!

(to PRO:)

F  
 shout - ing! scan-dals! rows! Oh in - deed, sir! That you

PRO:  
 Sir, I'm seek-ing for my spouse!

Oh! this is sport— oh! this poor old Frut-ti - Por - to!  
 Oh! this is sport— oh! this poor old Frut-ti - Por - to!

Oh! this is sport— oh! this poor old Frut-ti - Por - to!



F  
plead, sir! So you thought your dame was here! Not a - - cute, Sir, Not as -

F  
- cute, Sir, You're no states.man much I fear! You may laugh, Sir, You may

PRO:

PR  
chaff, Sir, But you can - not si - lence me, Each one knows, Sir, I'm ver -

PR  
bose, Sir, And I'll talk till her I see!

(laughing.)

Let's shout in cho - - rus, For

Let's shout in cho - - rus, For

Let's shout in cho - - rus, For

*crs:*

*f*

*p*



PRO.

Pray dont be mer - ry quite so fast, He laugh\_eth best who  
 miss\_ing Dame Dol - or - es! Odd thing in life... A hus\_band seeks his  
 miss\_ing Dame Dol - or - es! Odd thing in life... A hus\_band seeks his  
 miss\_ing Dame Dol - or - es! Odd thing in life... A hus\_band seeks his

Meno mosso.

PR laugh\_eth last! 'Neath her mask did  
 wife!... Yes! *ff* ac - tu - al - ly seeks his wife!  
 wife!... Yes! *ff* ac - tu - al - ly seeks his wife!  
 wife!... Yes! *ff* ac - tu - al - ly seeks his wife!

Meno mosso.

PR I, My wife re - cog - nize, Sole - ly from her foot, and her lips and

PR eyes! When I'd lift her mask, To con-found her grace, Then her lov-er

PR came, and he slapp'd my face! Well I... know, 'twas

(sound of slap.) rit:

fz rit:

PR There she

PRO: (pointing out INEZ)

so!  
CHO: Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha! ha!

Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha! ha!

Had his vi-sage slapp'd! Ah! won-der how it happ'd! Ha! ha! ha! ha! ha! ha!

FLO: (drawing sword.)  
Allegro.

a piacere. This good blade, an' so thou

PR stands at me to scoff! Her mask I will drag off!

Allegro.

p f ff

F  
wilt, I'll drive thro' thee to the hilt! So back! . . . . .

INEZ. *Maestoso.*

Se - - nors! . . . . . Calm your - selves.  
touch her not!

*Maestoso.*

pray be still! Now . . . shall we un - mask be - - cause

*legato.*

'tis our will! On mat - ters of the realm we  
The Queen! the Queen!  
The Queen! the Queen!  
The Queen! the Queen!

(3) (to PRO:) (3)

hith - er came And much your in - ter - fer - ence, Sir, we blame!

PRO: (doubting.)

But who the

INEZ (jealous.)

The o - - - ther!

PR accel: o - ther was I'd know! Yes! ex - act - ly

The o - - - ther!

The o - - - ther!

The o - - - ther!

eres: *f*

Agitato. (pointing to door.)

PR so, Not a doubt have I that I saw a pair, And I think the

INEZ.

I  
FLO:(*aside.*) Hid - den there!  
FLO:(*uneasily.*)  
I'm lost! I'm told a  
o - ther is hi - ding there, Yes! is hid - den there!

F spi - rit haunts this place  
PR (*aside.*) PRO:  
It was the lov - er of her grace! A ghost you

PR say! No! my good lord, no! It was no ghost that dealt that blow! It was no  
He cer - tain -  
He cer - tain -  
He cer - tain -

*cres:*

INEZ (*fixedly regarding FLORIO.*)

Meno. *quasi Recit. ad lib:*

All doubt at once I'll ban-ish, This mys-ter-y will van-ish Be -  
 ghost that dealt that blow!

- ly re - ceiv'd a blow!  
 - ly re - ceiv'd a blow!  
 - ly re - ceiv'd a blow!

Meno.  
*fp*

(*sternly.*) Tempo I<sup>o</sup> *agitato.* (*pointing to door.*)  
 - fore an o - pen door! So o - pen! FLO: (*aside.*)

At last! PRO: I

Tempo I<sup>o</sup> Then, by your leave!  
*presto.* *f* *crec:*

breathe no more! (CER: *enters dressed as a Naval Cadet.*)

(*Opens door.*) *f* Omnes. Ah!

Tempo di Marcia.

PRO:

FLO. (aside.)

INEZ (to FLO:)

Bless me! a man! Cer-i-ette! Forgive me, I was  
 A na-val ca-det!  
 A na-va' ca-det!

Tempo di Marcia.

A na-val ca-det!

wrong!

CER: (aside to FLO:)

I know you wish me at Hong - Kong, I had no right to com-pro-mise you,  
 And on-ly stay'd here to sur-prise you, Fear not, I'll trick the lot!

INEZ (to CER.)

Who

dolce.



I are you! And

C A ca - det! Tho' I'm not in the corps as yet! Because a stran - ger,

I lod - ging here!

F FLOR. (*aside.*) (*aloud.*)  
Hap - py thought! my course is clear! These rooms were set a - part you

F know PRO: 'Tis him - self! He's just ar - riv'd from far Bra -

PR For Don Maur - it - i - o!

*mf sf pp p*

F - zil, Son of the go - ver - nor, PRO: *aside.* INEZ. 'Pre - -

PR This is a pill!

*cres: f*

PRO:

INEZ (*aside to FLOR.*)

- sent him! Don Mau - ri - tio Au - gus - to de Que - ro - ga. For

*Un poco più moto.*

(to CER:)

- give! once more! You have a fair - y - land a - - cross the sea,

Pray tell its won - ders, sir, to me; You have seen and you can say!

FLOR. (*aside.*)

And for - tune grant she

Tempo di Bolero.

may! CER: (*aside.*) spoken. Ah! JANUARIO'S Song.

CERI:

Mine is the clime of gold - en skies, Where lan - guid sum - - - mer

C  
 dream.ing lies! Of win - ter's snow we have no fear! For

C  
 flow' - ets bloom on all the year! In ham.mock sway'd be -

C  
 - low the bough, While maid.ens fan your wea - ry brow, A

C  
 me - lo - dy thro' your dream will play, Some wild notes like this In - dian

*Lento.*  
 lay. La la la la la la la la la la la la la la la la la la la la

*p Lento.*

C

la la

I

INEZ.

la la la la... la... la la la... la la la la... la.. la..

la... La la la la la la... la la la la la la la la la

M m m m... m... m... m m... m... m

M m m m m m m m m

M m m m m m m m m

I

C

... la la la... la... la la la... la la la la... la la la la...

... la la la la la la la... la la la... la la la la...

m m... He's think.ing of his home, Far o'er the o.cean. foam, He's

m m m He's think.ing of his home, Far o'er the o.cean. foam, m

m m m He's think.ing of his home, Far o'er the o.cean.

*rall.*

la... la... la...

thinking of his home, Far o'er the ocean foam...

foam...

**Allegro.**

*f*

*meno mosso.*

**INEZ.**

*ad lib:*

And then to think we have been told That our young friends o - - ver

*espress.*

*colla parte.*

*a tempo.*

*a piacere.*

bold, Of pranks and worse we've so much heard That we don't believe one word! My

*a tempo.*

*colla parte.*

Meno.

rall:

com - pli - ments, Don Flor - i - o! Such youths as he will make brave show! This

a tempo.

pp accel:

u - ni - form, Señ - ors, will do, As will the wear - er too! My

a tempo.

com - pli - ments, Don Flor - i - o, Such youths will make brave show; The

pril: molto.

u - ni - form, Señ - ors, will do, As will the wear - er

pp colla parte.

Mosso.

too. The u - ni - form, Señ - ors, will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

She finds the u - ni - form will do, As will the wear - er too!

Mosso.

*f*

THE CADETS (off)

Yo - - ho! Yo - -

CAD - ho! Yo - ho! Yo - - ho! . . . . . PEDRO (saluting.)  
May it please your Ma - - jes - -

P - ty! . . . . the Na - val Ca - dets are here . . . . . They come to fete their

P Go - - ver - nor, so dear! . . . . . INEZ. (to CER.)  
Ad - mit them, do! And

I you shall fall in too, De - spite the stor - ies that they tell, No one



*rall:* **Vivo.**

bears himself so well! De spite the sto ries that they tell, No one bears him self so well!

Sopranos.

Tenors.

Basses.

De spite the sto ries that they tell, No one bears him self so well!

*pp colla parte.* **f Vivo.**

**Marcia.**

*mf* *8va* *fp*

*Entrance of the Naval Cadets, they*

*salute the Queen and form for music.*

*8va*

**SONG OF THE CADETS.**

*8va* *p*

We are Na val Ca detts, we are ev ry one's pets, Tho' but

sai lers yet who do not sail! Still we read na vi ga tion, For the

good of the nation Till our ve - ry cheeks grow pale! Yo - ho! Yo - ho! The

wild breezes blow, And some day we must go, On the o - cean we know! Yo -

- ho! Yo - ho! Well - no - bo - dy frets, Not at least the Na - val Ca - dets!

