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Donna Juanita

COMIC OPERA IN 3 ACTS

LYRICS

BY

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Music by

FRANZ VON SUPPÉ.

Ent. Sta. Hall.

Vocal score 10/

LONDON, JOSEPH WILLIAMS, 24, BERNERS ST.
& 123, CHEAPSIDE.

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Donna Juanita.

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DONNA JUANITA.

PRELUDIO.

Franz von Suppé.

PIANO.

The musical score is written for piano and consists of seven systems of music. The first system is marked 'PIANO.' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of triplets in the right hand and chords in the left hand. The second system continues with more complex rhythmic patterns, including slurs and dynamic markings like *ff* and *p*. The third system shows a change in texture with more frequent chords and a *pp* marking. The fourth system features a *triumph* marking and a *pp* dynamic. The fifth and sixth systems consist of dense, rhythmic patterns in both hands. The seventh system concludes the piece with a *poco rall.* marking, followed by a *a tempo* marking and a final chord with a triplet.

The musical score consists of eight systems of piano accompaniment. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music includes various dynamics such as *p*, *f*, *pp*, and *sf*. There are also markings for *sed.* and *trium*. The notation is dense with sixteenth and thirty-second notes, particularly in the right hand. The piece concludes with a *trium* marking and a final chord.

DONNA JUANITA.

Nº 1. INTRODUCTION and CHORUS.

Composed by Franz von Suppe.

Allegretto brillante alla spagnuolo.

PIANO.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part starts with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The music is characterized by rhythmic patterns and arpeggiated chords.

Gil Polo.

Hip, hooray!

Hip, hooray!

Hip, hooray!

Hip, hooray!

The chorus section includes vocal lines and piano accompaniment. The vocal part is written for a male soloist (Gil Polo) and features four staves of music, each with the lyrics "Hip, hooray!". The piano accompaniment continues from the introduction, with dynamics including fortissimo (ff) and mezzo-forte (mf). The music is lively and rhythmic, consistent with the "Allegretto brillante" tempo.

GP

Hip, hooray!
Hip, hooray!
Hip, hooray!
Hip, hooray!

GP

Shout, each and all, „Hail hap - py day!“
Shout, each and all, „Hail hap - py day!“
Shout, each and all, „Hail hap - py day!“
Shout, each and all, „Hail hap - py day!“

(Curtain.)

GP

Dance then! Sing then!
Dance then! Sing then!
Dance then! Sing then!
Dance then! Sing then!

GI: *ff* Be gay! *f* U-pa, *f* minions, *f* u-pa!

Be gay! U-pa, minions, u-pa!

Be gay! U-pa, minions, u-pa!

Be gay! U-pa, minions, u-pa!

Sopr. I. *f* Be joyful, all, and let the throng Indulge in praises loud and praises long.

Sopr. II. Be joyful, all, and let the throng Shout both loud and long.

Ten. Be joyful, all, and let the throng Indulge in praises loud and praises long.

Bass. *f* Be joyful, all, and let the throng Shout both loud and long.

f Gil Polo col Basso II.

f Who can say, that they are not sincere, when our sprightly songs they shall hear? Then shout a - way With rapture,

Who can say, that they are not sincere, when our sprightly songs they shall hear? Then shout a - way With rapture,

Who can say, that they are not sincere, when our sprightly songs they shall hear? Then shout a - way With rapture,

Who can say, that they are not sincere, when our sprightly songs they shall hear? Then shout a - way With rapture,

ff
 Hip, hooray! We wear the mask of mirth and glee, or we might all at
 Hip, hooray! We wear the mask of mirth and glee, Lest we
 Hip, hooray! We wear the mask of mirth and glee, or we might all at
 Hip, hooray! We wear the mask of mirth and glee, Lest we

cresc.
 once ar-rest-ed be. We wish to tell the world at large How safe we feel in
 caught should be. We wish to tell the world at large How safe we feel in
 once, at once ar-rest-ed be. We wish to tell the world at large How
 caught should be. We wish to tell the world at large How

fz *ff*
 England's charge, And yet with ire, yet with ire our patri-ot-ic soul's on fire. But shout a -
 England's charge, And yet with ire, yet with ire our patri-ot-ic soul's on fire. But shout a -
 safe we feel in England's charge, yet with ire our patri-ot-ic soul's on fire. But shout a -
 safe we feel in England's charge, yet with ire our patri-ot-ic soul's on fire. But shout a -

way with rapture „Hip, hooray!“ The rage that we feel with grief we conceal, and

way with rapture „Hip, hooray!“ The rage that we feel with grief we conceal, and

way with rapture „Hip, hooray!“ The rage that we feel with grief we conceal, and

way with rapture „Hip, hooray!“ The rage that we feel with grief we conceal, and

Allegretto tempo, ben marcato.

si-lent-ly mourn our hap-less land; In hopes of a day when, ripe for the fray, In

si-lent-ly mourn our hap-less land; In hopes of a day when, ripe for the fray, In

si-lent-ly mourn our hap-less land; In hopes of a day when, ripe for the fray, In

si-lent-ly mourn our hap-less land; In hopes of a day when, ripe for the fray, In

face of our foes we shall stand. Let us watch, let us wait, Since envied and great our

face of our foes we shall stand. Let us, let us wait, Since envied and great our

face of our foes we shall stand. Let us watch, let us wait, Since envied and great our

face of our foes we shall stand. Let us, let us wait, Since envied and great our

country a-gain shall be. Our fair sun-ny sky will smile from on high, o'er

country a-gain shall be. Our fair sun-ny sky will smile from on high, o'er

country a-gain shall be. Our fair sun-ny sky will smile from on high, o'er

country a-gain shall be. Our fair sun-ny sky will smile from on high, o'er

people redeemd and free. Our fair sunny sky will smile from on high, o'er

people redeemd and free. Our fair sunny sky will smile from on high, o'er

people redeemd and free. Our fair sunny sky will smile from on high, o'er

people redeemd and free. Our fair sunny sky will smile from on high, o'er

people redeemd and free. The hour is near, Hur - rah! For free-dom

people redeemd and free. The hour is near, For free-dom shout, ye

people redeemd and free. The hour is near, Hur - rah! For free-dom shout, —

people redeemd and free. The hour is near, For free-dom shout, ye

shout, ye sons of Spain, who long to burst the ty-rant's chain!

sons of Spain, who long to burst the ty-rant's chain. Hur - rah!

— ye sons of Spain, — who long to burst — the ty-rant's chain. Hur - rah!

sons of Spain, who long to burst the ty-rant's chain. Hur - rah!

For vengeance all, we loudly call.

For vengeance all, we loudly call.

For vengeance all, we loudly call.

For vengeance all, we loudly call.

Gil Polo.

Be cautious, they're near us. These rascals will hear us. Be -

L'istesso tempo marziale.

GP: *ware!* Our thoughts to breathe we must not dare.

GP: Our an-ger we must hide. Pre-pare then to meet them, And with a

GP: song to greet them. To some-thing we'll treat them That soothes their English pride. Look

GP: joy - full all, and shout your notes of welcome out. A song, my friends, a

(The Sentry enters.)

GP: *song!* *f* Hail! *f* Hail! *pp* Our anger we must hide.

f Hail! *f* Hail! *pp* Our anger we must hide.

f Hail! *f* Hail! *pp* Our anger we must hide.

f Hail! *f* Hail! *pp* Our anger we must hide.

GR *f* *f* *pp* *f*

Hail! Hail! A song, friends, That will soothe British pride,

Hail! Hail! And soothe their pride. Send him vic - tor - i - ous, Hap - py and

Hail! Hail! And soothe their pride. Send him vic - tor - i - ous, Hap - py and

Hail! Hail! And soothe their pride. Send him vic - tor - i - ous, Hap - py and

GR *tr* *ff*

That will soothe British pride. What a day for Spain, could we send these

glor - i - ous, Long to reign o - ver us; God save the

glor - i - ous, Long to reign o - ver us; God save the

glor - i - ous, Long to reign o - ver us; God save the

GR

brutes back again! My regret would be small, were they hanged one and

Ring! Send him vic - tor - i - ous, Hap - py and glor - i - ous,

Ring! Send him vic - tor - i - ous, Hap - py and glor - i - ous,

Ring! Send him vic - tor - i - ous, Hap - py and glor - i - ous,

all. To the deuce, we know, They would straightway go. Yes, — a fit-ting

Long to reign o - ver us; God — save the King! Yes, no doubt, such a

Long to reign o - ver us; God — save the King! Yes, no doubt, such a

Long to reign o - ver us; God — save the King! Yes, no doubt, such a

fate Their sins would a - wait. The scoundrels have left us: the

fate Their sins would a - wait.

fate Their sins would a - wait.

fate Their sins would a - wait.

air is pure a - gain. Our curse be up - on them, for they have proved a curse to Spain.

GP *pp* May con - - quest be - friend us, And
 May con - - quest be - friend us, And
 May con - - quest be - friend us, And
 May con - - quest be - friend us, And
pp, crescendo al ff

GP Free - dom at - tend us. Hur - rah!
 Free - dom at - tend us. Hur - rah!
 Free - dom at - tend us. Hur - rah!
 Free - dom at - tend us. Hur - rah!
p *cresc. assai*

GP *ff* Hur - rah!
 Hur - rah!
 Hur - rah!
 Hur - rah!
ff *fz*

№ 2. IN THE WINE OF OUR COUNTRY.

Song and Chorus.

L'istesso tempo, Allegretto brillante.

Petrita.
 Health to all good peo-ple here!

CHORUS.
 Sopranos. Good day, Pe-tri-ta
 Tenors. Good day, Pe-tri-ta
 Basses. Good day, Pe-tri-ta

PIANO.
L'istesso tempo, Allegretto brillante.

Sempre Pistesso tempo, un poco più animato.

P.
 See, my friends, I've brought in haste The best of wine for all of you to
 dear!
 dear!
 dear!

Sempre Pistesso tempo, un poco più animato.

P.
 taste. For ev-ry thirsty soul there's quite e-nough. 'Tis well! 'tis
 That is the stuff! That is the stuff!
 That is the stuff!
 That is the stuff!

Donna Juanita.

P. well: Not one of you de - clines; Too well you know my wines, As warm with southern

Gil Polo.

P. fire as mor-tal can de - sire. No more, good sis-ter, lin-ger. We pant, my friends and

GP I, To lift the lit-tle fin-ger, Like this, to you-der sky. And while the wine's be -

Fill up! Fill up!

GP fore us, Pray chirp some lively lay, And we will join in cho-rus As brisk-ly as we

Hurrah! Hurrah!

GP

may. Yes, chirp a - way some live-ly lay, And we will

Yes, chirp a - way some live-ly lay, And we will join

Yes, chirp a - way some live-ly lay, And we will join

cresc.

GP

join As best we may. Yes, we will join the lay As best we may. Yes, we will join the

As best we may. Yes, we will join the lay As best we may. Yes, we will join the

As best we may. Yes, we will join the lay As best we may. Yes, we will join the

As best we may. Yes, we will join the lay As best we may. Yes, we will join the

ff *p*

GP

lay. Yes, I'll try my best to do, And the chor - us leave to you.

lay.

lay.

lay.

pp *cresc.* *ff*

L'istesso tempo, più preciso.

P. *In the wine of our country there dwells a sprite Who is willing to*

pp
In our wine there is always a sprite.

pp
In our wine there is always a sprite.

pp
In our wine there is always a sprite.

Gil Polo col Basso II.

P. *serve us by day or night. Yes, 'tis nec - tar pure, Yes 'tis nec - tar pure!*

pp
That the Span-iarda -

pp
That the Span-iarda -

pp
That the Span-iarda -

P. *What a ha-voc it works in the stran - ger's brain!*

pp
What a ha - voc it

pp
What a ha - voc it

pp
What a ha - voc it

lone can procure.

lone can procure.

lone can procure.

P. It is joy, it is bliss to the child of Spain. Ha! He drains the
works in his brain! 'Tis for us,
works in his brain! 'Tis for us,
works in his brain! 'Tis for us,

P. cup with ar - dent glad - ness. With hope it ex - alts him, and sends a - way
us a - lone. 'Twas made; for us,
us a - lone. 'Twas made; for us,
us a - lone. 'Twas made; for us,

P. sad - ness; The juice of the grape, Yes, Shall still o - ver - flow, and we a - lone of
us a - lone. Fill a - gain, fill!
us a - lone. Fill a - gain, fill!
us a - lone. Fill a - gain, fill!

Con brio.

P. *mortals its deep delight shall know. Sound now the light cas-tanet:*

P. *Tread now a gay measure Till yonder bright sun has set, Dream nothing but pleasure. When wine and*

P. *mu-sic invite, Each one is a trea-sure; Each speeds the soul on her flight, Soaring to*

P. *realms ev-er bright. Till you bright sun has set.*
The gui-tar's merry sound Flings joy around, Till you bright sun has set, Sound the light,
The gui-tar's merry sound Flings joy around, Till you bright sun has set, Sound the light,
The gui-tar's merry sound Flings joy around, Till you bright sun has set, Sound the light,

Yes, when dear wine and mu-sic in-vite, all is de-light. Gai-ly
 light cast-a-net. Yes, when dear wine and mu-sic in-vite, all is de-light. Gai-ly
 light cast-a-net. Yes, when dear wine and mu-sic in-vite, all is de-light. Gai-ly
 light cast-a-net. Yes, when dear wine and mu-sic in-vite, all is de-light. Gai-ly

speeds then the soul on herflight, Soaring to realms ev - er bright. A - rise! Our Spritecalls us
 speeds then the soul on herflight, Soaring to realms ev - er bright. A - rise!
 speeds then the soul on herflight, Soaring to realms ev - er bright. A - rise!
 speeds then the soul on herflight, Soaring to realms ev - er bright. A - rise!

all to the field. Then "to arms" be the cry! We will conquer or die! A - rise! For
 A - rise!
 A - rise!
 A - rise!