But when far on the bil - low, And lightnings gleam a -

*p dolce.*

- bove, . When the gale rocks our pil - low Well think of those we love! And like

sea-birds o'er the wa - ters Shall our wing - ed thoughts fly home, Ah! no

fair - er of earth's daughters, Shall we see where'er we roam! Ah! when far on the

bil - low, And lightnings gleam a - -bove, When the gale rocks our pil - low Well

think of those we love! We're Na - val Ca - dets, we are ev' - ry one's pets, Tho' but

sai - lors yet who do not sail! Still we read na - vi - ga - tion, For the good of the na - tion 'Till our

ve - ry cheeks grow pale! Yo - ho! Yo - ho! The wild breezes blow, And some

day we must go, On the ocean we know, Yo - ho! Yo - ho! Well! no - body frets, Not at

least the Na - val Ca - dets!

PRO:(aside.)  
That's ve - ry well as far as it goes, But where my

THE CADETS.

PR  
wife is, no one knows! All ho - nor to the Go - ver - nor!...

FLOR: Allegro maestoso.

All hail! the Queen of Por-tu-gal! . . . . . And far her

*rit:* *dim:* *p* *eres:*

F. em-pire be! Long may she wield, proud o-ver all, The Scep-tre of the

S.T. Long may she wield, proud o-ver all, The Scep-tre of the

B. Long may she wield, proud o-ver all, The Scep-tre of the

*f* *ff* *gr*

Piu animato.

INEZ. CER. All hail! . . . . . All hail! . .

F. sea.

PR. PRO: All hail! . . . . . All hail! . . . . . O Queen, all hail! All hail! the

Sop. & CADETS. Hail! all hail! . . . . . all hail!

Tenors. All hail! . . . . . All hail! . . . . . O Queen, all hail! All hail! the

Basses. sea. All hail! . . . . . All hail! . . . . . O Queen, all hail! All hail! the

sea. All hail! . . . . . Hail to thee, all hail! All hail! the

Piu animato.

*ff* *l*

I C  
 F  
 ... our Por - tu - gal! *rall:* *pp* *a tempo.*  
 Hail! *rall:* *a tempo.*

PR  
 Queen of Por - tu - gal! And may she long reign o'er the sea! All hail! . . . .  
 Queen of Por - tu - gal! And may she long reign o'er the sea! All hail! . . . .  
 Queen of Por - tu - gal! And may she long reign o'er the sea! All hail! . . . .  
 Queen of Por - tu - gal! And long reign o'er the sea! All

*p* *rall:*

I C  
 F  
 PR  
 All hail! . . . . all hail! . . . .  
 Queen . . . . of Por - tu - gal! All hail! . . . . All hail! the  
 Queen . . . . of Por - tu - gal! All hail! . . . . all hail! . . . .  
 Queen . . . . of Por - tu - gal! All hail! the  
 hail! O Queen of Por - tu - gal! All hail! the

*ff*



Allegro non troppo,

I C ... Our Por-tu-gal! ... May we long ...

F Hail! ... May she long ...

PR Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

Queen of Por-tu-gal! And may she long reign o'er the sea! May she

Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

Queen of Por-tu-gal! And may she long reign o'er the sea! May she long ...

Allegro non troppo.

*p* *rall.*

*ff*

\* Allegro.

I C reign, . . . . . o'er the sea, . . . . . o'er the sea! . . . . .

F long reign . . . . . o'er the sea, the sea! . . . . .

PR long reign . . . . . o'er the sea, o'er the sea! . . . . .

reign . . . . . long reign . . . . . o'er the sea! . . . . .

long reign . . . . . o'er the sea, o'er the sea! . . . . .

long reign . . . . . o'er the sea, o'er the sea! . . . . . (CURTAIN.)

Allegro.

*ff*

*fff*



ENTR'ACTE.

Tempo di Marcia.

PIANO.

"TO THE DEUCE WITH OUR BOOKS!"

CHORUS.

N<sup>o</sup> 8.

(S.S.)

THE CADETS

1<sup>st</sup> Soprano. *f*

2<sup>nd</sup> Soprano.

To the deuce with all our books, We'd ra-ther read in

PIANO.

*f* *mf*

la-dies' looks, O'er the lon-gi-tude we brood, But would pre-fer some

la-ti-tude! But there's al-ways some-one prowling a-bout! Some-one

*cres:* *ff* *f*

find-ing us out! Let's stu-dy hard! Reef knot and

*f* *p* *Lento.* *Allegro.* *p*

(A master passes.) *p* *Lento.* (throwing books away)

steer! ap-pears to me, The on-ly sea knowl-edge that should be ex-tant, What use on

earth can ev-er be, In guaging the noon with the aid of a sex-tant! Give me a

brig, fri-gate or schoon-er, I'll un-der-take to sail her all right, With-out a

so-lar or a lu-nar, Tho' these we grind all

day and night! . . . . . Yo - - ho! Yo - - ho! What's

Tenors (*off*) CADETS.

Listesso tempo.

that . . . . at the slip! . . . . A boat . . . from the ship! . . . . .

MELODRAME.

(CERISSETTE lands from boat, and staggers down stage very sea sick. Dialogue.)

Moderato.

AIR — CERISSETTE.

Oh! oh! the swimming in my head! Still do I feel the

hor-rid motion, We ne-ver left the har-bour, they said, If that's the harbour, oh,

what's the ocean! No! no! I've had e-nough of the sea. On board a ship I

go no more, Lub-ber or lob-lol-ly - boy I may be,... But let, oh, let... me

Poco piu moto.

*rall:* THE CADETS.  
stay on shore. You'tis, and not the sea, in fault, — Cou-rage! and yet you'll be a salt!

On-ly you must not ex-pect that too quick... Af-ter a month or two, you won't be

Più animato

sick . . . To be a sai - - lor fore and aft, You

*mf*

CER.

I do ob - - ject to

must sub - mit to be - - ing chaff'd, Ha! ha. ha! ha! ha! ha! ha! ha!

be - - ing chaff'd! I do ob - -

ha! You must ex - cuse our chaff, You real - ly must ex - cuse our

*f* *p*

- - ject to be - - ing chaff'd! ha

chaff, You real - ly must ex - cuse our chaff, Ha! ha! ha! ha! ha! ha!

*cres:* *f*

*cres:* *f*

"FIRST LOVE."

Nº 9.

COUPLETS.

(DOLORES.)

Allegretto.

DOLORES.

PIANO.

One al-ways has a

Detailed description: This system contains the first two staves of music. The top staff is for the voice (Dolores) and the bottom two staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a piano (*p*) dynamic. The lyrics 'One al-ways has a' are written under the vocal line.

D

ten - den - cy, To i - do - lize one's past, And one's first love to

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'ten - den - cy, To i - do - lize one's past, And one's first love to'. The piano accompaniment continues with chords and moving lines.

Con moto.

D

me - mo - ry, Is sweet - er than the last! You do get so

*piu f*

Detailed description: This system contains the fifth and sixth staves of music. The tempo is marked 'Con moto'. The vocal line continues with the lyrics 'me - mo - ry, Is sweet - er than the last! You do get so'. The piano accompaniment includes a *piu f* (piano fortissimo) dynamic marking. The lyrics 'me - mo - ry, Is sweet - er than the last! You do get so' are written under the vocal line.

D

used in time To lo - vers and their phra - ses, That mean less than

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'used in time To lo - vers and their phra - ses, That mean less than'. The piano accompaniment continues with chords and moving lines.



D

some old rhyme, Of flat - ter - ies and prai - ses! Far diff' - rent

D

num - ber one, So fresh, so new all else... a - bove!

*piu f*

D

Ah! when all's said... and done There's no - thing like first love!

*mf* *p* *f*

D

Of course I'm old e - nough to know, Things

*p*

D

are not what they seem! A - bove all when 'twas long a - go We

Con moto.

D  
 dream'd our first love dream! Yet flow'rs now are quite as fair, As  
*mf*

D  
 bloom'd in days gone by. . . . Life's fruit hangs as rich and rare, As  
 bright and blue the sky! . . . But un - like fruit or flow'r, With

D  
 which each sum - mer decks... the grove, Hearts on - - ly know an hour, To  
 mem' - ry sweet, first love.

D  
 mem' - ry sweet, first love.

D  
 mem' - ry sweet, first love.

"LET US HOLD HIGH FÊTE."

N<sup>o</sup> 10.

CHORUS.

(S. T. B.)

Tempo di Menuetto.

CHORUS.

(Enter Cadets, Officers & Courtiers; & range.)

Tempo di Menuetto.

PIANO.

Sopranos . *stacc:*  
 Tenors .  
 Basses .

Let us hold high fête this hap-py day!  
 Let us hold high fête this hap-py day!  
 Let us hold high fête this hap-py day!

*stacc:*

*mf*  
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege ...  
*mf*  
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege ...  
*mf*  
 For our lov'd Queen, young and bright and gay, Hith-er comes to grace our col-lege ...

In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,  
 In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,  
 In her cause we burn the mid-night oil, In her cause all day we ea-ger toil,

(Enter Maids of Honor & Pages, & range.)

Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long  
 Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long  
 Win-ning arms in win-ning know-ledge. Hail! oh gen-tle Queen! Long

be thy reign ser-ene! On land and on sea, From en-e-my free!... But  
 be thy reign ser-ene! On land and on sea, From en-e-my free!... But  
 be thy reign ser-ene! On land and on sea, From en-e-my free!... But

if can-non's rattle Should call to the battle, "Our Queen" we will ery! And for her die!

if can-non's rattle Should call to the battle, "Our Queen" we will cry! And for her die! (Enter Queen & Dolores.)

if can-non's rattle Should call to the battle, "Our Queen" we will cry! And for her die!

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Let us hold high fête this hap-py day! For our lov'd Queen, young and bright and gay,

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

Hith-er comes to grace our col-lege, Heaven save our Queen! Heav'n save our Queen!

*Lento.*

*deces:*

"HER GLANCE AWAY FROM ME SHE TURNS!"

Nº 11.

SEXTUOR.

(INEZ, CERISSETTE, DOLORES, FLORIO, PROLIXIO, JANUARIO.)

Allegro.

INEZ.

CERISSETTE.

DOLORES.

FLORIO.

PROLIXIO.

JANUARIO.

PIANO.

*f*

*p*

DOL:

You're sure-ly wrong —

-way from me she turn'd, — No! me she spurn'd —

(aside.) PRO:

What! whisp'ring

O be calm . . . here is the Queen!

still! how blind I've been!

(INEZ leaning on CER:

INEZ. (smiling.)  
Listesso tempo.

tenderly.)

Now I have made in - spec - tion

du - - ly... Thanks, my dear . . . Ca - va - - lier! A most plea - sant pro-me-nade

tru - - ly... When next on such vis - its I go... You must come — Don Maur -



I. *i - ti - o!*

PR *PRO: (aside.)*  
 What luck if she fan - cy Maur - i - ti - o!

(FLORIO opens parchment roll & kneeling to Queen.)

F. *FLORIO.*  
*Allegretto.*  
 This scroll will show you how, tis ar - rang'd the cadets should

I. *INEZ (coldly.)*  
 An - - - o - - - ther time not now! And rise, Sir, I . . . . . en -

F. greet you!

(turning to CER:)

I. - treat you. If an - y - thing I'd know, I've Don Maur - i - ti - o! . . .

*ad lib:*

*p a tempo.*

I Shines to - day the sun more bright - ly, Beats my heart to - day more light - ly,

C Shines to - day the sun more bright - ly, Beats her heart to - day more light - ly,

D Shines to - day the sun more bright - ly, Beats her heart to - day more light - ly,

F Shines to - day the sun more bright - ly, Yet my heart does not beat light - ly,

PR Shines to - day his sun less bright - ly, Ah! my spark, it serves you right - ly,

J Who's this youngster gay and sight - ly, Flirt - ing with the Queen so light - ly

*p a tempo.*

I Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

C Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

D Am I dream - ing, Is it seem - ing, Sweet il - lu - sion that will die!

F Am I dream - ing, Is it seem - ing, Can love then so sud - den die!

PR 'Tis no dream - ing, 'Tis no seem - ing, He's the vic - tim and not I!

J Am I dream - ing, Is it seem - ing, 'Tis her face and 'tis her eye!

*mf* *deces:*

Still the pre - sent Is right plea - sant, Taste it, sor - row will come by and by!

Still the pre - sent Is right plea - sant, Taste it, sor - row will come by and by!

Still the pre - sent Is right plea - sant, Taste it, sor - row will come by and by!

Would the pre - sent Were as plea - sant, As the hap - py hours long, long gone by!

Yes, the pre - sent Now is plea - sant, And my vengeance will come by and by!

Were she pre - sent, 'Twould be plea - sant, I'll find out if its she by and by!

*cres:* E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

*cres:* E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

E'en now the bloom . . . fades in the rose . . . Who knows! who knows!

E'en now the bloom fades in the rose . . . Who knows! who knows!

Ah! I am wrong I suppose . . . Who knows! who knows!

*cres:* *f* *mf* *deces:*

*a tempo.* DOL.

D FLOR. (aside to DOL.) Ah you wont... no, not yet...

F I will speak to the Queen!

*a tempo.*

JAN: (aside.)

J Sure 'tis the walk the mien, Of charming Ce - ris - - ette,

PRÓ: (aside to DOL.)

PR And as for you, Ma - dam, look out, Your plans are clear be - - yond a

*f*

I. INEZ.

I What does your hus - band say?

PR doubt! So lis - ten and o - - bey!

*fp* *p*

DOL. (sarcastically.)

D

On - - ly this, ... at court that we, ... Are not so per - - fect,

*rit.*

FLOR.

D

as we might be. We but do as earth has done, Take our light

*rit.* *tempo.*

INEZ (angrily.)

F

from our sun! Sir, ... re - - mem - - ber there are days, ...

(to CER:)

When the sun for - - gets his rays ... For thee life hath

I.

yet ... no ... eloud

CER:

C.

Not so loud, not so

Not with thee, my Queen!

(aside to CER.)

I loud — Thou fool - ish  
 (almost whispering)

C There were no sun in heav'n. . . . with - - out thy love! —

*pf*

I boy! Me thinks thou lookst too high a - - bove! Oh! what rap - - ture,

\* PRO: (aside.)

*p*

PR oh! what joy, The Queen's en - - am - - our'd of . . . this . . . boy!

*rall:*

*rall:*

CER. *Più lento.* I'll dis - - sem - - ble all I know, And so win back my Flo - - ri - - o! And

INEZ. *a tempo.*

*Più lento.*

*pp*

I now, my lords and la - - dies gay, Let's make in - - deed high ho - - li - - day! . . .

*f*

*p*

Tempo I<sup>o</sup>

I Shines to - - day the sun more bright - ly, Beats my heart to -

C Shines to - - day the sun more bright - ly, Beats her heart to -

D Shines to - - day the sun more bright - ly, Beats her heart to -

F Shines to - - day the sun more bright - ly, Yet my heart - does

PR Shines to - - day his sun less bright - ly, Ah! my spark, it

J Who's this young - ster gay and sight - ly, Flirt - - ing with the

Tempo I<sup>o</sup>

I - day more light - - ly, Am... I... dream - - ing, Is... it... seem - - ing,

C - day more light - - ly, Am... I... dream - - ing, Is... it... seem - - ing,

D - day more light - - ly, Am I dream - - ing, Is it seem - - ing,

F not beat light - - ly, Am I dream - - ing, Is it seem - - ing,

PR serves you right - - ly, 'Tis no dream - - ing, 'Tis no seem - - ing,

J Queen so light - - ly, Am I dream - - ing, Is it seem - - ing,



Sweet il - lu - sion that . . . . . will die!

Sweet il - lu - sion that . . . . . will die!

Sweet il - lu - sion that will die!

Can love then so sud - - - den die!

He's the vic - - tim and not I!

'Tis her face and 'tis her eye!

*f* *ff* (3)

I

C

J

F

PR

J

MELODRAME.

N<sup>o</sup> 11  $\frac{1}{2}$

(EXIT.)

PIANO.

*p*

*p*

*mp*

*cres:*

# "IMPULSIVE GIRLS."

COUPLETS.

N<sup>o</sup> 12.

(CERISSETTE.)

CERISSETTE. *Allegretto Moderato.*

PIANO. *Allegretto Moderato.*

*c* Im - pul - sive girls are fa - ced e - ver, By

*c* men to be mis - un - der - stood, At best they may be

*c* "ra - ther cle - ver," But on - ly "qui - et" girls are good! . . . .

*p a piacere.*

*p colla parte.*

*tempo.*

*cres:*  
*f*

Na\_ture ne\_ver meant me for the ge\_nus qui\_et, Mad\_cap I have been in

*mf tempo.*

*cres:*

*dim:*

heart and head . . . . And I know that those who saw me thus run ri . . . ot,

*dim:*

Light things of me have of\_ten said! . . . . . Yet no! no! no! their

*f*

*p*

ver\_dict is in\_hum\_an, Heav'n knows what\_e\_ \_ ver I may be . . . .

*Lento con espress:* *Lunga.* *tempo.*

That in my heart... I'm... still a wo - - man! So

*p* *colla voce.* *Lunga.* *tempo.*

much the worse for me! So much the worse for me! So much the worse, the

*cres:* *f*

worse for me! So much the worse for me..

*f* *p*

... the worse for me!.....

*mf* *f*

Our girl - - ish glee at length for - - sakes us, And

*p*

C

what was na - - ture turns to art: Yet, we are on - - ly

C

what man makes us. *p a piacere.* Plas - - tic in all, ex - cept the heart! . . . .

*p colla parte.*

C

*tempo.* Ne - ver think with all our gai - e - ty and fol - - ly, That our heart is heed - - less,

*mf tempo.*

*cres: /r*

C

*dim:* like the rest, In her wild - est mo - - ments, there is me - lan - cho - - ly,

*dim:*

C

*port:* Born of re - gret, in wo - man's breast! . . . . . Ah! no . . . no . . . no! (And

*f*

*p*

*c* trust me I de - ceive not.) E - ver I'll keep this heart for thee,

*p Lento con espress:* Ten - der and true... though thou be - lieve not! So  
*Lunga.* *tempo.*  
*p colla voce.* *Lunga.* *tempo.*

*c* much the worse for me! So much the worse for me! So much the worse, the

*c* worse for me! So much the worse for me..

*c* .... the worse for me!



CERISSETTE'S EXIT.

N<sup>o</sup> 12  $\frac{1}{2}$ .

CERISSETTE. *p a piacere.*

Yet in my heart... I'm..... still a...