P. Spain to the foe cannot yield. Freedom's call we o - bey, And will rush to the fray. In Love's

P. ma - zes wine en - snarés us; For the com - bat wine pre - pares us. All a -
p We bow be - - - fore *pp*
p We bow be - - - fore *pp*
 We bow be - - - fore

P. dore thee, Bow be - fore thee, Pow'r di - vine, mighty wine. Yes,
pp The pow'r we a - - - dore.
pp The pow'r we a - - - dore.
 The pow'r we a - - - dore.

pp yes, yes, *pp* yes! Let the light casta - net, the gui - tar's, the gui -

pp Thou art di - vine, oh, might - y

pp Thou art di - vine, oh, might - y

pp Thou art di - vine, oh, might - y

tar's merry sound Fling joy around. Gai - ly, gai - ly the light casta - net Flings joy around,

wine. Oh, might - y wine!

wine. Oh, might - y wine!

wine. Oh, might - y wine!

Gai - ly. When wine and mu - sic invite, all is delight. Gai - ly speeds then the

ff When wine and mu - sic invite, all is delight. Gai - ly speeds then the

ff When wine and mu - sic invite, all is delight. Gai - ly speeds then the

ff When wine and mu - sic invite, all is delight. Gai - ly speeds then the

P soul on her flight To realms more bright. Ah! Yes, while breath re-
 soul on her flight To realms more bright. Loving, laughing, quaffing, joking. Dancing,
 soul on her flight To realms more bright. Loving, laughing, quaffing, joking. Dancing,
 soul on her flight To realms more bright. Ah! we all are

P main, we'll praise thee a - gain and a - gain. Ah! Yes, while
 singing, gai-ly smoking. Loving, laughing, quaffing, joking.
 singing, gai-ly smoking. Loving, laughing, quaffing, joking.
 thine. Yes, yes, we all are thine,

P breath re - main, we'll praise thee a - gain and a - gain. Ah! ah!
 Dancing, singing, gaily smoking, we are thine, regal wine!
 Dancing, singing, gaily smoking, we are thine, regal wine!
 we all are thine, mighty wine, mighty wine!

Ab! Yes, a -

We are thine, re-gal wine, for thy pow'r is di - vine. Yes, a -

We are thine, re-gal wine, for thy pow'r is di - vine. Yes, a -

We are thine, re-gal wine, for thy pow'r is di - vine. Yes, a -

gain and a - gain, while our breath shall re - main. ff

gain and a - gain, while our breath shall re - main. ff

gain and a - gain, while our breath shall re - main. ff

gain and a - gain, while our breath shall re - main. ff

Nº 3. FRANCE, IN ARMS FOR WAR.

(Romance with Chorus.)

Allegro marziale, alla breve.

Gaston.

Petrita.
Sopranos.

Tenors.

Gil Polo.
Basses.

CHORUS.

Petrita col Sopranos I.

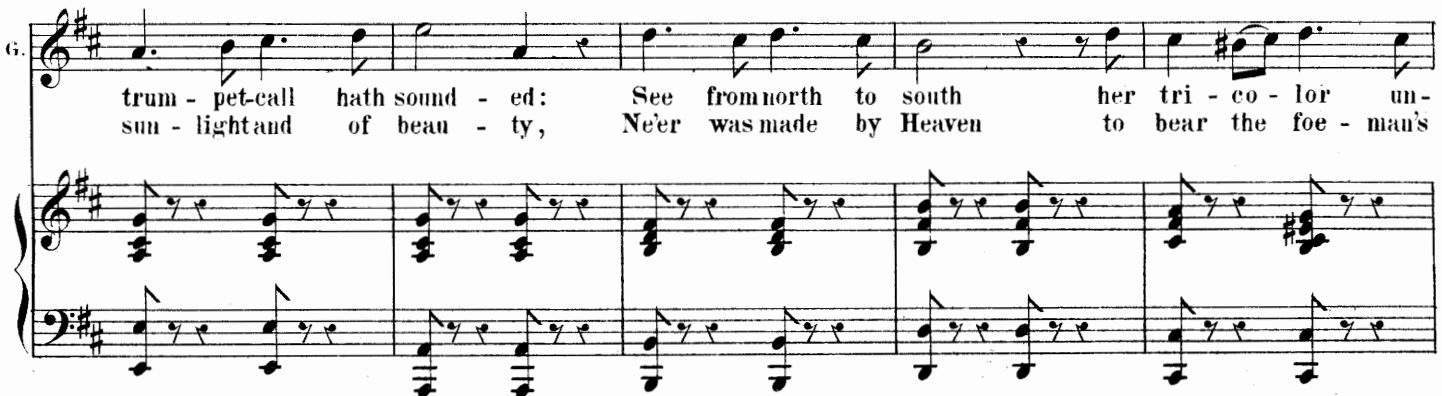
Gil Polo col Basses II.

PIANO.

Con fuoco.

G. 

1. France, in arms for war, her
2. Spain, the land of song, of

G. 

trum - pet-call hath sound - ed: See from north to south her tri - co - lor un -
sun - light and of beau - ty, Ne'er was made by Heaven to bear the foe - man's

G. *fur'd. chain.* To arms! to arms! To arms! to arms! To arms! to arms!

To the field! To the field! To the field! Her flag's un- - -
To the field! To the field! To the field! The foe - - man's

To the field! To the field! To the field! From north to south her flag's un-
To the field! To the field! To the field! She shall not bear the foe - man's

To the field! To the field! To the field! From north to south her flag's un-
To the field! To the field! To the field! She shall not bear the foe - man's

G. Stirred at glo - ry's voice the na - tion's heart hath bound - ed when France a - wakes to
Neigh-bours, friends are we; let France per - form her du - - ty; Her arm shall strike the

fur'd. chain.

fur'd. chain.

fur'd. chain.

G. wrath, her an - ger shakes the world. } Then hark, then hark! The roll of drums we hear. The tramp of
blow for Free - dom once a - gain. }

f *pp*

G. *ff*
 hoofs ad-van-ceth near. March, March! Then hark, then hark! The roll of drums we hear, The tramp of
f
 March, March! Then hark, then hark! The roll of drums we hear, The tramp of
f
 March, March! Then hark, then hark! The roll of drums we hear, The tramp of
f
 March, March! Then hark, then hark! The roll of drums we hear, The tramp of

G. *sf* *ff*
 hoofs ad-van-ceth near. March, March! A-way! ——— As for wounds, I new
 O'er my heart
sf *ff*
 hoofs ad-van-ceth near. March, March! A-way!
sf *ff*
 hoofs ad-van-ceth near. March, March! A-way!
sf *ff*
 hoofs ad-van-ceth near. March, March! A-way!

G. *p*
 cared not much a-bout them! But my com-rades; can I live with-
 pangs are dai-ly steal-ing, Wounds, a-las, that mock the art of
p
 For us his blood he gave.
p
 For us his blood he gave.
p
 For us his blood he gave.

G. out heal - ing. them? Help - less here, a pris - ner too,
What can bring my pain re - lief,

p The deed was good and brave, *p* This act one day *p* we will re -

p The deed was good and brave, *p* This act one day *p* we will re -

p The deed was good and brave, *p* This act one day *p* we will re -

G. what can I do? or still my grief, *mf* A pris - ner too Can bring re - lief, what can I do? or still my grief.

pay. *mf* We will re - pay. *f* Ra - taplan, ra - ta -

pay. *mf* We will re - pay. *f* Ra - taplan, ra - ta -

pay. *mf* We will re - pay. *f* Ra - taplan, ra - ta -

G. 1.2. Say, which is

plan, ra - ta - plan, ra - ta - - plan. *pp* Ra - ta - plan, ra - ta - - plan, ra - ta - plan, plan

plan, ra - ta - plan, ra - ta - - plan. *pp* Ra - ta - plan, ra - ta - - plan, ra - ta - plan, plan,

plan, ra - ta - plan, ra - ta - - plan, *pp* plan, plan, plan,

G. best, _____ a slave to live, or die a he - - ro, sword in
 plan. Proud and free
 plan. Proud and free
 plan. Proud and free

The first system of the musical score features a vocal line in G major with lyrics: "best, _____ a slave to live, or die a he - - ro, sword in". Below the vocal line are three staves for piano accompaniment, each with the instruction "plan." and "Proud and free". The piano part consists of chords in the right hand and a simple bass line in the left hand.

G. hand? Say, where is he that would not give His life to guard his na - - tive
 Spain shall be!
 Spain shall be!
 Spain shall be!

The second system continues the vocal line with lyrics: "hand? Say, where is he that would not give His life to guard his na - - tive". The piano accompaniment features the repeated phrase "Spain shall be!" across three staves. The piano part includes chords and a bass line.

G. land?
 Say, which is best, _____ a slave to live, or die a
 Proud and free
 Proud and free

The third system begins with a vocal line in G major with lyrics: "land? Say, which is best, _____ a slave to live, or die a". The piano accompaniment features the repeated phrase "Proud and free" across three staves. The piano part includes chords and a bass line.

Say, where is he. that would not
he - - - ro, sword in hand? Who would not
Spain shall be! Who would not
Spain shall be! Who would not

give His life to guard his na - tive land.
give His life to guard his na - tive land.
give His life to guard his na - tive land.
give His life to guard his na - tive land.

Empty vocal staves and piano accompaniment.

Nº 4. BEHOLD! HE COMES!

(Concerted piece with Song.)

Allegro con brio.

Don Riego.

Sopranos.

Tenors.

Basses.

CHORUS.

PIANO.

Counsel-lor,
Be - hold! He comes! Be - hold!

friend and ad - vi - ser of old. We've much to say. quite a - gi -
Be quick, we pray. Hours have we wait - ed,

ta - ted. Dawdling is wrong. Look a - - live. Look a - live. Come a -
Where-for de - tain us? Look a - - live. Look a - live. Come a -
Where-for de - tain us? Look a - - live. Look a - live. Come a -

Donna Juanita.

J.W.10025

81245

Don Riego.

Si - lence, — pray, si - - lence all: you need not fear, you need not long! Come a - long!

fear, no! — Your faith-ful scribe, — your notary's here! But we knockd

Pa - tience! — long a - go. You appear ver-y slow. Why on earth tarry so? Is it right? No!

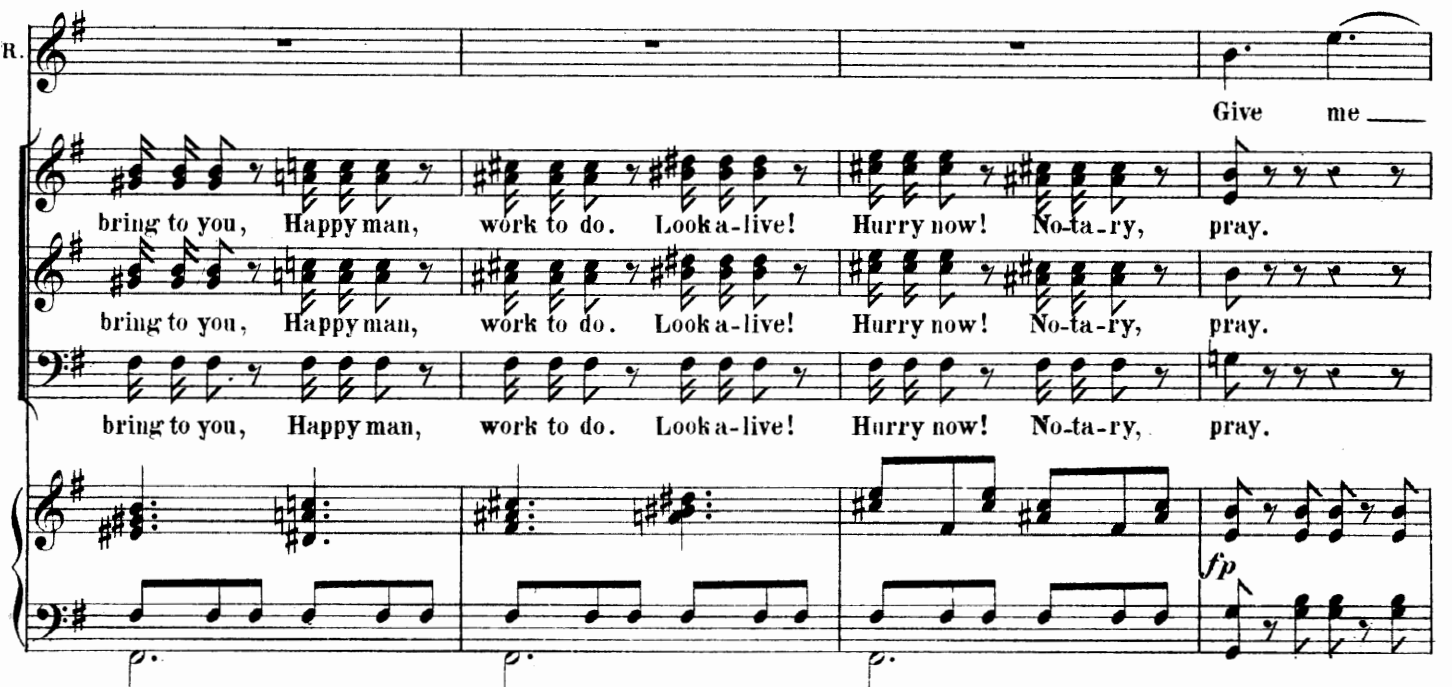
R.  I come to give the best ad - vice, and in — a trice. Peace!

R.  List-en all; no long-er sigh, — for here am I. —

List-en all; One and all

List-en all; One and all

List-en all; One and all

R.  Give me —

bring to you, Happy man, work to do. Look a-live! Hurry now! No-ta-ry, pray.

bring to you, Happy man, work to do. Look a-live! Hurry now! No-ta-ry, pray.

bring to you, Happy man, work to do. Look a-live! Hurry now! No-ta-ry, pray.

fp

R. *but one lit-tle moments peace: And pray, good friends, let this*

f Yes, grant a mo - ment's peace.

f Yes, grant a mo - ment's peace.

f Yes, grant a mo - ment's peace.

R. *up - roar cease. Pens and ink and pa-per are all For a time at your*

f Pray, let this up - roar cease.

f Pray, let this up - roar cease.

f Pray, let this up - roar cease.

R. *beck and call. If you can't write letters with ease, I will scribble what-e'er you please:*

Hear!

Hear!

Hear!

R. Ev'ry thought or wish ex - pressing, And in dain-ty lan-guage dres-sing. Yes, he is

Ev'ry thought or wish ex - pressing, And in dain-ty lan-guage dres-sing. Yes, our

Ev'ry thought or wish ex - pressing, And in dain-ty lan-guage dres-sing. Yes, our

Ev'ry thought or wish ex - pressing, And in dain-ty lan-guage dres-sing. Yes, our

R. here, he is here, the most high-ly re - nowned pub - lic no - ta - ry's here.

pub - - lie no - - tar - - y is here. The worthy

pub - - lie no - - tar - - y is here. The worthy

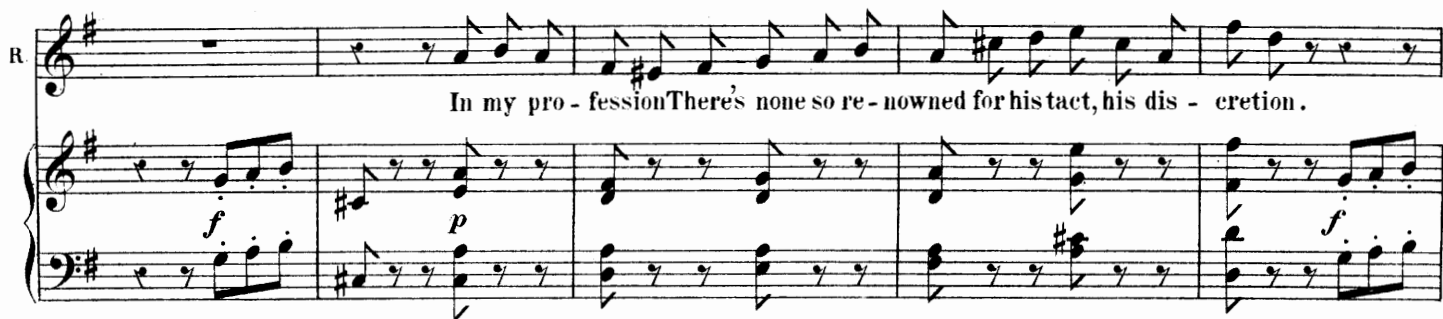
pub - - lie no - - tar - - y is here. The worthy

R. He is here!

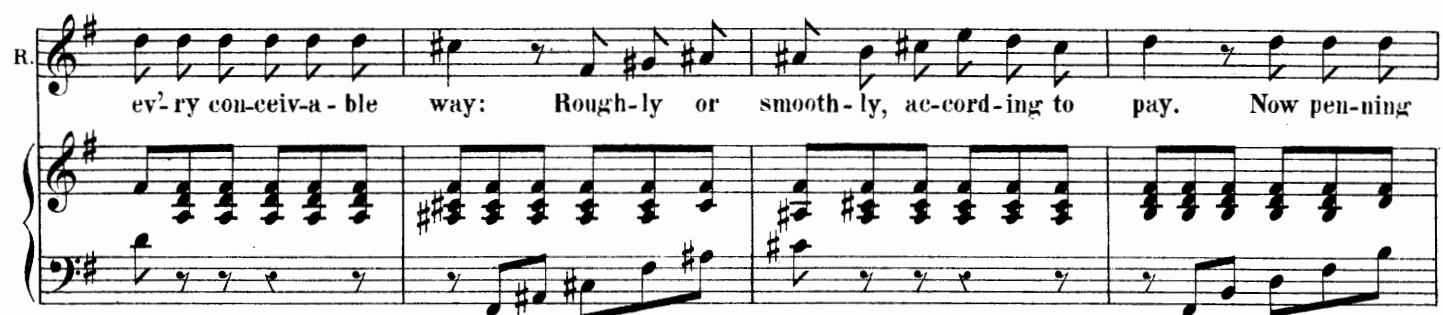
and the just - ly fa - mous pub - lic no - ta - ry is here. He is here!

and the just - ly fa - mous pub - lic no - ta - ry is here. He is here!

and the just - ly fa - mous pub - lic no - ta - ry is here. He is here!

R.  In my pro - fession There's none so re - nowned for his tact, his dis - cretion.

R.  E - ven e - vents, that could nev - er take place, I can han - dle with grace; Wri - ting in

R.  ev - ry con - ceiv - a - ble way: Rough - ly or smooth - ly, ac - cord - ing to pay. Now pen - ning

R.  ream's fuld of mirth and of glee; Then grow - ing dull as ditch - wa - ter could be. Full of de -

R.  ceit and of lies now and then, sirs: — Oft - en the best, the most pi - ous of

R. men, sirs. Fit for my du - ty from morn - ing to night; A - ble and wil - ling your words to in -

For du - - ty fit from morn to

For du - - ty fit from morn to

For du - - ty fit from morn to

mf

Andantino molto moderato.

R. dite. Some suit - or old is eager to de - clare His passion to a

night.

night.

night.

night.

pp

con eleganza

p

R. dam - sel young and fair; He can but come and give his cause to me. Just let him state it

R. and I trans-late it. With-in my note I place a gold-en ring: Some pret-ty answer

R. that will quick-ly bring. The panting lov-er soon shall glad-ly see How ten-der she can

R. be. If a maid-en old and ug-ly wants a mat-ter settled snug-ly, let her come.

Can be!

Can be!

Can be!

R. Al-though her gal-lant's heart may be un - ru - ly, He shall send a charming an-swer to her

R. du - ly; And the word is ev-er "Mum!" His cred - it - ors im - port - une. The la - dy

R. has a for-tune. He is coy, it may be, Bash-ful as a ba-by, Bash-ful as a ba-by. And

R. yet, if we but send some bank-notes to our ver-ry tim-id friend, who knows how nice-ly

R. this af-fair may end? The voice of mou-ey ri-ses far a-bove The gen-tle voice of

R. Love. "Get you gone! On my life, you're a bore!" So cries the fierce Cor-reg-i - dor.

Ah, ha!

Ah, ha!

Ah, ha!

R. "No, young man, you'll nev-er do; The place you seek is not for you, So seek no more!

R. *Be a-sured, we re-quire for the post More brains than you could ev - er boast.*

R. *I can tell you've not a chance In your ca - reer; Sir, to advance: no not a chance! — In a state of despair Then he*

R. *comes to me, his trouble to declare. He will jump in the sea, If re - ward-ed his ambi-tion cannot be.*

R. *I be-think me of a plan: — Make the boy a mar-ried man: Send his charmer 'ere a week is o'er To*

R. *soft-en with her winning way the fierce Corregi - dor. His heart must be of stone in-deed, To see such*

R. *beau-ty vain-ly plead: So, thanks to me, the trick is done, The hoped-for post is*

Tempo I.

R. *won. I mere - ly quote a case or two From a lot! In - stead of twen - - ty. A*

From a lot!

From a lot!

From a lot!

R. *thou - sand more, a per - fect store, I have got! Yes, there are plen - - ty, To let you see, what*

He has got!

He has got!

He has got!

R. *I can do. Such a lot! Yes, tales in plen - - ty, To let you see, what I can do. I have*

Such a lot!

Such a lot!

Such a lot!

He has

He has

He has

R. got. My pen, my ink, my pa-per shall scorn to be wea-ry or slum-ber, Till I've con-
 got. He shall not rest Un - -
 got. He shall not rest Un - -
 got. He shall not rest Un - -

R. tent-ed the whole of your num-ber. Be at your ease; I will do as you please, I swear. Your
 til for each he tries his best.
 til for each he tries his best.
 til for each he tries his best.

R. ev' - ry thought and wish ex - pres-sing, And in dain-ty lan-guage dres-sing.
 Ev' - ry thought and wish ex - pres-sing, And in dain-ty lan-guage dres-sing.
 Ev' - ry thought and wish ex - pres-sing, And in dain-ty lan-guage dres-sing.
 Ev' - ry thought and wish ex - pres-sing, And in dain-ty lan-guage dres-sing.

R. Yes, he is here, He is here, the most high-ly' re-nown'd pub-lic no-ta-ry's

Yes, the pub - - lic no - - ta - - ry is

Yes, the pub - - lic no - - ta - - ry is

Yes, the pub - - lic no - - ta - - ry is

R. here. He is here!

here. The worth-y and the just - ly fa-mous pub - lic no - ta - ry is here. He is here!

here. The worth-y and the just - ly fa-mous pub - lic no - ta - ry is here. He is here!

here. The worth-y and the just - ly fa-mous pub - lic no - ta - ry is here. He is here!

R.

か か か か

Nº 5. "ÇA IRA?"

(Exit.)

Allegro pesante, alla breve.

pp

Don Riego.

Sopranos.

Tenors.

Basses.

CHORUS.

PIANO.

Ça i - ra, ça i - ra!

We up - on the ty - rants will tram - - ple. Ça i - ra, ça i - ra.

Swift shall be our ven - geance and am - - ple. Ça i - ra, Wrath we

che - rish, Ça i - ra. Let them per - - ish. Our na - tive soil are they de -

fi - ling, and their blood the cost shell pay. Un - to the last these rash in -

va - ders we will slay. Ça i - ra!

(Dialogue.)

pp
When the night spreads her pall, Let us meet, one and all. We have dan - ger to

pp
When the night spreads her pall, Let us meet, one and all. We have dan - ger to

pp
When the night spreads her pall, Let us meet, one and all. We have dan - ger to

fear, While the day - light is here.

fear, While the day - light is here.

fear, While the day - light is here.

Nº6. FOLKS DO NOT MUCH LIKE ME HERE.

(Comic Duet.)

Allegretto moderato, alla breve.

Pomponio.

Douglas.

PIANO.

The musical score is written for three parts: Pomponio (soprano), Douglas (soprano), and Piano (piano). The key signature is three sharps (F#, C#, G#) and the time signature is alla breve. The tempo is marked 'Allegretto moderato, alla breve.' The score consists of five systems of music. The first system shows the vocal staves for Pomponio and Douglas, both with rests, and the piano accompaniment. The second system continues the piano accompaniment with dynamics *p*, *cresc.*, and *p*. The third system continues the piano accompaniment with dynamics *f*, *p*, *f*, and *p*. The fourth system continues the piano accompaniment with dynamics *cresc. assai f*, *sf*, and *p*. The fifth system contains the vocal lines for Pomponio and Douglas. Pomponio's line has the lyrics: 'Folks do not much like me here. 'Tis true, I fear.' Douglas's line has the lyrics: 'A - las! nor me. We both shall'. The piano accompaniment continues throughout this system.

Donna Juanita.

J.W. 10025

Our sight, our ver - y sight they seem to hate.
 catch it, soon or late. Our ver - y sight they seem to hate. Well es - cort - ed I walk out.

I'm best off at home no doubt. 'Tis ab - surd, yes, quite ab - surd, I'm a - fraid, on my word.
 Yes, quite ab - surd, I'm a - fraid, on my word.

Hard in - deed they seem to please. We may strive in vain, They still com -
 Tru - ly dread - ful peo - ple these. We may strive in vain, They still com -

plain. Our life's a bore, Or in truth lit - tle more. For yourself and for
 plain. Our life's a bore, Or in truth lit - tle more.

me. One cure and on - ly one I see. Yes,
 For your-self and for me One cure and on - ly one I see. Yes, this the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'me. One cure and on - ly one I see. Yes,'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

this the sa-fer way will be. Leave the scoundrels at ease, To behave as they please, ah! Folks do
 sa - fer way will be. Leave the scoundrels at ease, To behave as they please, ah!

The second system continues the vocal line with lyrics 'this the sa-fer way will be. Leave the scoundrels at ease, To behave as they please, ah! Folks do' and 'sa - fer way will be. Leave the scoundrels at ease, To behave as they please, ah!'. The piano accompaniment includes dynamic markings such as *fp* and *f*.

not much like me here. 'Tis true, I fear. Our sight, our
 A - las! nor me. We both shall catch it, soon or late. Our

The third system features the vocal line with lyrics 'not much like me here. 'Tis true, I fear. Our sight, our' and 'A - las! nor me. We both shall catch it, soon or late. Our'. The piano accompaniment is characterized by a steady rhythmic pattern of chords.

ver - y sight they hate. That we both are bribed with for-eign pay, Is what they dare to say. We may
 ver - y sight they hate. That we both are bribed with for-eign pay, Is what they dare to say. We may

The fourth system continues the vocal line with lyrics 'ver - y sight they hate. That we both are bribed with for-eign pay, Is what they dare to say. We may' and 'ver - y sight they hate. That we both are bribed with for-eign pay, Is what they dare to say. We may'. The piano accompaniment includes dynamic markings such as *f* and *p*.

con-tra-dict it as we will, But the brutes be-lieve it still. Ea-sy 'tis to tell the fools they lie. And with
 con-tra-dict it as we will, But the brutes be-lieve it still. Ea-sy 'tis to tell the fools they lie. And with

scorn the charge de - ny. Though they dare not their be - lief proclaim, They hold it all the
 scorn the charge de - ny. Though they dare not their be - lief proclaim, They hold it all the

same. An honest life I live. The offer tempts me not.
 same. 'Tis money down we give. 'Tis one but rarely

And all this mob could soon be sold Or bought with Brit-ish gold. Its clink so loud
 got. And all this mob could soon be sold Or bought with Brit-ish gold. Its clink so

would charm the crowd, clink, clink, clink, clink, clink. Folks do not much like me
 loud would charm the crowd.

pp

here. 'Tis true, I fear. Our sight, our
 A - las! nor me. We both shall catch it, soon or late. Our

ver - y sight they hate. Though the winds against us now, It will change full soon, I
 ver - y sight they hate. Though the winds against us now,

trow. If the people scowl and sneer, We both can
 It will change full soon, I trow. If the people scowl and sneer, We can

f *p*

bear it, nev - er fear. Let them snarl and let them yelp: Englands coin can bring them
 bear it, no fear. Let them snarl and let them yelp: Yes, help can

help. A truce to pat - ri - ot - ic stuff, To love your land is well e - nough, To love your land is well e -
 bring them, help can bring them. Love of coun - - try is but

nough. But fill your purse when - e'er you can, And strive to die a wealth - y
 stuff. So fill your purse when - e'er you can, And strive to die a wealth - y

man.
 man.