PIANO. *p colla voce.*

*tempo.*

wo - man! So much the worse for me! So much the worse for me! So

*tempo.*

much the worse, the worse for me! So much the worse

*f*

(exit.)

.... the worse for me!

*mf* *f*

"WOMAN'S WAR!"

ROMANCE.

N<sup>o</sup> 13.

(FLORIO.)

Moderato assai.

FLORIO.

PIANO.

F

For wo-man's war, I take the field . . . . . What shall my ar-mour be! . . . What hau-berk,

F

helm, and blade! Fare-well, my trus-ty sword and shield, . . . . . To fight 'gainst

F

la-dye fair, . . . . . ye were not made! In- stead of

F steel I'll ply, A sim- u- la- ted smile and sigh... I'll make love

F vows in rhyme, And ne- ver mean them all the time!... And so be-

F - ware!... my la-dye fair! And so... be- ware, . . my la- dye fair, my la- - dye

*ad lib:*

F fair.

F The field is chang'd from ser-ried camp, . . . Beneath the stars of heav'n.. a long the

F  
 mid . night plain! We'll fight 'neath a la . bas . ter lamp . . . . . Our bu . gle,

F  
 sil . vry laugh, . . or am'rous strain! But none the less on guard. I'll keep good watch and

F  
 con . stant ward! . . . . . And darts from love . ly eyes, I'll see will no weak

F  
 spot sur . prise; . . . . . And so, be . . ware! . . . my la . dye fair! And so . . . . . be . ware . .

*ad lib:*  
 . . . . . my la . dye fair, my la . . dye fair!

*colla part.*

"WHAT COURAGE!"

N<sup>o</sup> 14.

DUETTINO.

(DOLORES & CERISSETTE.)

*Allegretto*

*dolce.*

DOLORES.

What cou - rage,

CERISSETTE.

PIANO.

*mf* *a piacere.*

*rit:*

*p*

D  
C  
dear, you must have had! To dress up like a lit - tle lad!

*pp* *p* *pp*

D  
C  
To go to sea, and e - - - ven smoke!

That in - deed,

*p* *p*

D *f* You learnt . . . to heave the log!

C that in-deed, was'nt quite a joke! And al-so

*f accel:*

D *f* It seems to me, such bra-ve-ry, Was ne'er dis-play'd, By a-ny

C how to mix my grog!

*p mf*

D maid! Ah! . . . . when we wo-men love, All e-ti-quette we are a-bove!

C Ah! . . . . when we wo-men love, All e-ti-quette, we are a-bove!

*f p*

D *cres: > > > piu f* Ah! . . . . all e-ti-quette we are a- - -bove, a- - -bove! . . . . *tempo.*

C *cres: > > > piu f* Ah! . . . . all e-ti-quette we are a- - -bove, a- - -bove! . . . . *tempo.*

*f p cres: > > > f p*

*dolce.*

D I think I'd feel a trembling joy, Were I to get up as a

C

The first system of the musical score features a vocal line in the soprano clef (D) and a piano accompaniment in the grand staff. The vocal line begins with the lyrics "I think I'd feel a trembling joy, Were I to get up as a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with dynamic markings of *mp* and *p*.

D boy, But with-out mo-tive I am quite!

C You

The second system continues the vocal line with the lyrics "boy, But with-out mo-tive I am quite!". The piano accompaniment maintains its rhythmic pattern, with dynamic markings of *mp* and *p*. The vocal line ends with a fermata over the word "quite!".

D

C ne-ver know, ne-ver know, some fine day you might!

*f* But if . . . .

The third system features the vocal line with lyrics "ne-ver know, ne-ver know, some fine day you might!". The piano accompaniment includes a dynamic marking of *p* and a section marked *f accel:* (forte, accelerating). The vocal line ends with a fermata over the words "But if . . . .".

D . . . . it should, what then! It seems to

C Do as I've done, and trick the men!

The fourth system continues the vocal line with lyrics ". . . . it should, what then! It seems to". The piano accompaniment features a dynamic marking of *p*. The vocal line ends with a fermata over the words "It seems to".



D me, such bra - ve - - ry, Was ne'er dis - - play'd by a - - ny maid!

C

*mf*

D Ah! . . . . . when we wo - men love. All e - ti - quette we are a - bove!

C Ah! . . . . . when we wo - men love, All e - ti - quette we are a - bove!

*f* *p*

D Ah! . . . . . all e - ti - quette we are a - - - bove, a -

C Ah! . . . . . all e - ti - quette, we are a - - - bove, a -

*f* *p* *cres:* *mf*

D - bove! we . . . are . . . a - - - bove! . . . . .

C - bove! we . . . are . . . a - - - bove! . . . . .

*mf* *f* *cres:* *ff*

"POOR OLD PRO!"

COUPLETS.

Nº 15.

(DON MAURITIO.)

Moderato.

DON MAURITIO.

PIANO.

MAUR: (spoken)  
"Now then, Chorus!"  
PRO: "Not me!"

CHORUS.

MAUR: *mp*

Deaf, he can't hear what men say to me! And when they

kiss me, he can't see! Gout keeps him in - doors when out I

go! Oh!.. oh! oh! Poor old Pro! No - ble Sen -

MAUR: (spoken) "You won't be persuaded to join in!"  
 PRO: "No, Sir!"

CHORUS.

- or Pro - lix - i - o! Oh!.. oh! oh! Poor old

*mf*

Pro! No - ble Sen - or Pro - lix - i - o! . . . .

"LET OUR SAILORS ALL."

Nº 16. (A)

TUTTI & CHORUS.

Allegro con brio.

INEZ.  
CERISSETTE.  
DOLORES.  
FLORIO.  
JANUARIO.  
PROLIXIO.  
Sopranos.  
Tenors.  
Basses.

Allegro con brio.

PIANO.

## CHORUS.

S  
T  
B

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

Let our sai - lers all a wel - come shout! Let the brass-throated can - non a greet - ing blare

out! New co - lours gives our Queen this morn, On board the flag - ship to be

out! New co - lours gives our Queen this morn, On board the flag - ship to be

out! New co - lours gives our Queen this morn, On board the flag - ship to be

borne, And soon now will we view, The sil - ver shields on field of blue! The

borne, And soon now will we view, The sil - ver shields on field of blue! The

borne, And soon now will we view, The sil - ver shields on field of blue! The

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

sil-ver and the blue! By our no-ble young Queen! Long live our fair young

Queen! Long live our no-ble Queen! Thanks! a

Queen! Long live our no-ble Queen!

Queen! Long live our no-ble Queen! **Allegretto Grazioso.**

Queen! Long live our no-ble Queen! **Allegretto Grazioso.**

thou-sand thanks for this, your greet-ing, No-ble sai-lors, the pride of my fleet!... For I

feel by my heart quick-er beat-ing,... Our glo-ri-ous banners wave welcome sweet!

Trumpets.

*piu f*

No wide... em-pire owns my sway, My king-dom is lit-tle I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "No wide... em-pire owns my sway, My king-dom is lit-tle I". The piano accompaniment starts with a triplet of eighth notes in the right hand and rests in the left hand. The dynamic marking *mf* is placed above the piano part.

know.... But wi-der and lar-ger each day.... as o'er o - - cean ye

The second system continues the vocal line with the lyrics "know.... But wi-der and lar-ger each day.... as o'er o - - cean ye". The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. The dynamic marking *fz* is placed above the piano part.

go,..... as o'er o - - cean ye go!.... Tho' my ban-ners by foemen be

The third system continues the vocal line with the lyrics "go,..... as o'er o - - cean ye go!.... Tho' my ban-ners by foemen be". The piano accompaniment has a long sustained chord in the right hand and a simple bass line in the left hand. The dynamic marking *f* is placed above the piano part. Performance directions include *rall:*, a triplet, *ff*, and *♩ a tempo.*

shat-ter'd, And the sil-ver be dimm'd in the blue, Yet tho' shorn of their beau-ty and

The fourth system continues the vocal line with the lyrics "shat-ter'd, And the sil-ver be dimm'd in the blue, Yet tho' shorn of their beau-ty and". The piano accompaniment consists of a rhythmic eighth-note pattern in the right hand and chords in the left hand.

tat-ter'd, Tho' shorn of their beau-ty and tat-ter'd, They are al - - ways.... the badge of the

The fifth system concludes the vocal line with the lyrics "tatter'd, Tho' shorn of their beau-ty and tatter'd, They are al - - ways.... the badge of the". The piano accompaniment features a rhythmic eighth-note pattern in the right hand and chords in the left hand. The dynamic marking *cres:* is placed above the piano part, and *mf* is placed below it.



I. true!

S Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the

T Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the

B Tho' our banners by foe-men be shatter'd, And the sil-ver be dimm'd in the

I. Ah! . . . . . *molto cres:* . . . . . *ff* The badge of the

blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the

blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the

blue, And tho' shorn of pride and tat-ter'd, Always they'll be badge of the

I. true! To all the

true!

true!

true!

*ff*

**Listesso tempo.**

F. fleet I have made pro - cla - - ma - - tion, Queen! that new co - - lours to - day you pre -

**INEZ. (coldly.)**

I. You have, sir, in that our ap - pro - ba - tion, Such is our will and our in - -  
F. - sent;

**Maestoso.**

I. - tent! CER: *rit.* A boon, my  
F. *f* Now my lads! for a ring - ing cheer!  
S. Hur - - rah!  
T. Hur - - rah!  
B. Hur - - rah!