Nº7. WHEN I WAS YOUNG.

(Couplets.)

Allegretto scherzoso.

Olympia.

PIANO.

The musical score for Olympia and Piano is written in 2/4 time with a key signature of one sharp (F#). The piano part begins with a *p* dynamic and a *scherzando* marking. The vocal line for Olympia is mostly silent in the first system. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment with some melodic movement in the right hand. The third system shows the vocal line for Olympia beginning with a melodic phrase. The fourth system continues the vocal line and piano accompaniment, ending with a *3/4* time signature change.

When I was

Andantino.

young, but that is long enough a - go, I had a grace that pleased the lofty and the low. 'Tis so. 'Mid

sempre colla voce

Allegretto.

stars of the bal - let 'twas bliss to shine. Rare di - a - monds, ru - bies and pearls were mine. They

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line contains three triplet markings over the words "twas", "diamonds", and "pearls". The piano accompaniment includes a *pp* dynamic marking and a triplet in the right hand.

called me a fair - y; and called me a - right, For me fift - y peo - ple went mad of a night. And thus,

The second system continues the vocal line and piano accompaniment. The vocal line has triplet markings over "fair-y", "right", and "night". The piano accompaniment features a triplet in the right hand.

what with petting and co - quetting, my ca - reer was one that there is no for -

The third system shows the vocal line and piano accompaniment. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand.

get - - - ting. I could snare them with my glances, I could catch them with my

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment maintains its eighth-note pattern.

light and live - ly dan - - ces; Pan - to - mime is all the rage In this dear, de - light - ful

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment features a triplet in the right hand.

Andantino.

age.

dolce

And. * *And.* *

Tempo I.

Yes, the Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pan - to - mime is all: Yes, the

tr *p*

Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pan - to - mime for great and small.

cresc. *schierzando* *mf* *tr*

And still mine

tr *tr* *tr* *tr* *tr* *tr*

Andantino.

ear ex - ults in mer - ri - ment and mirth, The tam - bour - ine has a charm like noth - ing up - on

sempre colla voce

Allegretto.

earth. Ah me! The sil-ver-y clang and the rhyth - mic beat Bring back the de-lights of a

time so sweet, When loved in all cit - ies be - neath you sun, I drove in - to ecs - ta-sies

ev' - - ry - one. Ah me! It was glad - ness, rap - ture,

madness! Quite en - franc - ing, Day and night for ev - er danc -

ing. They a - dored me; they en - cored me; 'Twas a

dream of glo - ry, like a fai - ry sto - - - ry. Pan - to - mime is all the

rage In this dear, de - light - ful age.

p scherzando

Yes, the

Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pan - to - mime is all: Yes, the

Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pan - to - mime for great and small.

tr
scherzando mf

Nº 8. CAN THEY NOT LEAVE US ALONE?

(Quintett.)

Sostenuto.

Petrita.

Olympia.

Gaston.

Riego.

Pomponio.

PIANO.

If they would qui - et - ly go, mere - ly for one mo - ment or so.

Can they not

Can they not kind - - - ly leave us a - lone? If

leave us a - lone? When was the like ev - er known? If they would

Can they not leave us a - lone? When was the like ev - er known?

P

they on-ly would go, mere-ly for one mo-ment or
 qui-et-ly go, mere-ly for one mo-ment or so!
 If they would but go, mere-ly for one moment or so!

P

What meant that pa - per, sir?
 so! Between that youth and me a glance e - nough would be.
 Ah! doubt me not.
 Can they not leave us a - lone? When was the
 Can they not leave us a - lone?

p *sp*

Some mis-chief, or I err. Come, tell me all, I pray! Some-thing
 How crost by fate are we! Ah, would they on-ly leave us! They
 How sad my lot! To you I dare not re-
 like ev-er known? If they would qui-et-ly go. If they would
 when was the like ev-er known? If they would qui-et-ly go If

con espressione

tire - some has vexed you to-day. Since love e - tern - al you've profes'd,
 lin - ger of course to grieve us. Can they not leave us a - lone?
con espressione
 veal all the pangs that I feel. True love e - tern - al I've con-fessed.
 go, If they would go, mere-ly for one
 they would go, *p* for mere - ly one mo - ment or so.

Hide not a se - cret in your breast. Can I be - lieve your vow If
 when was the like ev - er known? If they would qui - et - ly but go,
 Still must my se - cret with me rest. Can I be - lieve you now? Since
 moment or so. If they would qui - et - ly go,
 If they would qui - et - ly go, qui - et - ly go,

you de-ceive me now? Fool - ish, sense-less I have been, to
 mere-ly-for one mo-ment or so. I wish they would not
 you re-ceived my vow? Fool - ish, sense-less I should be, to
 qui-et-ly go! 'Tis ve-ry hard in-deed,
 qui-et-ly go!

trust you so blind-ly. With grief I wa-ken from my dream, to find you
 stay. I then should see my way, to say what I've to say. Between that youth and
 treat you un-kind-ly. For-bear, nor wake me from the dream, I find so
 one word a-lone we need. We then could see the way, to
 On-ly one word we need, one

treat me thus un - kind - ly. My joy is dead, my hopes are fled.

me, one word e - nough would be, just e - nough would be.

sweet and trust so blind - ly. When that has fled, my joy is dead.

say what we've to say; yes, to say what we've to say. But one

word, one ti - ny word; just to say; what we've to say. But one

p

p Why can they not then leave us a - lone? Ah, when was aught like this ev - er known?

p One ti - ny word not o - ver - heard.

p Con - stant I'll be, trust then in me.

word, 'tis all we need. Ah, would they

word, 'tis all we need. Ah, would they

Ah, would they on-ly leave us and go, mere-ly for one moment or so. Yes,

Ah, would they leave us and go, mere-ly for one moment or so. Yes,

Ah, would they leave us and go, mere-ly for one moment or so. Yes,

on - - - ly leave us and go, mere-ly for one moment or so. Yes,

on - - - ly leave us and go, mere-ly for one moment or so. Yes,

cresc. *mf* *sf*

if they would go!

if they would go! Write me a

if they would go!

if they would go! Can they not leave us a-lone? Sure such a thing, such a thing was nev-er known.

if they would go!

p *Red.* * *Red.* * *Red.*

Allegro.

note to Gas-ton, I pray. Send it at once with-out de-lay. Make it a

p

O lit - tle po - lite and ca - res - sing. Mind that you tell him it wants a re - ply.

R Mad - am. I'm

R up - in my trade, that's a bles - sing. Whom could you come to so clev - er as I?

PO Write me a

PO note for Pet - ri - ta, my friend, Full of soft no - things and love with - out end. Write it at

G I can ex -

PO once in your ten - der - est way; 'Tis lit - tle I care for the ques - tion of pay.

P Ah, you've de - ceived me...

G plain, I de-clare that I can. Yes, on the word of a sol-dier and

R I'll do pre - cise - ly as you please.

fp

Listesso tempo.

P false one, I know.

G man.

R I'm versed in such af-fairs as these. I'll write the let - ter du - ly, Have con-fi - dence in

p

G 'tis well!

R me. I'm yours, sir, ver - y tru - ly, as you shall quick - ly see. I know ex - act - ly

PO 'Tis well!

mf A - las! *mf* ah me! *p* You have a se-cret, I can see. I fondly
 A clev-er plot, no doubt, and ver-y well thought out.
 Be-lieve! I swear! *p* Petri-ta
 now, what I'm to do and how, what I'm to do and how. A
 A clev-er plot, no doubt, and ver-y well thought out.

thought your love sin - cere, and am the more de-ceived, I fear.
 scheme in - deed, that must suc - ceed.
 dear, my heart's de - light, I swear that you mis-take me quite. Ah, trust me then, for fond - ly
 scheme in - deed, that must suc - ceed.
 scheme in - deed, that must suc - ceed.

G true Till death shall be my faith in you.

Moderato, con molto eleganza.

O Dear Sir, I've loved you long;

PO My dear, I love but

p *pp* ³

O the truth I own. My heart is yours, and yours a-lone,

R Fast-er!

PO you, and you a-lone. Go on! My heart is all your

f *p* ³

P All my hopes I place in you. May the fu-ture find them

O Is your's a-lone. A-lone.

PO own, Is all your own, your own!

³ ⁸

P true.

O A glance. a glance a-lone, I ask of you.

G Fast-er, fast-er!

PO A glance, a glance a-lone, I ask of

O My own, a-dieu. I send in this a pledge of love,

R Faster!

PO you. My own, a-dieu. I send in this a pledge of

Allegretto, l'istesso tempo.

P Per - haps to - mor - row morn - ing it wil all end well: But

O a kiss.

G Per - haps to - mor - row morn - ing it will all end well: But

PO love, a kiss.

P
what may be the fin-ish of it who can tell? With pa-tience we will wait and for suc-cess will pray. But

G
what may be the fin-ish of it who can tell? With pa-tience we will wait and for suc-cess will pray. But

P
now'tis time to part, we must a - way, we must a - way, we must a -

G
now'tis time to part, we must a - way, 'tis time to part, 'tis time to part.

way. A - way!

G
Per - haps to - mor-row morn-ing it will all end well: But what may be the fin - ish of it

A - way!

Per - haps to - mor-row morn-ing it will all end well: But what may be the fin - ish of it

Per - haps to - mor-row morn-ing it will all end well: But what may be the fin - ish of it

who can tell? With pa-tience we will wait and for suc-cess will pray, with pa-tience we will wait and for suc-

who can tell? With pa-tience we will wait and for suc-cess will pray, with pa-tience we will wait and for suc-

who can tell? With pa-tience we will wait and for suc-cess will pray, with pa-tience we will wait and for suc-

who can tell? With pa-tience we will wait and for suc-cess will pray, with pa-tience we will wait and for suc-

who can tell? With pa-tience we will wait and for suc-cess will pray, with pa-tience we will wait and for suc-

cess will pray. But now 'tis time to part, we must a-way, 'tis time to part, we must a-

cess will pray. But now 'tis time to part, we must a-way, 'tis time to part, we must a-

cess will pray. But now 'tis time to part, we must a-way, 'tis time to part, we must a-

cess will pray. But now 'tis time to part, we must a-way, 'tis time to part, we must a-

cess will pray. But now 'tis time to part, we must a-way, 'tis time to part, we must a-

way, 'tis time to part, we must a way.

way, 'tis time to part, we must a way. Now that

way, 'tis time to part, we must a way.

way, 'tis time to part, we must a way. Fin-ished quick-ly, bright-ly!

way, 'tis time to part, we must a way.

O note must be de - liv - ered. Let him have it on the spot.

R Live - ly, bril - liant,

P The sharp - est pain, all

R spright - ly!

PO I shall nev - er be at rest, un - til my let - ter she has got.

trem. *p* *con espressione*

P pains a - bove, Is to mis - trust the one we

R This e - pis - tle from a beau - ty, I pre - sent, as is my du - ty, meant for

P love. With doubt and fears my heart is chilled. With an - - xious

G Meant for me, can it be?

R you and you a - lone. She is rich, she is charm - ing, though her

thoughts my brain, my brain is filled.
 On - ly fan - cy, send - ing -
 age may seem a - larm - ing. All her for - tune is her own.

pp

It is done! He is
 ital a bil - let doux! Such a joke ap - pears too fun - ny to be true.

won! Down, my heart, nor throbs so fast. Cu - pid on me smiles at last.
 His joy and pride He can - not hide.
 Mas - ter no - ta - ry, make

This most ro - man - tic in - ci - dent I
 I hast - en! I've to give to you a
 haste. Not an - oth - er sec - ond waste.

P *'Tis for me?*

G must con - ceal. My love would half go mad, should I, should

R let-ter. Pray be si - lent, that is bet-ter! 'Tis from some-one that you know. Yes, in

P Can it be?

G I the truth re - veal. It would in - deed be far too

R love; and his pas-sion in a ver-y ten-der fash-ion He en - deav-ours thus to

P On - ly just for fun the thing must be de - signed. If to laugh or cry I

G bad.

R shew.

PO It is done.

P
cant make up my mind.

R
Her joy, her pride she can - not

PO
She is won! Peace, my pant - ing heart be still. She'll re - ply, I'm sure, she

We shall see ver - y soon how 'twill be. Per - haps to - mor - row morn - ing it will

We shall see ver - y soon how 'twill be.

G
We shall see ver - y soon how 'twill be. Per - haps to - mor - row morn - ing it will

hide. We shall see ver - y soon how 'twill be.

will. We shall see ver - y soon how 'twill be.

O
all end well: But what may be the fin - ish of it who can tell? With pa - tience we will wait and for suc -

R
all end well: But what may be the fin - ish of it who can tell? With pa - tience we will wait and for suc -

P
cess will pray: But now 'tis time to part, we must a - way, we must a -

G
cess will pray: But now 'tis time to part, we must a - way, 'tis time to part,

way, we must a - way. A - way!

Per - haps to - mor - row morn - ing it will all end well: But

'tis time to part. A - way!

Per - haps to - mor - row morn - ing it will all end well: But

Per - haps to - mor - row morn - ing it will all end well: But

Can tell? With pa - tience we will wait and for suc - cess will pray, with

what may be the fin - ish of it who can tell? With pa - tience we will wait and for suc - cess will pray, with

Can tell? With pa - tience we will wait and for suc - cess will pray, with

what may be the fin - ish of it who can tell? With pa - tience we will wait and for suc - cess will pray, with

what may be the fin - ish of it who can tell? With pa - tience we will wait and for suc - cess will pray, with

pa-tience we will wait and for suc - cess will pray. But now 'tis time to part, we must a -

pa-tience we will wait and for suc - cess will pray. But now 'tis time to part, we must a -

pa-tience we will wait and for suc - cess will pray. But now 'tis time to part, we must a -

pa-tience we will wait and for suc - cess will pray. But now 'tis time to part, we must a -

pa-tience we will wait and for suc - cess will pray. But now 'tis time to part, we must a -

way, 'tis time to part, we must a - way, 'tis time to part, we must a - way.

way, 'tis time to part, we must a - way, 'tis time to part, we must a - way. 'Tis

way, 'tis time to part, we must a - way, 'tis time to part, we must a - way.

way, 'tis time to part, we must a - way, 'tis time to part, we must a - way. What fun!

way, 'tis time to part, we must a - way, 'tis time to part, we must a - way.

P well, good friend, And well, I hope, 'twill end.

R Bra - vo! What fun! The whole af - fair, I think, was ver - y neat - ly

R done. Bra-vo! Ah ha! just so! my trade I know, Yes, yes, good sir, my trade I

PO 'Twas done with zeal and sat-is-fied I feel.

P I long, 'tis true, to read my let - ter through.

G I long, 'tis true, to read my let - ter through.

R know. Bra-vo! I've earn'd my pay, I think, to - day, and earn'd it

Ere long the truth will all be out, and none can then be left in doubt.

Ere long the truth will all be out.

Ere long the truth will all be out, and none can then be left in doubt.

neat-ly and com-plete-ly. Ere long the truth will all be out. The

Ere long the truth will all be out.

Sostenuto.

p

truth will all be out, and no-one left in doubt. Can they not leave us a-lone?
 Can they not leave us a-lone?
 Can they not leave us a-lone?
 Can they not leave us a-lone?
 Can they not leave us a-lone?

when was the like ev-er known? If they would qui-et-ly go, mere-ly for one
 when was the like ev-er known? If they would qui-et-ly go, mere-ly for one
 when was the like ev-er known? If they would qui-et-ly go, mere-ly for one
 when was the like ev-er known? If they would qui-et-ly go, mere-ly for one
 when was the like ev-er known? If they would qui-et-ly go, mere-ly for one

mo-ment or so. Why can they not then leave us a lone?
 mo-ment or so. One ti-ny word
 mo-ment or so. Con-stant I'll be,
 mo-ment or so. Yes, but one word, 'tis all we
 mo-ment or so. Yes, but one word, 'tis all we

Ah, when was aught like this ev - er known? Ah, would they on - ly leave us and go,
 not o - ver heard. ah, would they leave us and go,
 trust then in me. ah, would they leave us and go,
 need. Ah, would they on - ly leave us and go,
 need. Ah, would they on - ly leave us and go,

mere-ly for one mo-ment or so. Yes, ah — yes.
 mere-ly for one mo-ment or so. Yes, ah — yes.
 mere-ly for one mo-ment or so. Yes, ah — yes.
 mere-ly for one mo-ment or so. Yes, ah — yes.
 mere-ly for one mo-ment or so. Yes, ah — yes.

No. 9. RENÉ'S SONG.

Allegro.

René.

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

PIANO.

R

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

R

Ouf! I call that a scamper! Ah! I'm in at the

R

death, too. But out of their clut-ches and quite out of breath, too. Ah, ha!

R

'Tis a no-ble art, is run-ning! They were close upon my track; But my heels have helped my cunning and in safe-ty I am

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line and piano accompaniment for the first two phrases of laughter. The second system continues the laughter and includes a piano solo section with complex chords and a bass line. The third system features a vocal line with lyrics and a piano accompaniment with a rhythmic pattern. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the final vocal line and piano accompaniment, ending with a double bar line and a 2/4 time signature.

Molto moderato.

R
back. 'Twas to see my on - ly broth - er Sped I forth at break of

R
day. Past one seq - try, then an - o - ther, Un - per - ceived I made my way. All sus -

R
pi - cion then to ban - ish. While I drove my mule a - long, Just to prove my - self pure

R
Span - ish I in - toned a na - tive song. "On - ly hark, 'tis the

R
voice of the gay mu - le - teer! Through the

R
vales, o'er the mount - ains, his glad strains we hear: Oh ho! O - la, o - la, oh. Oh ho!

R
O - la, o - la, oh! Yes hark! we hear the mu - le - teer! O - la, Oh ho!

R
So sing - ing, and fling - ing my glan - ces here and there, One more sen - try I es -

R
pied. Then bravely, quite gravely, Once more with joy I cried, Oh ho! O - la, o - la,

R
oh! oh ho! O - la, o - la, oh! oh ho! O - la, o - la, oh! Yes hark! we hear the mu - le -

Allegro giusto.
R
teer! O - la, oh ho! "Who goes there?" That was the first sal - u - ta - tion I

R
heard; But I might have been deaf and spoke nev - er a word. "Who goes there?"

R
 — Sec-ond sa-lute, in a sort of a roar. My mule and my-self trot-ted on as be-

R
 fore. Once more he spoke, and with-out look-ing round In-to the thick-et I plunged at a

R
 bound. But my mule stood un-sha-ken, And ex-tend-ing his

R
 jaws, Tried the e-choes to wa-ken With some sol-emn "Hee

R
 Haws!" There was left me no choice, but to leave him be-

R
 hind: Off I dart-ed a-lone with the speed of the

R *wind.* Off a-lone I dart-ed like the wind. Not a breath, not a

rallent. Meno.

ff *fp* *rallent.* *pp*

R sound. Still as death all a-round. Can it be? Yes, it is: I am free. Ha ha! What fun! my es-

3/4

R *Allegretto.* cape was now se-cure. Ha ha ha ha! And I laughed right loud, be sure. Ha ha

3/4

R ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

R Laughed I right loud. Of my neat-ness and my fleet-ness, Hur-rah! I was proud. Of my neat-ness and my

R fleet-ness, Hur-rah! I was proud. Ha ha ha ha ha ha ha ha ha ha! Hur-

R

rah!

R

Molto moderato.

On I jour-neyed, much re - gret-ting That poor faith-ful beast of mine: And the

R

gray light blue kept get-ting and the sun more high did shine. Then, as though my grief to ban-ish, cer-tain

R

tunes came in my head: Songs that were no long-er Span-ish, But from France, dear France in -

R

Allegro brillante.

stead. Ah, quel bon-heur d'ê-tre fran-çais! Vi-ve la pa-tri-e, la ché-

R

ri - e! Ah quel bon - heur d'ê - tre fran - çais! Suis-je for - tu - né, de m'ap - pel - ler fran -

R
 gais! To fight for free-dom or for love, when the flag of ei-ther flies uu - furld, Our sun-ny

R
 France is far a - bove an-y oth-er land in all this world. To fight for free-dom or for

R
 love, when the flag of ei-ther flies un - furld, Our sun-ny France is far a - bove an - y oth-er

R
 land in all this world. Hurrah! "Ferme là!" Just as this challenge the en - e - ny

Allegro giusto.

R
 cried. My poor mule at a gal - lop ran back to my side. "Fer - me là!"

R
 Ere I could greet my com-pan - ion so dear, Some cries I could hear, sound - ing pain - ful - ly

R
 near. "Catch him; we'll shoot him the ras-cal, the spy!" Here is a sec-ond ad-ven-ture, thought

R
 I. 'Tis a hard-ened of-fend-er! He escapes from us not. If he does not sur-

R
 rend-er, He shall die on the spot." Fif-ty men at the

R
 least at my-self and the beast Took an aim, no-thing

R
 loth, and they fired on us both. A-las!

R
rall. *Meno.*
 My mule was on the grass. Is it true? Can it be? Once a-gain I am

R free, once a - gain, once a - gain I am free. Ah ha! Hur-rah! my ee -

Allegretto.
R cape was now se - cure. Ha ha ha ha! And I laughed right loud, be sure. Ha ha

R ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

R Laughed I right loud. Of my neat-ness and my fleet-ness, Hur - rah! I was proud. Of my neat-ness and my

R fleet-ness, Hur - rah! I was proud. Ha ha ha ha ha ha ha ha ha ha! Hur -

R rah!

Nº 10. FINALE.

Concerted Piece and Grand Ensemble.

Marziale moderato.

Petrita.

Rene.

Olympia.

Gaston.

Riego.

Pomponio and
Chorus of Sentries.

Douglas.

Gil Polo.

Sopranos.

Tenors.

Basses.

Students and Chorus.

PIANO.

Marziale moderato.

Gaston.

Riego. No rest or sleep, Sharp watch we'll keep,

Pomponio. No rest or sleep, Sharp watch we'll keep,

Gil Polo. We'll take no rest or sleep, But still sharp watch we'll keep. To find our

Tenors. No rest or sleep, sharp watch we'll keep,

Basses. No rest or sleep, sharp watch we'll keep,

G our wa - ry foe. Search high and low. Gets pro - mo - tion,

R our wa - ry foe. Search high and low. Gets pro - mo - tion,

P wa - ry foe. Search high and low. He gets pro - mo - tion, mind,

GP our wa - ry foe. Search high and low. Gets pro - mo - tion,

our wa - ry foe. Search high and low. Gets pro - mo - tion,

our wa - ry foe. Search high and low. Gets pro - mo - tion,

G mind. Shall the var-let find. we all will try the

R mind. Shall the var-let find. we all will try the

P who shall the var-let find, Our best we all will try To catch the

GP mind. Shall the var-let find. we all will try the

mind. Shall the var-let find. we all will try the

mind. Shall the var-let find. we all will try the

Petrita.

G Just by speak-ing out, I could help, no doubt.

R spy. Ven-geance dire we will wreak. Ev-ry-where we will seek. Seek

P spy. Ven-geance dire we will wreak. Ev-ry-where we will seek. Seek

GP spy. For search pre-pare. Look ev-ry-where. Seek

Sopran. Ven-geance dire we will wreak. Ev-ry-where we will seek. Seek

spy. Ven-geance dire we will wreak. Ev-ry-where we will seek. Seek

spy. Ven-geance dire we will wreak. Ev-ry-where we will seek. Seek

G seek, seek, seek! seek!

R seek, seek, seek! seek!

P seek, seek, seek! Each and all, do your best. Re-ward a-waits you, I pro-

GP seek, seek, seek! seek!

seek, seek, Ha! ha! To work! Give chase at

seek, seek, seek! seek!

seek, seek, seek! seek!

Petrita.

G Why don't you the

R Seek, seek! Give chase!

P test. Track the foe, Hunt him down. Suc-cess your la-bours crown.

PG Seek, seek! Give chase!

once! Ha! Ha! Give chase, and hunt him down.

Seek, seek! To work!

Seek, seek! To work!

Petr.

prop - er place ex - plore?

The truth, sir. Go, search be - hind you

Pomp.

Ha! what say you?

Più vivo.

door.

I thought — it, I de - clare. Bring out — the spy, he's there. De-ny —

Gaston.

Is he there? —

Is he there? —

Riego.

Is he there? —

Is he there? —

Pomp.

— it let who dare!

Gil Polo.

Is he there? —

Is he there? —

Sopr.

Is he there? —

Is he there? —

Ten.

Is he there? —

Is he there? —

Bass.

Is he there? —

Is he there? —

cresc.

G
R
P
GP

Not at all! — To en - ter there you have no
Not at all! — To en - ter there you have no
Come, force it o - pen: why so slow?
Not at all! — To en - ter there you have no
Not at all! — To en - ter there you have no
Not at all! — To en - ter there you have no
Not at all! — To en - ter there you have no

G
R
P
GP

right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.
right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.
I'll have my way. Cost what it
right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.
right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.
right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.
right, you know. Not at all! — Were not a - fraid, and plain - ly tell you so.

G We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

R We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

P may Come, break it in, no more de - lay. 'Twill soon ap -

GP We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

We are Span - - - iards, ne'er will we To a ty - - - rant bow the knee. Such a deed

G you dare not do. 'Twould be all the worse for you. Get

R you dare not do. 'Twould be all the worse for you. Get

P pear, who's mas - ter here. At - tack!

GP you dare not do. 'Twould be all the worse for you. Get

you dare not do. 'Twould be all the worse for you. Get

you dare not do. 'Twould be all the worse for you. Get

you dare not do. 'Twould be all the worse for you. Get

G back, De - sist then: go or blood will flow. *ff*

R back, De - sist then: go or blood will flow. *ff*

P At - tack! it must be so, Though blood may flow. Though blood may flow.

GP back, De - sist and go, or blood will flow. We feel no

back, De - sist then, go or blood will flow. *ff*

back, De - sist then, go or blood will flow. *ff*

back, De - sist and go, or blood will flow. We feel no

René.