**Maestoso.**

*f* *p* *rall: molto.*

C  
Queen! that I may bear for crest, That knot of ribbons from your breast!

(INEZ. gives it to CER:)  
Più moto.

INEZ.

I.  
To thy wish, Sir Cap-tain, I a-gree.

I.  
We've still our chi-val-ry!

S  
What! he a Cap-tain!

T  
What! he a Cap-tain!

B  
What! he a Cap-tain!

*colla voce.* *ff*

Andantino Marcato.

FLO:  
Her, she is wrapt in! I dare not speak!

THE CADETS.

Andantino Marcato.  
That youth a Cap-tain!

CER: With

JAN: Could e-ver maid-en such cos-tume don!

PRO: One fav'rite off, — The o-ther

CAD: Not here a week!

INEZ. > > > Have I a heart found.

CER: ho-nors la-den! I'm get-ting on! At a - - - ny

DOL: Dread-ful this plot to think up- - on! I must be

FLOR: For me a frown —

PRO: on Look out my Don!

Sop. & The Cadets. A Cap - - tain

Ped

I. free from guile!

C. o - ther time I'd smile, ah! yes, I'd smile, ah! yes, I'd smile!

D. si - lent all the while! Tho' tempted ve - ry much to smile!

F. For her a smile!

J. **JAN:** Would I might

P. **PRO:** A lit - tle while, Then he wont smile!

S & CAD that it makes us smile, yes, makes us smile!

T. We ne'er did know, one rais'd up

B. We ne'er did know,

I  
Would I might know, . . . . . If that be so, if that be so!

C  
She must not know, . . . . . or I must go, I must go!

D  
Did she but know, did she but know, What a blow!

F  
She must not know, Ah! what a sad blow, What a blow!

J  
know . . . . . if, that be so, If 'tis so!

P  
Mau\_ri\_ti\_o! . . . . . Mau\_ri\_ti\_o! Woe! ay! woe!

S  
Ne'er did we know One rais'd up so! rais'd up so!

T  
so . . . . . One rais'd up so! rais'd up so!

B  
We ne'er did know One rais'd up so! rais'd up so!

*f*

FINALE TO ACT II. (2<sup>nd</sup> PART.)

"LET US BANISH CARE."

N<sup>o</sup> 16. (B.)

TUTTI & CHORUS.

Allegro.

INEZ.

Allegro.

PIANO

*p* tutti. *cres:*

*ff* *riten:*

INEZ. *Vivo.*

Let us ban - ish care a - way, Our youth is but a

*p* *Vivo.*

sum - mer day, For so at least the sa - ges say!

*mf*



I So at least the sa - ges say!  
 C So at least the sa - ges say!  
 D So at least the sa - ges say!  
 F So at least the sa - ges say! Youth is short, if so you will, But  
 J So at least the sa - ges say!  
 P So at least the sa - ges say!  
 S So at least the sa - ges say!  
 T So at least the sa - ges say!  
 B So at least the sa - ges say!

Musical notation includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents (>) and slurs. The piano part features a bass line with chords and a treble line with melodic fragments.

*cres:*

F love some times is short - er still, So tread the dance, the gob - lets fill!

I Tread the dance, the gob - lets fill! Let those at af - fec - tion rail, Who

C Tread the dance, the gob - lets fill! Let those at af - fec - tion rail, Who

D Tread the dance, the gob - lets fill!

F Tread the dance, the gob - lets fill!

J Tread the dance, the gob - lets fill!

P Tread the dance, the gob - lets fill!

S Tread the dance, the gob - lets fill!

T. Tread the dance, the gob - lets fill!

B. Tread the dance, the gob - lets fill!

I in their own loves do but fail! For lov - ers whose hearts  
 C in their own loves do but fail! For lov - ers whose hearts

*cres:* *p*

I are but true, Life's sea is calm, its sky is blue! Still the Queen smiles  
 C are but true, Life's sea is calm, its sky is blue! Still the Queen smiles

*FLOR:*  
*PRO:*

*mf* *p*

F on that youth, She lit - tle knows what is the truth, I must pre - vent it  
 PR on that youth, But soon I hope she'll know the truth, She's had the let - ter

*cres:* *p*

F a - ny - how, All's un - dis - co - ver'd up till now! . . . .  
 PR a - ny - how, But has not read it up till now! . . . .

*f*

*p* *cres:*

I Let us ban-ish care a-way. Our youth is but a sum-mer day, For

C Let us ban-ish care a-way, Our youth is but a sum-mer day, For

D Let us ban-ish care a-way, Our youth is but a sum-mer day, For

F Let us ban-ish care a-way, Our youth is but a sum-mer day, For

J Let us ban-ish care a-way, Our youth is but a sum-mer day, For

P Let us ban-ish care a-way, Our youth is but a sum-mer day, For

*p* *cres:*

*mf* *f*

I so at least the sa-ges say, So at least the sa-ges

C so at least the sa-ges say, So at least the sa-ges

D so at least the sa-ges say, So at least the sa-ges

F so at least the sa-ges say, So at least the sa-ges

J so at least the sa-ges say, So at least the sa-ges

P so at least the sa-ges say, So at least the sa-ges

*mf* *f*

say!  
say!  
say!  
say!  
say!  
say!

say! CADETS & Maids of Honour. *p dolce.*  
The war no doubt is fright-ful, These re-

- views are quite de-light-ful! As the gay cham-pagne we

*cres:*

S  
quaff! Crack\_ers pull, and chaff and laugh! Yes! no

T  
*ff* Ha! ha! ha! *ff* Ha! ha! ha!

B  
*ff* Ha! ha! ha! *ff* Ha! ha! ha!

*ff* *tutti.* *ff* *p*

doubt but war is fright-ful, Yet re\_views are quite de\_ light-ful! As the

*cres:*

gay cham\_pagne we'll quaff!.. Crackers pull, and chaff and laugh!

Ha! ha! ha! Ha! ha! ha! ha!

Ha! ha! ha! Ha! ha! ha! ha!

*f*

A musical score for a choral and piano piece. The score is arranged in two systems. The first system contains eight vocal staves labeled J, C, D, F, J, P, S, and T, and a bass staff labeled B. Each vocal staff begins with a *ff* dynamic marking. The lyrics for all vocal parts are "Tra la la la la la, la la la la la la,". The piano part at the bottom consists of two staves, with the right hand starting with a *ff* dynamic and a *gr* (grace) marking. The piano part features triplet markings (3) and accents (>) over certain notes. The key signature is one flat (B-flat) and the time signature is 4/4.



*cres:*

I  
la la la la la la la, la la la la la la la.

C  
la la la la la la la, la la la la la la la.

D  
la la la la la la la, la la la la la la la.

F  
la la la la la la la, la la la la la la la.

J  
la la la la la la la, la la la la la la la.

P  
la la la la la la la, la la la la la la la.

*cres:*

S  
la la la la la la la, la la la la la la la.

T  
la la la la la la la, la la la la la la la.

B  
la, la, la la la, la la la la la la la.

*gva*

(3)

*loco*

*cres:*

*p* *cres:*

I Let us ban - ish care a - way, Our youth is but a sum - mer day, For

C Let us ban - ish care a - way, Our youth is but a sum - mer day, For

D Let us ban - ish care a - way, Our youth is but a sum - mer day, For

F Let us ban - ish care a - way, Our youth is but a sum - mer day, For

J Let us ban - ish care a - way, Our youth is but a sum - mer day, For

P Let us ban - ish care a - way, Our youth is but a sum - mer day, For

*p* *cres:*

*mf* *cres:*

I so at least the sa - ges say, So at least the sa - ges say!

C so at least the sa - ges say, So at least the sa - ges say!

D so at least the sa - ges say, So at least the sa - ges say!

F so at least the sa - ges say, So at least the sa - ges say!

J so at least the sa - ges say, So at least the sa - ges say!

P so at least the sa - ges say, So at least the sa - ges say!

*mf* *cres:*

*ff* *crec:*

I Let us ban - ish care a - way, Our youth is but a sum - mer day, For

C *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

D *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

F *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

J *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

P *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

S *ff* CHORUS. Let us ban - ish care a - way, Our youth is but a sum - mer day, For

T *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

B *ff* Let us ban - ish care a - way, Our youth is but a sum - mer day, For

*ff* *crec:*

*Più animato.*

I so at least the sa - ges say! So at least the sa - ges say! Let us  
 C so at least the sa - ges say! So at least the sa - ges say! Let us  
 D so at least the sa - ges say! So at least the sa - ges say! Ah!  
 F so at least the sa - ges say! So at least the sa - ges say! Ah!  
 J so at least the sa - ges say! So at least the sa - ges say! Ah!  
 P so at least the sa - ges say! So at least the sa - ges say! Let us  
 S so at least the sa - ges say! So at least the sa - ges say! Let us  
 T so at least the sa - ges say! the sa - ges say! Let us  
 B so at least the sa - ges say! the sa - ges say! Ah!