G *ff* 'Twas a

R *ff* Ha!

P no lon - ger stay. Ad - vance, I say! *ff* Ha!

GP fear, and will not stir from here. *ff* Ha!

fear, and will not stir from here. *ff* Ha!

Meno.
René.

Recit.

knock: that is clear. What might you seek of me? I am here.

Pomp.

sempre colla voce

Come, an-swer

Who I am? who I am? A

Pomp. and Chor. of Sentries.

me. Why came you here to - day? Who are you, say! Say! Say!

Douglas.

Say! Say!

Moderato.
René.

poor mu - le - teer, sir, from New - Cas - tle: My mule, though, has

left me; its loss I feel. I seem, as you stand there be -

fore me, to trace His fea - tures be - loved in each line of your

L'istesso tempo. Allegretto.

Rene.

face.

Gaston. *p*

Riego. *p*

Pomponio, Douglas

Gil Polo. *p*

Sop *p*

L'istesso tempo. Allegretto.

R. My grief might be sti - fled, my heart cease to

G. with rage is near - ly cho - king.

R. with rage is near - ly cho - king.

P. with rage is near - ly cho - king.

G.P. But I will spoil his jo - king.

with rage is near - ly cho - king.

with rage and ill - tem - per is near - ly cho - king.

with rage is near - ly cho - king.

with rage is near - ly cho - king.

with rage is near - ly cho - king.

with rage is near - ly cho - king.

Gaston *f* Ha, ha! — The mule — no more shall

Riego. *f* Ha, ha! — The mule — no more shall

René *f* **Pomp. Doug. etc.**
 ache, If his place you could take. — No doubt the

Gil Polo. *f* Ha, ha! — The mule — no more shall

Sopr. *f* Ha, ha! — The mule, the poor creature no more shall

Tenors. *f* Ha, ha! — The mule — no more shall

Basses. *f* Ha, ha! — The mule — no more shall

grieve us: But where — will all — this rum-pus leave us

grieve us: But where — will all — this rum-pus leave us

Prov - ost mar-shal will prove a judge im-par-tial.

grieve us: But where — will all — this rum-pus leave us?

grieve us: But where, — ah! where will this rum-pus, this rum-pus leave us?

grieve us: But where — will all — this rum-pus leave us?

rap-tured, But the per-son you have cap-tured, Is a she and not a he. *mf*

Pomp. etc. *mf* A she?

Doug. *mf* A she?

Gil Polo. *mf* A she?

mf A she? *p*

mf A she?

mf A she?

mf A she?

Gaston. *p*

Riego. *p*

p

p

p

Sopr. *p*

Tenors. *p*

she? *p*

'Tis true, the face is ra-ther fair; And no-thing like a

'Tis true, the face is ra-ther fair; And no-thing like a

'Tis true, the face is ra-ther fair; And no-thing like a

'Tis true, the face is ra-ther fair; And no-thing like a

'Tis true, the face is ra-ther fair; And no-thing like a

'Tis true, the face is ra-ther fair; And no-thing like a

beard is there. *pp* Ah! *p* The eyes, the lips, the

beard is there. *pp* Ah! *p* The eyes, the lips, the

beard is there. *pp* Ah! *p* The eyes, the lips, the

beard is there. *pp* Ah! *p* The eyes, the lips, the

beard is there. *pp* Ah! *p* The eyes, the lips, the

beard is there. *pp* Ah! *p* The eyes, the lips, the

Gast

ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

Pomp.u. ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

ro - sy cheek, Are all that we in girls could seek. *pp* Oh!

René. Well, I will

Gaston, Pomponio, Douglas.

Her looks, her form, her win-ning ways! How ev'-ry-thing her sex be-trays,

Gil Polo.

Her looks, her form, her win-ning ways! How ev'-ry-thing her sex be-trays.

Ten. Basses.

Her looks, her form, her win-ning ways! How ev'-ry-thing her sex be-trays.

Allargando a piacere.

René.

own it; wherefore lie? No man am I! Since I the truth de-clare, Ah, may I trust my-self in your

Moderato assai, quasi Andantino.

care. I left Mad-rid and start-ed forth Dis-guised to bring fresh

ti-dings north. Of pure and no-ble race I came, and Ju-an-i-ta

is my name. Al-though to Spain my heart is true, I love your Eng-lish sol-diers too. The

pp
Ju-an-i - ta!

pp
Ju-an-i - ta!

pp
Ju-an-i - ta!

folks who sent me here, you know, Per - ceived that weak-ness long a - go.

Allegro.
René.

First on the field, the last to leave it, we've been told: *sf* Glor - y is yours, as

Pomponio Douglas.

mf we've been told:

Sopr.

mf we've been told:

Tenors.

mf we've been told:

Basses.

mf we've been told:

Allegro.

sf p sf

Meno.

yours re-ceive it, war-rior bold! Spare then, my he-ro, a maid-en
 war-rior bold!
 war-rior bold!
 war-rior bold!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'yours re-ceive it, war-rior bold!' followed by a double bar line and 'Spare then, my he-ro, a maid-en'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking 'Meno.' is positioned above the first staff.

shy, you are so might-y; so meek and mild am I. Be-neath your kind pro-
 tec-tion I feel that I'm se-cure. You could not harm or hurt me; Of that I'm ver-y

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes in the phrase 'so meek and mild am I'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

sure: no, no, no! A sol-dier's act it would not be. I am safe with you, I

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'sure: no, no, no!'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

sure: no, no, no! A sol-dier's act it would not be. I am safe with you, I

rall. *pp*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'sure: no, no, no!'. The piano accompaniment includes a *rall.* marking and a *pp* (pianissimo) dynamic marking. The key signature and time signature remain the same.

René.
see. A sol - dier's act it would not be. Yes, I am safe, am safe with you, I

Pomp. *p*
A sol - dier's act it would not be.

Doug. *p*
A sol - dier's act it would not be.

Sopr. *p*
A sol - dier's act it would not be.

Tenors. *p*
A sol - dier's act it would not be.

Basses. *p*
A sol - dier's act it would not be.

Allegretto.
René.
see.

Pomp. *mf*
Doug. *mf*
The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

Allegretto.
mf

peal? Those eyes, and looks in vain could nev - er plead, Un - less our hearts were sto - ny ones in -

peal? Those eyes, and looks in vain could nev - er plead, Un - less our hearts were sto - ny ones in -

peal? Those eyes, and looks in vain could nev - er plead, Un - less our hearts were sto - ny ones in -

peal? Those eyes, and looks in vain could nev - er plead, Un - less our hearts were sto - ny ones in -

Who ev - er feared war's dread a - larms, when Love and Beau - ty call to arms? when they

deed. Who ev - er feared war's dread a - larms, when Love and Beau - ty call to arms, when they call to

deed. Who ev - er feared war's dread a - larms, when Love and Beau - ty call to arms, when they call to

deed. Who ev - er feared war's dread a - larms, when Love and Beau - ty call to arms, when they call to

deed. Who ev - er feared war's dread a - larms, when Love and Beau - ty call to arms, when they call to

call, when they call, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta
 arms, when they call to arms, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta
 arms, when they call to arms, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta
 arms, when they call to arms, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta
 arms, when they call to arms, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta
 arms, when they call to arms, when Love and Beau - ty call to arms. Ra ta ta ta Ra ta

Moderato assai, quasi Andantino.

ta ta ta ta ta! Boum, Boum! You look so good, you look so kind! What
 ta ta ta ta ta! Boum, Boum!
 ta ta ta ta ta! Boum, Boum!
 ta ta ta ta ta! Boum, Boum!
 ta ta ta ta ta! Boum, Boum!

René.
 bra - ver cham - pion could I find? Ex - cuse my fe - male weak - ness, pray. We all are some - what

René.
 prone that way. When first I saw your face, I knew, That I should find a friend in you. To

Pomp. Doug.
 We have heard it!

We have heard it!

We have heard it!

you these pa - pers I en - trust. They'll prove my truth, I know they must.

Allegro.
René.
 Take them and read them. Don't stand sta - ring like a fool! Now, for the news your

Pomp. Doug. *mf*
 Like a fool!

Sopr. *mf*
 Like a fool!

Tenors. *mf*
 Like a fool!

Basses.
 Like a fool!

sf *p* *f*

Meno.

nerves pre - pa - ring; Pray, keep cool! O - gle no long - er, our sex is

mf Pray, keep cool!

mf Pray, keep cool!

mf Pray, keep cool!

p

weak. Much might I tell you, if I might on - ly speak! We're poor and fee - ble

crea - tures, As you must know full well. I have my ten - der feelings, But I must nev - er

rall. **Tempo I. quasi Andante.**

tell! no, no, no! A fair one's call the sol - dier hears, And makes an end of all her

rall. *pp*

René.
 fears. A fair one's call the sol - dier hears, And makes an end, an end of all her

Pomp. *p*
 A fair one's call the sol - dier hears.

Doug. *p*
 A fair one's call the sol - dier hears.

p
 A fair one's call the sol - dier hears.

p
 A fair one's call the sol - dier hears.

p
 A fair one's call the sol - dier hears.

Allegretto.
 fears. Who could re - sist so touch - ing an ap -

mf
 The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
 The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
 The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
 The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

mf
 The voice, the tone, how ten - der - ly we feel! Could aught re - sist so touch - ing an ap -

Allegretto.
mf

René.
 peal? Un-less your hearts were sto-ny ones in -
 Pomp.
 Doug: peal? Those eyes, and looks in vain could nev-er plead, Un-less our hearts were sto-ny ones in -
 peal? Those eyes, and looks in vain could nev-er plead, Un-less our hearts were sto-ny ones in -
 peal? Those eyes, and looks in vain could nev-er plead, Un-less our hearts were sto-ny ones in -

deed. Who-ev-er feared war's dread a-larms, when Love and Beau-ty call to
 deed. Who-ev-er feared war's dread a-larms, when Love and Beau-ty call to
 deed. Who-ev-er feared war's dread a-larms, when Love and Beau-ty call to
 deed. Who-ev-er feared war's dread a-larms, when Love and Beau-ty call to

arms, when they call, when they call, when Love and Beau-ty call to
 arms, when they call to arms, when they call to arms, when Love and Beau-ty call to
 arms, when they call to arms, when they call to arms, when Love and Beau-ty call to
 arms, when they call to arms, when they call to arms, when Love and Beau-ty call to

arms. Ra ta ta ta Ra ta ta ta ta ta ta Boum, Boum! Ra ta ta! Ha!

arms. Ra ta ta ta Ra ta ta ta ta ta ta Boum, Boum! Ra ta ta! Ha!

arms. Ra ta ta ta Ra ta ta ta ta ta ta Boum, Boum! Ra ta ta! Ha!

arms. Ra ta ta ta Ra ta ta ta ta ta ta Boum, Boum! Ra ta ta! Ha!

Pomp.
Our sus - pi - cious, no - ble Don - na, you've com - plete - ly set at rest. In the house of our Al -

Petrita. 'Tis far too

René. Things have reached a pret - ty pass!

cal - de be a fair and hon - oured guest.

Petrita. bad; the man is mad!

René. This Al - cal - de is an ass! Be your guest, worth - y sir? I ac - cept.

René.
 And with plea-sure! Mind, as I have now de - ci - ded, You must get my dress pro -

ad lib.
 vi - ded: And a sup - per ver - y fine, With ev' - ry earth - ly sort of wine, And bran - dy

Marziale moderato.
René. too. I'm quite in luck!
Pomp. Mad - am, what you de - sire, your host will do. Yes, and my wife will wel - come

A charm - ing dame, I hope?
 you. A duck! Yes, I fan - cy I may say, a tem - po - ra - ry

You pet, you!

stay won't fret you, or up - set you. Yes, and I shall be at hand, what - ev - er you com -

René. Too kind!

Riego. See, the sil - ly mice are bit - ten. Ah,

Doug. mand, what - ev - er you com - mand.

René. In - deed, too kind! Pomp. I'm quite en -

Gaston. Ha, ha, ha, ha!

Riego. what a wi - ly kit - ten. Hur - rah! Ha, ha, ha, ha!

Doug. Just so, just so!

P. chant - ed, la - dy fair, en - chant - ed, you deign my hos - pi - tal - i - ty to

Petrita.
Pomponio.
 share. With wel-comes, my worth-y friends, we'll rend the air.
Gil Polo.
 Sopranos.
 Tenors.
 Basses.

ff Ju - a -

ff Ju - a -

ff Ju - a -

ff Ju - a -

ff Ju - a -

Petrita.
 ni - ta, hail! Ju - a - ni - ta, hail! Loud - ly we'll sing un - til we

Gaston.
 All hail, all hail! we'll loud - ly shout, loud - ly sing un - til we

Riego.
 All hail, all hail! we'll loud - ly shout, loud - ly sing un - til we

Pomponio & Chorus.
 All hail, all hail! we'll loud - ly shout, loud - ly sing un - til we

Douglas.
 All hail, all hail! we'll loud - ly shout, loud - ly sing un - til we

Gil Polo.
 ni - ta, hail! Ju - a - ni - ta, hail! Loud - ly we'll sing un - til we

ni - ta, hail! Ju - a - ni - ta, hail! Loud - ly we'll sing un - til we

ni - ta, hail! Ju - a - ni - ta, hail! Loud - ly we'll sing un - til we

ni - ta, hail! Ju - a - ni - ta, hail! Loud - ly we'll sing un - til we

P make the wel - kin ring. Hip, hur-rah! Ju - a - ni - ta, hail! Ju - a -

G make the wel - kin ring. Hip, hur - rah! All hail, all hail!

R make the wel - kin ring. Hip, hur - rah! All all hail!

P make the wel - kin ring. Hip, hur - rah! All hail, all hail!

D make the wel - kin ring. Hip, hur - rah! All hail, all hail!

GP make the wel - kin ring. Hip, hur-rah! Ju - a - ni - ta, hail! Ju - a -

Sopranos.
Tenors.
Basses.

make the wel - kin ring. Hip, hur-rah! Ju - a - ni - ta, hail! Ju - a -

make the wel - kin ring. Hip, hur-rah! Ju - a - ni - ta, hail! Ju - a -

P ni - ta, hail! Loud - ly we'll sing un - til we make the wel - kin ring. Ev' - ry

G we'll loud - ly shout we will sing un - til we make the wel - kin ring. Ev' -

R we'll loud - ly shout we will sing un - til we make the wel - kin ring. Ev' -

P we'll loud - ly shout we will sing un - til we make the wel - kin ring. Ev' -

D we'll loud - ly shout we will sing un - til we make the wel - kin ring. Ev' -

GP ni - ta, hail! Loud - ly we'll sing un - til we make the wel - kin ring. Ev' - ry

ni - ta, hail! Loud - ly we'll sing un - til we make the wel - kin ring. Ev' - ry

ni - ta, hail! Loud - ly we'll sing u - til we make the wel - kin ring. Ev' - ry

Petrita.
voice we will raise In the no-ble stran-ger's praise.

Gaston, Riego, Pomponio, Douglas and Chorus.
ry voice we'll raise In the no-ble stran-ger's praise. How neat-ly, com -

voice we will raise In the no-ble stran-ger's praise.

voice we will raise In the no-ble stran-ger's praise.

voice we will raise In the no-ble stran-ger's praise.

R
plete-ly, we have them both, yes both with-in the net. But be cau-tious, my friends, there is lots more

Petrita. *pp*

Gaston. *pp* May Con - - - quest be -

Riego. *pp* May Con - - - quest be -

work for us yet. *pp* May Con - - - quest be -

Gil Polo. *pp* May Con - - - quest be -

Sopranos. *pp* May Con - - - quest be -

Tenors. *pp* May Con - - - quest be -

Basses. *pp* May Con - - - quest be -

May Con - - - quest be -

P friend us, And Free - - dom at - tend

G friend us, And Free - - dom at - tend

R friend us, And Free - - dom at - tend

GP friend us, And Free - - dom at - tend

friend us, And Free - - dom at - tend

friend us, And Free - - dom at - tend

friend us, And Free - - dom at - tend

friend us, And Free - - dom at - tend

cresc. *pp*

P us. Hur - rah! Hur - rah!

G us. Hur - rah! Hur - rah!

R us. Hur - rah! Hur - rah!

GP us. Hur - rah! Hur - rah!

us. Hur - rah! Hur - rah!

us. Hur - rah! Hur - rah!

us. Hur - rah! Hur - rah!

us. Hur - rah! Hur - rah!

us. Hur - rah! Hur - rah!

cresc. assai *ff*

P
G
R
GP

Then down with the ty-rants! Let them all bleed, and

P
G
R
GP

One and all, they shall fall, one and all, they shall fall!
 One and all, they shall fall, one and all, they shall fall!
 Spain from chains be freed! One and all, they shall fall, one and all, they shall fall!
 Douglas. One and all, they shall fall, one and all, they shall fall!
 One and all, they shall fall, one and all, they shall fall!
 One and all, they shall fall, one and all, they shall fall!
 One and all, they shall fall, one and all, they shall fall!
 One and all, they shall fall, one and all, they shall fall!

P They shall fall,
 G They shall fall,
 R Pre - pare for the com - bat., „Spain“ be our cry, we'll con - quer or we'll die! They shall fall,
 D They shall fall,
 GP They shall fall,
 They shall fall,
 They shall fall,
 They shall fall,
 They shall fall,
 They shall fall,
 They shall fall,

cresc.
 P they shall fall, one and all! One and all!
 G *cresc.* they shall fall, one and all! One and all!
 R *cresc.* they shall fall, one and all! One and all! Our coun-try's fame we
 D *cresc.* they shall fall, one and all! One and all!
 GP *cresc.* they shall fall, one and all! One and all!
 they shall fall, one and all! One and all!
 they shall fall, one and all! One and all!
 they shall fall, one and all! One and all!
 they shall fall, one and all! One and all!

P They shall fall! Let them fall! Let them fall, one and
 G They shall fall! Let them fall! Let them fall, one and
 R cher-ish. Her foes full soon shall per-ish. Her cause we will de - fend! Let them
 D They shall fall! Let them fall! Let them fall!
 GP They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!
 They shall fall! Let them fall! Let them fall!

P all. Let them fall, let them fall, one and
 G all. Let them fall, let them fall, one and
 R fall. Let them fall, To the end.
 D Let them fall one and all!
 GP Let them fall one and all.
 we will fight Un - til our foes, our foes be put to flight! one and
 Let them fall, one and all!
 Let them fall, one and all!
 Let them fall, one and all!

P all! Loud and long!

G all! Loud and long!

R all! Loud and long!

D Raise the song! Loud and long!

GP Loud and long!

P all! Loud and long!

G Loud and long!

R Loud and long!

D Loud and long!

GP Loud and long!

P *mf* Ca-i-ra! Ca-i-ra! We up-on the ty-rants will tram-ple. *ff* Ca-i-ra, ca-i-ra!

G *mf* Ca-i-ra! Ca-i-ra! We up-on the ty-rants will tram-ple. *ff* Ca-i-ra, ca-i-ra!

R *mf* Ca-i-ra! Ca-i-ra! We up-on the ty-rants will tram-ple. *ff* Ca-i-ra, ca-i-ra!

D will tram-ple. *ff*

GP will tram-ple. *ff*

P will tram-ple. *ff*

G will tram-ple. *ff*

R will tram-ple. *ff*

D will tram-ple. *ff*

GP will tram-ple. *ff*

P Swift shall be our ven-geance and am - ple. Ca - i - ra, wrath we che - rish. Ca - i - ra! Let them

G Swift shall be our ven-geance and am - ple. Ca - i - ra, wrath we che - rish. Ca - i - ra! Let them

R Swift shall be our ven-geance and am - ple. Ca - i - ra, wrath we che - rish. Ca - i - ra! Let them

D And am - ple. Wrath we che - rish. Let them

GP And am - ple. Wrath we che - rish. Let them

And am - ple. Wrath we che - rish. Let them

And am - ple. Wrath we che - rish. Let them

And am - ple. Wrath we che - rish. Let them

And am - ple. Wrath we che - rish. Let them

P per - ish. They're our na - - tive soil de - -

G per - ish. They're our na - - tive soil de - -

R per - ish. Our na-tive soil are they de - - fi-ling, and their blood the cost shall pay. Un - to the last, these rash in -

D per - ish. They're our na - - tive soil de - -

GP per - ish. They shall fall, one and all! They shall fall,

per - ish. They're our na - - tive soil de - -

per - ish. They're our na - - tive soil de - -

per - ish. They shall fall, one and all! They shall fall,

P fi - - ling. *mf* Ca-i-ra! Ca-i-ra! Shout, my breth-ren, shout then your cho - rus! *f*

G fi - - ling. *mf* Ca-i-ra! Ca-i-ra! Shout, my breth-ren, shout then your cho - rus! *f*

R va-ders we will slay. *mf* Ca-i-ra! Ca-i-ra! Shout, my breth-ren, shout then your cho - rus! *f*

D fi - - ling Ah! Your cho - rus! *f*

GP yes; one and all. Your cho - rus! *f*

fi - - ling. Ah! Your cho - rus! *f*

fi - - ling. Ah! Your cho - rus! *f*

yes, one and all. Your cho - rus! *f*

P *mf* Ca-i-ra! Ca-i-ra! We have Life and Freedom be-fore us; *f* Ca-i-ra! wrath we cher - ish.

G *mf* Ca-i-ra! Ca-i-ra! We have Life and Freedom be-fore us; *f* Ca-i-ra! wrath we cher - ish.

R *mf* Ca-i-ra! Ca-i-ra! We have Life and Freedom be-fore us; *f* Ca-i-ra! wrath we cher - ish.

D Be-fore us. *f* Wrath we cher - ish.

GP Be-fore us. *f* Wrath we cher - ish.

Be-fore us. *f* Wrath we cher - ish.

Be-fore us. *f* Wrath we cher - ish.

Be-fore us. *f* Wrath we cher - ish.

Be-fore us. *f* Wrath we cher - ish.

P Ca-i-ra! They shall per - ish. Ca-i-ra, we will all be free.

G Ca-i-ra! They shall per - ish. Ca-i-ra, we will all be free.

R Ca-i-ra! They shall per - ish. Ca-i-ra, we will all be free.

D They shall per - ish. we will all be free.

GP They shall per - ish. we will all be free.

They shall per - ish. we will all be free.

They shall per - ish. we will all be free.

They shall per - ish. we will all be free.

They shall per - ish. we will all be free.

P Then raise the song: And

G Then raise the song: And

R Shout then, my breth-ren, shout then your cho-rus, Freedom and Life, friends,

D Then raise the song: And

GP Then raise the song: And

Then raise the song: And

Then raise the song: And

Then raise the song: And

Then raise the song: And

P
G
R
D
GP

shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 both are be-fore us. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-
 shout it both loud - - ly and long. And with heart and with voice Sing we all and re-

P
G
R
D
GP

joice.
 joice.
 joice. Once a-gain, once a-gain, Sing for Free - dom and Spain.
 joice.
 joice.
 joice.
 joice.
 joice.

P 'Tis now the hour: the trump-et sounds. With 'ea-ger joy each bos-om

G 'Tis now the hour: the trump-et sounds. With 'ea-ger joy each bos-om

R

D 'Tis now the hour: the trump-et sounds. With ea-ger joy each bos-om

GP 'Tis now the hour: the trump-et sounds. With 'ea-ger joy each bos-om

'Tis now the hour: the trump-et sounds. With ea-ger joy each bos-om

'Tis now the hour: the trump-et sounds. With ea-ger joy each bos-om

'Tis now the hour: the trump-et sounds. With ea-ger joy each bos-om

Tis now the hour: the trump-et sounds. With ea-ger joy each bos-om

P bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land.

G bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land.

R My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

D bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

6P bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

bounds. My broth-ers, grasp the sword in hand, and fight for home and fath - er - land. 'Tis now the

P
G
R
D
GP

hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,
 hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,
 hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,
 hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,
 hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,
 hour: the trump-et sounds, with ea-ger joy each bos-om bounds. Come, broth-ers,

P
G
R
D
GP

grasp the sword in hand and fight for home and father - land. She must a slave no long - er
 grasp the sword in hand and fight for home and father - land. She must a slave no long - er
 grasp the sword in hand and fight for home and father - land. She must a slave no long - er
 grasp the sword in hand and fight for home and father - land. She must a slave no long - er
 grasp the sword in hand and fight for home and father - land. She must a slave no long - er
 grasp the sword in hand and fight for home and father - land. She must a slave no long - er

Act II.

Nº II. INTRODUCTION, CHORUS.

Introduction.
Allegro.

PIANO.

p *fp* *fp* *cresc.*

Allegretto.

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, some beamed together, and includes a fermata over a half note. The bass clef part provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The treble clef part has a melodic line with a fermata. The bass clef part includes a dynamic marking of *ff* (fortissimo) and features a series of chords and eighth notes.

The third system shows the treble clef part with a melodic line of eighth notes. The bass clef part consists of chords and eighth notes, providing a steady accompaniment.

The fourth system features a treble clef part with a melodic line of eighth notes. The bass clef part continues with chords and eighth notes.

The fifth system has a treble clef part with a melodic line of eighth notes. The bass clef part includes a dynamic marking of *ff* and features a rhythmic pattern of eighth notes.

The sixth system shows the treble clef part with a melodic line of eighth notes. The bass clef part includes a dynamic marking of *ff* and features a rhythmic pattern of eighth notes.

The seventh system features a treble clef part with a melodic line of eighth notes. The bass clef part includes a dynamic marking of *ff* and features a rhythmic pattern of eighth notes.

MAY THE SAINTS ABOVE.

Chorus.

Moderato.

Riego.

Pomponi.

Douglas.

Marco.

Chorus

of

Students.

PIANO.

May the saints a-bove watch o'er thee, Through thy dai - ly, nightly

May the saints a-bove watch o'er thee, Through thy dai - ly, nightly

May the saints a-bove watch o'er thee, Through thy dai - ly, nightly

hours. May the life that lies be - fore thee Be a path - way strewn with flow'rs. Tra la

hours. May the life that lies be - fore thee Be a path - way strewn with flow'rs. Tra la

hours. May the life that lies be - fore thee Be a path - way strewn with flow'rs.

la, Tra la la la la, Tra la la la la! May the life that lies be - fore thee Tra la

la, Tra la la la la, Tra la la la la! May the life that lies be - fore thee Tra la

May the life that li eth be - fore thee

M
 la, Tra la la la la, Tra la la la la. Be a path-way strewn with flow'rs.
 la, Tra la la la la, Tra la la la la. Be a path-way strewn with flow'rs.
 Be a path-way la-den with flow'rs.

Marco.
 Sweet - ly slum - ber! May no care thy dreams en-cum - ber.

M
 Soft - ly, light - ly, Sleep till morn - ing beam - eth bright - ly.