*f* *f* *Più animato.*

I ban - ish care a - way, Our youth is but a sum - mer day, For so at  
 C ban - ish care a - way. Our youth is but a sum - mer day, For so at  
 D Love is but a sum - mer day, So at  
 F Love is but a sum - mer day, So at  
 J Love is but a sum - mer day, So at  
 P ban - ish care a - way, Our youth is but a sum - mer day, So at  
 S ban - ish care a - way, Our youth is but a sum - mer day, For so at  
 T ban - ish care a - way, Our youth is but a sum - mer day, So at  
 B Love is but a sum - mer day, So at

Piano accompaniment: *p*

I  
least the sa - ges say, ... So at least the sa - ges say, Let us

C  
least the sa - ges say, ... So at least the sa - ges say, Let us

D  
least the sa - ges say, ... So at least the sa - ges say, Ah!

F  
least sa - ges say, So at least the sa - ges say, Ah!

J  
least sa - ges say, So at least the sa - ges say, Ah!

P  
least sa - ges say, So at least the sa - ges say, Let us

S  
least the sa - ges say, ... So at least the sa - ges say, Let us

T  
least sa - ges say, So at least the sa - ges say, Let us

B  
least sa - ges say, So at least the sa - ges say, Ah!

Piano accompaniment

I  
ban - ish care a - way, Our youth is but a sum - mer day, For so at

C  
ban - ish care a - way, Our youth is but a sum - mer day, For so at

D  
Love is but a sum - mer day, So at

F  
Love is but a sum - mer day, So at

J  
Love is but a sum - mer day, So at

P  
ban - ish care a - way, Our youth is but a sum - mer day, So at

S  
ban - ish care a - way, Our youth is but a sum - mer day, For so at

T  
ban - ish care a - way, Our youth is but a sum - mer day, So at

B  
Love is but a sum - mer day, So at



I least the sa - ges say, The sa - ges say. . . . .  
 C least the sa - ges say, The sa - ges say. . . . .  
 D least the sa - ges say, The sa - ges say. . . . .  
 F least the sa - ges say, The sa - ges say. . . . .  
 J least the sa - ges say, The sa - ges say. . . . .  
 P least the sa - ges say, The sa - ges say. . . . .  
 S least the sa - ges say, The sa - ges say. . . . .  
 T least the sa - ges say, The sa - ges say - That youth is but a sum - mer  
 B least the sa - ges say, The sa - ges say - That youth is but a sum - mer

I Youth is but a sum - mer day! Yes! our youth is  
 C Youth is but a sum - mer day! Yes! our youth is,  
 D Youth is but a sum - mer day! Yes! our youth is  
 F Youth is but a sum - mer day! A sum -  
 J Youth is but a sum - mer day! A sum -  
 P Youth is but a sum - mer day! Yes! our youth is  
 S Youth is but a sum - mer day! Yes! our youth is  
 T day! . . . . . a sum - mer day! But a  
 B day! . . . . . a sum - mer day! But a

*cres:*

*Grandioso.*

I  
but a sum - mer day! . . . . . A sum -

C  
but a sum - mer day! . . . . . A sum -

D  
but a sum - mer day! . . . . . A sum -

F  
- mer day! . . . . . A sum -

J  
- mer day! . . . . . A sum -

P  
but a sum - mer day! . . . . . A sum -

S  
but a sum - mer day! . . . . . A sum -

T  
day, But a day! . . . . . A sum -

B  
day, But a day! . . . . . A day, yes. a bright sum -

*Grandioso.*

*ff*

*con forza.*

*tempo.*

I  
- mer day !

C  
- mer day !

D  
- mer day !

F  
- mer day !

J  
- mer day !

P  
- mer day !

S  
mer day !

T  
- mer day !

B  
- mer. day !

(CURTAIN.)

*tempo.*

*ff*

*cres:*

*marcato.*

ACT III.

ENTR'ACTE.

Moderato.

*cantabile.*

*p*

*sostenuto.*

*ritard:*

*p*

*rall:*

*a tempo.*

*lento.* *mf*

The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a dynamic marking of *mf* in the third measure. The lower staff begins with a bass clef and contains a bass line with a slur over the first two measures.

*scherzando.*

The second system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a bass line with slurs and accents.

The third system consists of two staves. The upper staff has a treble clef and contains a melodic line with various articulations including slurs, accents, and staccato markings. The lower staff has a bass clef and contains a bass line with slurs and accents.

*f* *ritard:*

The fourth system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a bass line with slurs and accents. The system concludes with a *ritard:* marking.

**Tempo di Valse.**

*ff*

The fifth system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a bass line with slurs and accents. The system begins with a *ff* marking and a dynamic accent.

WAKE NOW! LOVE-SONG, AND GUITAR!

N<sup>o</sup> 17.

(CHORUS & DANCE.)

Tempo di Valse.

Sopranos.

Tenors.

Basses.

PIANO, *mf*

(Curtain up.)

*f*

Wake . . . . . now! love - song and gui - tar!

*f*

Wake . . . . . now! love - song and gui - tar!

*f*

Wake . . . . . now! love - song and gui - tar!

Un - - - der the light of the star, That sli - - ly is wink - - ing,

Un - - - der the light of the star, That sli - - ly is wink - - ing,

Un - - - der the light of the star, That sli - - ly is wink - - ing,



While we are drink - ing, Well they know a - bove 'Tis a night of love!

While we are drink - ing, Well they know a - bove 'Tis a night of love!

While we are drink - ing, Well they know a - bove 'Tis a night of love! (enter THE CADETS)

Wake . . . . . now, love - song and gui - tar, Un -

Wake . . . . . now, love - song and gui - tar, Un -

Wake . . . . . now, love - song and gui - tar, Un -

*crec:* *ff*

- der the light of the star! Well the stars know a - bove This

- der the light of the star! Well the stars know a - bove This

- der the light of the star! Well the stars know a - bove This

THE CADETS.

is a night of mirth and love! Now Sen. or - as fair. . . . .

is a night of mirth and love!

is a night of mirth and love!

. . . . Come! for the dance pre - pare! . . . . . Gay mu - sic and the night, . . . . .

THE GIRLS.

. . . . Not we a - lone, in - vite! . . . . . With you to dance a mea - sure, Will

CADETS.

give us great plea - sure! Charming - ly said! charm - ing - ly said! . As be - seems, fair maid!

Sopranos

Faint and sweet the o - do - rous sigh, From o - - range grove, yet

*p dolce.*

breath - ing of noon; Mur - - mur'd vows in ca - dence float by, Charm - ed

*cres:*

*fz*

*p*

night of June! Faint and sweet the o - do - rous -

*p dolce.*

sigh, From o - - range grove yet breath - ing of noon; Mur - - mur'd

*cres:*

vows in ca - dence float by, Charm - - ed night of June!

*fz*

*pp*

*all.*

CHORUS.

3S *ff* Wake . . . . now, love - song and gui - tar, Un - - - der the light of the star!

T *ff* Wake . . . . now, love - song and gui - tar, Un - - - der the light of the star!

B *ffe* Wake . . . . now, love - song and gui - tar, Un - - - der the light of the star!

*Con fuoco.*

*ff*

Well the stars know a - bove 'Tis a night, a night of mirth and love! . . . .

Well the stars know a - bove 'Tis a night, a night of mirth and love! . . . .

"WE COME WITH A CRYING COMPLAINT."

CHORUS & SOLO.

N<sup>o</sup> 18.

(PROLIXIO - CHORUS. S.T.B.)

*Allegretto.*

Sopranos.

Tenors.

Basses.

PIANO.

We come with a cry - ing com - plaint, Sir! 'Tis suf -

We come with a cry - ing com - plaint, Sir! 'Tis suf -

We come with a cry - ing com -

J. W. 9919. J. B. C & C<sup>o</sup> 8174.

- fi - cient to an - ger a saint, Sir! That a scamp should such mis - chief be  
 - fi - cient to an - ger a saint, Sir! That a scamp should such mis - chief be  
 - plaint, Sir! 'Tis suf - - fi - cient to an - ger a saint, Sir! Mis - chief he's

brew - ing, For he'll cer - tain - ly be our un - do - ing! Don Maur -  
 brew - ing, For he'll cer - tain - ly be our un - do - ing! Don Maur -  
 brew - - ing! He'll cer - tain - ly be our un - - do - ing! Don Maur -

- i - - ti - o! Don Maur - - i - - ti - o! To our cost (a - las!) his  
 - i - - ti - o! Don Maur - - i - - ti - o! To our cost (a - las!) his  
 - i - - ti - o! Don Maur - - i - - ti - o! To our cost (a - las!) his

name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the  
 name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the  
 name we know! Don Maur - i - ti - o! Don Maur - i - ti - o! 'Tis the

PROLIXIO.

Hoi - ty! Toi - ty! what a fuss!  
 de - vil in - cog - ni - to!  
 de - vil in - cog - ni - to!  
 de - vil in - cog - ni - to!

What do you want of us!  
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to  
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to  
 Don Maur - i - ti - o! Don Maur - i - ti - o! Please to



PR

give him, Sir, a month or so!

PROL. (Spoken aside) Oh this is good news. I do hope he has murdered somebody - only of course not seriously.

give him, Sir, a month or so!

give him, Sir, a month or so!

PR

Pa - tience! good friends, Him I will

PR

sort, But first of all Call him in - to court! . . . . . Don Maur -

*ad lib:* *a tempo.*

*ad lib:* *mf a tempo.*

PR

- it - i - o! Don Maur - it - i - o! At the bar, your hang - dog -

PR

vis - age show! Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

Don Maur - it - i - o! Don Maur - it - i - o! Now your

This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "vis - age show! Don Maur - it - i - o! Don Maur - it - i - o! Now your". The piano part features a melody in the right hand and chords in the left hand, with a dynamic marking of *ff*.

PR

hang - dog vis - age show!

hang - dog vis - age show!

hang - dog vis - age show!

hang - dog vis - age show!

This system contains the next four vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "hang - dog vis - age show!". The piano part continues with a melody in the right hand and chords in the left hand, with a dynamic marking of *ff*.

# "NOW GENTLEMEN!"

Nº 19.

## DUEL QUINTETT

(CERISSETTE, FLORIO, PAZ VAZ & PEDRO.)

*Allegro.*

CERISSETTE.

FLORIO.

PAZ.

VAZ.

PEDRO.

PIANO.

*ff*

*Allegro maestoso.*

FLOR:

Now, Gen - tle - men, blade a - gainst blade, blade a - gainst blade! For

*mf*

CER:

one - thing I can an - swer, my man is not a - fraid! No, no! no, no, Par - ley no

*fz*

C

more! Par - ley no more! My res - o - lu - tion's ta - - ken, I'm

(3)

C

FLOR: >

all a - thirst for gore! On the soil of Port - - - u - gal, In ho - nors

*ff* *p*

F

CER: >

cause, ... a gen - tle - man this day . . . . will fall! No more talk, Come

*crs:*

C

on! . . . . . come on!

*f* *p* *f* *f*



C. more, here must fall! One or more must fall! one or more, one or more, One or

F. more, here must fall! One or more must fall! one or more, one or more, One or

PA more, here must fall! One or more must fall! one or more, one or more, One or

VA One or more, here must fall! One or more must fall! one or more, one or more, One or

P. One or more, here must fall! One or more must fall! one or more, one or more, One or

C. more! one or more, one or more this night shall fall! . . . . .

F. more! one or more, one or more this night shall fall! . . . . .

PA more! one or more, one or more this night shall fall! . . . . .

VA more! one or more, one or more this night shall fall! . . . . .

P. more! one or more, one or more this night shall fall! . . . . .

Allegretto.

FLOR:

F. *Now, Sir, you must fight!*

*p* *fz* *p* *f*

CER: (*aside to FLO.*)

Is it safe! Am I all right!

FLOR: (*aside to CER.*)

Cer - tain - ly you are! But now you must

C. *Is it safe! Am I all right!*

F. *Cer - tain - ly you are! But now you must*

*p* *f* *p*

(*aloud.*)

C. *Come Sir! and let us fight!*

(*PED. & CER. cross swords.*)

fight!

C. *Come Sir! and let us fight!*

F. *fight!*

*mf* *f* *sf*

Allegretto.

C. *Oh! I'm up in the art!*

F. *One, two, three! But form your hand more in carte!*

*One, two.*

Allegretto.

C. *Oh! I'm up in the art!*

F. *One, two, three! But form your hand more in carte! One, two.*

*p* *f*



C. *No! Sir, nothing much!* *I re-turn in*

F. *three!* *PEDRO.* *One, two, three! Bra-vo! well par-ried!*

P. *Was'nt that a touch!*

C. *fierce!*

F. *He's get-ting fierce!* *He's get-ting*

P. *One, two, three! That feint just now mis-carried!*

F. *fierce!*

PA7. *What a wrist... A sword to twist! . . . . .*

VA7. *What a wrist... A sword to twist! . . . . .*

*fz* *deces:* *p*

C I' faith this youth dies hard! I'd need to look out,

F Press him in side his guard! Look out! look out! This is a

*Più mosso.*

C If I

F pro - per bout! *(The Duel stops a moment.)*

PAZ We be - gin to have a doubt!

V1Z We be - gin to have a doubt!

*Più mosso.*

*mf*

*(Duel resumes.)*

C lunge at him strong! Where shall I strike! Have

F You can't go wrong! *molto accel:* Where you like! where you like!

(wounds PEDRO.)

C at you then! A - men!

F Ha! miss'd — No! what a wrist!

P O! splendid!

V O! splendid!

PED (dropping sword.)  
I'm touch'd!

Andante con moto.

P (FLOR. binds up PEDRO'S arm.) PAZ. *(aside.)* With fears we are perplex'd,

V (FLOR. Thanks, Don Pedro, you'll have your commission to-morrow!) *con dolore e molto espressivo.* VAZ. With fears we are perplex'd,

Andante con moto.

rall:

(CER: wipes sword in handkerchief.)

C CER: I'm rea - dy for the next!

PA We'd save our skin!

VA We'd save our skin!

C My hand is in! (FLOR: to PAZ. & VAZ.)

F Well, Gen - tle - men, you still would

F fight!

P PAZ. No! all we want's to say "good - - night!"

Allegretto giocoso.

C CER: Now, Sirs! this for

C mo - ral, Per - mit me to say, You'd best keep, when you quar - rel, Out of my way,

*fz* *dolce.*

C *f* Out of my way! Now, Sirs! this for mo - ral, Per - mit me to say, Keep

F *f* We'll guard this for mo - ral, In mind from to - day! To

PA *f* We'll guard this for mo - ral, In mind from to - day! To

VA *f* We'll guard this for mo - ral, In mind from to - day! To

P *f* We'll guard this for mo - ral, In mind from to - day! To

C when you quar - rel, Out of my way, Out of my way! Out of my way! Re -

F keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -

PA keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -

VA keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -

P keep when we quar - rel, Out of his way, Out of his way! Out of his way! Re -

C  
- mem - ber you will from to - day, To keep out of my way, To *cres:*

F  
- mem - ber we will from to - day, To keep out of his way, To *cres:*

PA  
- mem - ber we will from to - day, To keep out of his way, To *cres:*

VA  
- mem - ber we will from to - day, To keep out of his way, To *cres:*

P  
- mem - ber we will from to - day, To keep out of his way, To *cres:*

C  
*cres:* keep out of my way! . . . . . *f*

F  
*cres:* keep out of his way! . . . . . *f*

PA  
*cres:* keep out of his way! . . . . . *f*

VA  
*cres:* keep out of his way! . . . . . *f*

P  
*cres:* keep out of his way! . . . . . *f*

'AND THOU WILT BE MY BRIDE!'

DUET.

Nº 20.

CERISSETTE & JANUARIO.

*Piu agitato.*

CERISSETTE.

JANUARIO.

PIANO.

And thou wilt be my

bride! I thought to see thee ne - - - ver - That I'd

lost thee for e - - - ver, And lo! thou'rt by my

CER:  
side! Yes! I too have been dream - - - ing Of



*appassionato.*

C  
love that was but pain! Of a love that was

*mf*

C  
seem - ing, . Of a pas - - - sion all vain! Ah!

JAN: *dolce.*

*p dolce.*

J  
wake to find my love is true, With - in my heart, one! and that one

*pp*

*rall:*

J  
*tempo.* CER: you! All life's long day I've been a - - roam - ing, But now my

*cres:*

C  
heart flies home — Ay! flies home in the (3)

*f*

*cres:*

JAN:

gloom - ing! Now come love with me o'er the

o - cean And thine shall be a life's de -

- vo - tion, My sweet my own, And mine a -

- lone! . . . . .

GER: Allegretto Grazioso.

Once a - gain . . . . I am a wo - man! My

c

way - ward will, For e - ver still! All my hope hence - forth in thy

c

good - - - ness lies, Seek - ing on - - - ly fa - - - vour

c

in thine... eyes! Pride like a fit - - - ful...

c

dream is past, I a - - - wake to hap - pi - ness and

c

love at last! And... I'll give... e - - - ver

C more un - to thee A heart that loves with con - - stan - -

J A heart that loves with con - - stan -

*f*

C - cy! . . . . With con - stan - - cy! . . . . A

J - cy! . . . . With con - stan - - cy! . . . . A

*dim:*

*p*

(3)

C heart that loves with con - - stan - - cy! E - - ver - more, . . . . (3) . . . .

J heart that loves with con - - stan - - cy! E - - ver -

*dim:* *rall:* *tempo.*

*colla voce.* *cres:*

(3)

C . . . E - - ver - more! . . . .

J - more, E - - ver - more! . . . .

*cres:*

*rit:*

(3)

"HERE WE ARE!"N<sup>o</sup> 21.DUETTINO.(INEZ & DOLORES.)

**Tempo di Marcia.**

INEZ.

DOLORES.

**Tempo di Marcia.**

PIANQ.

*fz un poco sostenuto.*

The introduction consists of two vocal staves for Inez and Dolores, which are initially empty. Below them is a piano accompaniment in 2/4 time, marked 'Tempo di Marcia' and 'PIANQ.'. The piano part begins with a dynamic marking of *fz un poco sostenuto* and features a rhythmic pattern of eighth and sixteenth notes.

I Here we are! 'tis the place!

D Here we are! 'tis the place!

The first vocal entry features two vocal staves, I (Inez) and D (Dolores), and a piano accompaniment. The lyrics are: "Here we are! 'tis the place!". The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.

I If we were found out, O what a scandal and disgrace!

D

*dolce.*

The second vocal entry continues with two vocal staves, I and D, and a piano accompaniment. The lyrics for Inez are: "If we were found out, O what a scandal and disgrace!". The piano accompaniment is marked *dolce* and features a more melodic line with slurs.

I Now at length shall we know,

D Now at length shall we know,

I If the gos - - sips true of Don Maur - - it - - i - - o.

D If the gos - - sips true of Don Maur - - it - - i - - o.

I Let us throw . . . . . fire in our eye . . . . .

D Let us throw . . . . . fire in our eye . . . . .

I . . . Play with dag - - ger, Bold - - ly swag - - -

D . . . Play with dag - - ger, Bold - - ly swag - - -

I  
- ger, Give each boy - - - - - ster - er the lie. If they

D  
- ger, Give each boy - - - - - ster - er the lie, If they

I  
call us "their pets," And not "Na - - val Ca - - dets," And

D  
call us "their pets," And not "Na - - val Ca - - dets," And

I  
so, and so His do - ings we will know! (a noise off.)

D  
so, and so His do - ings we will know! I

*poco agitato.*

I  
I hope there's no one

D  
trem - ble at each sound!



1  
round! My heart goes pit - a - pat... My heart goes pit - a -

D  
My heart goes pit - a - pat... My heart goes pit - a -

(3) (3) (3) (3) *fz*

1  
- pat. . . . What was that! what was that! what was that! what was

D  
- pat. . . . What was that! what was that! what was that! what was

*f* *ff* *f* *ff*

1  
that!

D  
that!

*ff* *ff* *p* *pp* *ppp* *rall.*

1  
*Spoken (Oh tis nothing!)* Let us throw. . . . fire in our eye. . . .

D  
Let us throw. . . . fire in our eye. . . .

*Tempo I?* *p*

I Play with dag - ger, Bold - ly swag - - - ger, Give each  
 D Play with dag - ger, Bold - ly swag - - - ger, Give each

I roy - - - ster - er the lie, If they call us "their  
 D roy - - - ster - er the lie, If they call us "their

I pets'; And not "Na - val Ca - dets," And so and so His  
 D pets'; And not "Na - val Ca - dets," And so and so His

I do - ings we will know! . . . . .  
 D do - ings we will know! . . . . .

"THIS MUST BE SOME GREAT MISTAKE!"

QUARTETT & CHORUS.

(INEZ, DOLORES, FLORIO & PROLIXIO.)

No 22.

(S.S.T.B.)

The musical score is arranged in a system with seven staves. The vocal parts are arranged from top to bottom: INEZ, DOLORES, FLORIO, PROLIXIO, Sopranos, Tenors, and Basses. The piano accompaniment is at the bottom. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of four measures. Dynamics include piano (p), forte (f), and piano (p) again. The lyrics are: 'This must be some great mis-take, Ow-ing to the moon,Or' for the quartet and 'Have I made some great mis-take! Ow-ing to the moon,Or' for the chorus. The piano part features a melody in the right hand and accompaniment in the left hand.

INEZ.  
DOLORES.  
FLORIO.  
PROLIXIO.  
Sopranos.  
Tenors.  
Basses.  
PIANO.

This must be some great mis-take, Ow-ing to the moon,Or  
 This must be some great mis-take, Ow-ing to the moon,Or  
 This must be some great mis-take, Ow-ing to the moon,Or  
 Have I made some great mis-take! Ow-ing to the moon,Or  
 This must be some great mis-take, Ow-ing to the moon,Or  
 This must be some great mis-take, Ow-ing to the moon,Or  
 This must be some great mis-take, Ow-ing to the moon,Or

1  
D  
F  
PRO  
S  
T  
B

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

judg - ing much too soon! As is done by sense o - paque!

1  
D  
F  
PRO  
S  
T  
B

Ah! . . . . . sometimes you will find it wise To doubt your ears, al - so your

Ah! . . . . . sometimes you will find it wise To doubt your ears, al - so your

Ah! sometimes you will find it wise To doubt your ears, al - so your

Ah! sometimes I will find it wise To doubt my ears, al - so my

Ah! sometimes you will find it wise To doubt your ears, al - so your

Ah! sometimes you will find it wise To doubt your ears, al - so your

Ah! sometimes you will find it wise To doubt your ears, al - so your

Allegretto.

I eyes! There is a pro-verb, (so they say) "That  
 D eyes!  
 F eyes!  
 PRO eyes!  
 S eyes!  
 T eyes!  
 B eyes!

Allegretto.

I all cats in the dark are gray," The same of folk in masks is true, Now  
*lr* *f*  
*lr* *piu f* *pp*

I you've to find out who is who! Tell us do, Who is  
*riten: lr lr*  
*fz* *pp*

*a piacere.*

who! Sen - or, tell us, who is

Who is who!

Who is who!

Who is who!

*colla parte.*

who! some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

Have I made some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

This must be some great mis - take! Ow - ing to the moon, Or

I  
D  
F  
PRO.  
S  
T  
B

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

judg-ing much too soon, As is done by sense o-paque! Ah! . . . . . sometimes

I  
D  
F  
PRO.  
S  
T  
B

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

I will find it wise To doubt my ears, al - so my eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!

you will find it wise To doubt your ears, al - so your eyes!



FINALE TO ACT III.

TUTTI & CHORUS.

Moderato.

INEZ.

CERISSETTE.  
DOLORES.

FLORIO.  
JANUARIO.

PROLIXIO.

Sopranos.

Tenors.

Basses.

CER:  
Now to Na - val Ca - dets, Who are

PIANO.

INEZ.

ev' - ry one's pets, We must bid good - bye to sail o'er the main, But al -

I  
C  
D  
F  
J  
PR

tho' you may roam O-ver moun-tain and foam, We will glad-ly meet a -  
We will glad-ly meet a -  
We will glad-ly meet a -  
We will glad-ly meet a -

*f*

I  
C  
D  
F  
J  
PR

- gain!  
- gain! FLOR: only  
- gain! Ah. . . . .  
- gain! There's a rule I will write In the book I in-dite That I

I  
C  
D  
F  
J  
PR

SO L.  
So we're hap-py and now as the  
ne-ver will be Stirr'd by jea-lou-see!

I  
C  
D  
F  
J  
PR

*f* "All is well that end - eth well!" Yo  
po - - ets tell, "All is well that end - eth well!" Yo  
"All is well that end - eth well!" Yo  
"All is well that end - eth well!" *pp* pa, pa, pa, pa, pa,

I  
C  
D  
F  
J  
PR

ho! yo ho! The wild breez - es blow, And some day as we know, O'er the  
ho! yo ho! The wild breez - es blow, And some day as we know, O'er the  
ho! yo ho! The wild breez - es blow, And some day as we know, O'er the  
pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa,

I  
C  
D  
F  
J  
PR

wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at  
wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at  
wave we must go! Yo ho! yo ho! well no - - bo - dy frets, Not at  
pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa, pa,

*fz*

I  
C  
D  
F  
J  
PR

least the Na - val Ca - - dets! Yo ho! yo ho! The  
 least the Na - val Ca - - dets! Yo ho! yo ho! The  
 least the Na - val Ca - - dets! Yo ho! yo ho! The  
 pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

*grva*

I  
C  
D  
F  
J  
PR

wild breezes blow, And some day as we know, O'er the wave we must go! Yo  
 wild breezes blow, And some day as we know, O'er the wave we must go! Yo  
 wild breezes blow, And some day as we know, O'er the wave we must go! Yo  
 pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

*grva*

ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -  
 ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -  
 ho! yo ho! well no - bo - dy frets, Not at least the Na - val Ca - -  
 pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

*grva*

Allegro Maestoso.

I  
C D  
F J  
PR  
S  
T  
B

- dets!  
- dets!  
- dets!  
- dets!

ff  
ff  
ff

On to the Pa - - lace on! . . . . .  
On to the Pa - - lace on! . . . . .  
On to the Pa - - lace on! . . . . .

Allegro Maestoso.

FLOR. Solo  
Long

dim:

I  
C D  
F J  
PR  
S  
T  
B

live the Queen of Por - - tu - gal! And far her

p  
cres:

I  
C  
D  
F  
J  
PR  
S  
T  
B

em - pire be! Long may she wield proud o - ver all, The sceptre of the

I  
C  
D  
F  
J  
S  
T  
B

Long live the Queen of Por - tu - gal!  
sea! Ah! long live the Queen!  
Long live the Queen of Por - tu - gal!  
Long live the Queen of Por - tu - gal!  
Long live the Queen of Por - tu - gal!  
Long live the Queen of Por - tu - gal!  
Long live the Queen of Por - tu - gal!



G D And far her em - pire be! Long may she wield proud

F And far her em - pire be! Long may she wield proud

J And far her em - pire be! Long may she wield proud

PR And far her em - pire be! Long may she wield proud

S And far her em - pire be! Long may she wield proud

T And far her em - pire be! Long may she wield proud

B And far her em - pire be! Long may she wield proud

G D o - ver all, The sccep - tre of the sea! Long

F o - ver all, The sccep - tre of the sea! Long

J o - ver all, The sccep - tre of the sea! Long

PR o - ver all, The sccep - tre of the sea! Long

S o - ver all, The sccep - tre of the sea! Long live the

T o - ver all, The sccep - tre of the sea! Long live the

B o - ver all, The sccep - tre of the sea! Long live the

*ff* *rall:*



C  
D  
live the Queen! . . . . .

F  
live the Queen! . . . . .

J  
live the Queen! . . . . .

PR  
live the Queen! . . . . .

S  
live the Queen! . . . . .

T  
Queen! long live the Queen! . . . . .

B  
Queen! long live the Queen! . . . . .

*ritenuto.* *fff*

End of the Opera.