M
 Guard her. pow'rs of earth and air,
 pp

M
 To your ten - der care Trust we our la - - - dy

M

fair. Ah, yes, to your care we trust our

Soft-ly, light-ly, may she slum-ber. Guard, oh guard her, 'tis our

Soft - ly, light - ly, may she slum - ber. Guard her, guard her, 'tis our

M

la - dy fair! May the saints a - bove watch o'er thee, Through thy

la - dy fair! May the saints a - bove watch o'er thee, Through thy

la - dy fair! May the saints a - bove watch o'er thee, Through thy

p

M

dai - ly, night - ly hours. May the life, that lies be - fore thee Be a path - way strewn with

dai - ly, night - ly hours. May the life, that lies be - fore thee Be a path - way strewn with

dai - ly, night - ly hours. May the life, that lies be - fore thee Be a path - way strewn with

M
 flow'rs. Tra la la, Tra la la la la, Tra la la la la! — May the life that — lies be —
 flow'rs. Tra la la, Tra la la la la, Tra la la la la! — May the life that — lies be —
 flow'rs. May the life that li - eth be -

M
 fore thee Tra la la, Tra la la la la, Tra la la la la! — Be a path-way strewn with
 fore thee Tra la la, Tra la la la la, Tra la la la la! — Be a path-way strewn with
 fore thee Be a path - way la - den with

R
 Our
 M
 flow'rs. Tra la la! Tra la la! — Slumber!
 flow'rs. Tra la la! Tra la la! — Slumber!
 flow'rs. Tra la la! Tra la la! — Slumber!

Riego.

Eug-lish chief-tain bids me prepare, To a - dorn this oc-ca-sion, a sweet ser - en - ade; And

R our Al - cal - de thinks that an air Should a - wake from her slumber the beau - ti - ful maid. Two

R birds I can kill with a sin - gle stone; (a way of pro-ceed-ing that's quite my own!) The

R sweet ser - en - ade Shall be dou - bly paid. Ha, ha! Sing a - way! Do your

R best: And strive to break the la - dy's rest. A loud - er tone I would sug - gest.

Riego.

Marco. *ff*

May the saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

May the saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

May the saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

life that lies be - fore thee Be a path - way strewn with flow'rs. Tra la

life that lies be - fore thee Be a path - way strewn with flow'rs. Tra la

life that lies be - fore thee Be a path - way strewn with flow'rs.

Loud - ly, more loud - ly, no shrink - ing! 'Tis well, 'tis a splendid ef -

la, Tra la la la la, Tra la la la la! May the life that lies be - fore thee Tra la

la, Tra la la la la, Tra la la la la! May the life that lies be - fore thee Tra la

May the life that li - eth be - fore thee

R
 M

fect. I have earned the reward, the coin I expect.
 la, Tra la la la la, Tra la la la la! Be a path-way strewn with flow'rs. Tra la
 la, Tra la la la la, Tra la la la la! Be a path-way strewn with flow'rs. Tra la
 Be a path - way la - den with flow'rs. Tra la

R
 M

'Tis a stroke of luck that's well de - served, I'm think-ing.
 la! Tra la la! Slumber!
 la! Tra la la! Slumber!
 la! Tra la la! Slumber!

Moderato assai.
 Pomponio.

No rest, no sleep through all the live long night! 'Twas use-less

mf

P
quite. The fair one slum-bers here: So far and yet so near. Would she but rise and

P
glad these eyes. Shine out and shew, fair star, How bright you are.

Douglas.
I scarcely slept a wink, but lay for-lorn un-til the morn. My charm-er lies at

D
rest, In slum-ber calm and blest. Per-chance my ten-der morn-ing song will rouse the nymph ere

Pomponio.
A - las! Ah me! Would she but ope those eyes. A - las! Ah

Douglas.
long. A - las! Ah me! Would she but ope those eyes. A - las! A - las!

P
me! 'Twould be a glad sur - prize. 'Twere bliss in - deed if she would on - ly

D
Ah me! 'Twould be a glad sur - prize. 'Twere bliss in - deed if she would on - ly

P
deign With all her charms to light the world a - gain.

D
deign With all her charms to light the world a - gain.

Riego.

One hour of peace, of soft re - pose to gain I've tried in vain. He sleeps! The scamp, no

Riego.

doubt, was tired com-plete-ly out. To-day, I know full well, Great news the boy will have to

Chorus of Students and Marco. May the

May the

Riego.
 tell. What is this that I hear? He's in love, it is

Pomponio.
 Be still, be still, nor throb so mad - ly, my heart. Ah me!

Marco.
 saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

Students.
 saints a - bove watch o'er thee, Through thy dai - ly, night - ly hours. May the

Riego.
 clear. What is that? I de - clare, They are both in the

Douglas.
 Ye dreams, ye dreams of love, in mer - cy de - part. Ah me!

Marco.
 life that lies — be - fore thee Be a path - way strewn with flow'rs. Tra la

life that lies — be - fore thee Be a path - way strewn with flow'rs. Tra la

life that lies — be - fore thee Be a path - way strewn with flow'rs.

Riego.

snare. Ha, ha! What fun! they are caught, they are caught, as I thought, And the
 Pomponio.
 For this heart heav - y la-den, Mer-cy, fair maid - en! Give me one
 Douglas.

Marco.

la, Tra la la la la, Tra la la la la! May the life that lies be -
 la, Tra la la la la, Tra la la la la! May the life that lies be -
 May the life that ti - - eth be -

R game that we played them is won. The game is won. They are caught, as I
 P glance, I im - plore.
 D I am sad, I am lone - ly. Smile on me
 M fore thee Tra la la, Tra la la la la, Tra la la la la! Be a
 fore thee Tra la la, Tra la la la la, Tra la la la la! Be a
 fore thee Be a path - way

R
P
D
M

thought. They are caught, as I thought, So the joke, you'll confess, was a brilliant suc-
 My love, my own,
 on-ly. Smile and no more: My love, my
 pathway strewn with flow'rs. Tra la la! Tra la
 pathway strewn with flow'rs. Tra la la! Tra la
 la - - den with flow'rs. Tra la la! Tra la

R
P
D
M

cess. 'Twas a brilliant suc-cess. "Ha, ha, ha!
 I a-dore thee a-lone.
 own. I a-dore thee a-lone.
 la! Slum-ber!
 la! Slum-ber!
 la! Slum-ber!

cresc. *ff*

Nº 12. RONDO.

A Spaniard was my fond Papa.

Allegretto non troppo (alla breve).

René.

Riego.

Pomponio.

Douglas.

PIANO.

Re. A Span - iard was my fond Pa -

Re. pa. Span-ish in her turn was dear Mam-ma. On some de - sert - ed isle they met, How or when or

Re. where I quite for - get. That's my be - lief; not that I know. Some-bod - y, I

The musical score is written for voice and piano. It features four vocal parts (René, Riego, Pomponio, Douglas) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is alla breve (C). The tempo is marked 'Allegretto non troppo (alla breve)'. The piano part includes dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). The lyrics are: 'A Spaniard was my fond Papa. Spanish in her turn was dear Mama. On some deserted isle they met, How or when or where I quite forget. That's my belief; not that I know. Somebody, I'.

Re. fan - cy, told me so. As for my birth, when that oc-curred, Is a lit-tle fact that I've ne'er yet

Re. heard. Oh dear, oh dear, how strange, how queer! Oh dear, oh dear, how strange, how queer! In

Ri. Oh dear, oh dear, how strange, how queer! Oh dear, oh dear, how strange, how queer!

P. Oh dear, oh dear, how strange, how queer! Oh dear, oh dear, how strange, how queer!

D. Oh dear, oh dear, how strange, how queer! Oh dear, oh dear, how strange, how queer!

Re. hap - py mo - ments, day by day, my harm - less child - hood passed a - way. I had the croup and

Re. mea - sles too, Just as an - y vul - gar babe might do. *mf*

Pomponio. Who could con - ceive it?

Douglas. Who could con - ceive it? *mf*

Re. *mf* Fools, they be-lieve it! Ah, ah, ah, ah! *f* Won-der-ful it seems,

Riego. *mf* Fools, they be-lieve it! Ah, ah, ah, ah! *f* Won-der-ful it seems,

P. Ah, ah, ah, ah! Won-der-ful it seems,

D. Ah, ah, ah, ah! Won-der-ful it seems,

più cresc. *f*

Re. Like a lot of dreams. Oh dear, how strange, how queer! We most-ly

Ri. Like a lot of dreams. Oh dear, how strange, how queer!

P. Like a lot of dreams. Oh dear, how strange, how queer!

D. Like a lot of dreams. Oh dear, how strange, how queer!

ff. *pp.*

Re. rode, in East-ern style, On drom-e-da-ries' backs through my na-tive isle; Or now and

Re. then for a change, you see, An el-e-phant would nice-ly bear all three. Jol-ly did I

f *pp*

Re. feel, mount-ed on a steed Of the ver-y best A - ra - bian breed. Oft-en would I

Re. spend All the sun-ny day In gal-lop-ing on horse-back leagues a - way. Flick, flack, flick,
 Ri. Flick, flack, flick,
 P. Flick, flack, flick,
 D. Flick, flack, flick,

Re. flack! How strange, how queer! Flick, flack, flick, flack! How strange, how queer! But we
 Ri. flack! How strange, how queer! Flick, flack, flick, flack! How strange, how queer!
 P. flack! How strange, how queer! Flick, flack, flick, flack! How strange, how queer!
 D. flack! How strange, how queer! Flick, flack, flick, flack! How strange, how queer!

Re. left our is - land home at last, And in wild climes were my for - tunes cast.

Re. Cai - ro and Can - dia, Bag - dad, Rhodes, Trip - o - li and Crete were my next a - hodes.

Re. Fools, they be-lieve it! Ah, ah, ah, ah!

Ri. Fools, they be-lieve it! Ah, ah, ah, ah!

P. Who could con-ceive it? Ah, ah, ah, ah!

D. Who could con-ceive it? Ah, ah, ah, ah!

cresc. *pù cresc.*

Re. Won-der - ful it seems, Like a lot of dreams. Oh dear, how strange, how queer!

Ri. Won-der - ful it seems, Like a lot of dreams. Oh dear, how strange, how queer!

P. Won-der - ful it seems, Like a lot of dreams. Oh dear, how strange, how queer!

D. Won-der - ful it seems, Like a lot of dreams. Oh dear, how strange, how queer!

f *ff* *pp*

Re. I've wan-dered north, south, east and west; and scarce ev-er known one mo - ment's

Re. rest. I've tramped by day, I've tramped by night. The hab-it - a - ble globe I've crossed out -

Re. right. Sul - try or chill, storm - y or dry, Still with-out a mur - mur on went

Re. I. All through my life I've walked a - bout; And by and by my ghost will walk, no

Re. doubt. Tramp, tramp, trot, trot! How strange, how queer! Tramp, tramp, trot, trot! How strange, how queer! In

Ri. Tramp, tramp, trot, trot! How strange, how queer! Tramp, tramp, trot, trot! How strange, how queer!

P. Tramp, tramp, trot, trot! How strange, how queer! Tramp, tramp, trot, trot! How strange, how queer!

D. Tramp, tramp, trot, trot! How strange, how queer! Tramp, tramp, trot, trot! How strange, how queer!

Re. count-less lands ere now I've been, So you can guess what things I've seen. Of all the countries I've gone through, The

René.

lan-gua-ges I've learned and I speak them too.

Pomponio. *mf*

Douglas. *mf*

Who could con-ceive it? Ah, ah, ah, ah!

Who could con-ceive it? Ah, ah, ah, ah!

sp *cresc.*

Re. *mf* *f*

Fools, they be-lieve it! Ah, ah, ah, ah! Won-der-ful it seems, Like a lot of dreams. Oh

mf Riego. *f*

Fools, they be-lieve it! Ah, ah, ah, ah! Won-der-ful it seems, Like a lot of dreams. Oh

P. *f*

Won-der-ful it seems, Like a lot of dreams. Oh

D. *f*

Won-der-ful it seems, Like a lot of dreams. Oh

più cresc. *f*

Re.

dear, how strange, how queer!

Ri.

dear, how strange, how queer!

P.

dear, how strange, how queer!

D.

dear, how strange, how queer!

tr *tr* *tr* *tr* *tr* *tr*

ff *f*

Nº 13. THE CONSPIRACY SCENE.

Concerted piece.

Sostenuto.

René.
 Olympia.
 Pomponio.
 Douglas. (Eusebio.)
 12 Conspirators
 Ladies.
 Chorus of
 Women.
 PIANO.
pp Bells.

Sostenuto.

Olympia.
 Pomp. 'Tis the cause of our coun-try that as-sem-bles us here. Though but wom-en, we're
 Douglas. In her cause we are here.
 In her cause we are here.
 In her cause we are here.
 In her cause we are here.
 In her cause we are here.
 In her cause we are here.
 In her cause we are here.

O. Span - iards, and our free - dom is dear. Then with - out hes - i -

P. And our free - dom is dear.

D. And our free - dom is dear.

And our free - dom is dear.

And our free - dom is dear.

And our free - dom is dear.

And our free - dom is dear.

And our free - dom is dear.

O. ta - - tion To the voice of the na - - tion we will glad - ly give

P. We have no fear, no hes - i - ta - - - tion!

D. We have no fear, no hes - i - ta - - - tion!

We have no fear, no hes - i - ta - - - tion!

We have no fear, no hes - i - ta - - - tion!

We have no fear, no hes - i - ta - - - tion!

We have no fear, no hes - i - ta - - - tion!

We have no fear, no hes - i - ta - - - tion!

O. ear, And no dan - gers will fear. Not a sound, not a

P. When calls the na - - - tion we will glad - ly give ear.

D. When calls the na - - - tion we will glad - ly give ear.

When calls the na - - - tion we will glad - ly give ear.

When calls the na - - - tion we will glad - ly give ear.

When calls the na - - - tion we will glad - ly give ear.

When calls the na - - - tion we will glad - ly give ear.

When calls the na - - - tion we will glad - ly give ear.

O. word of our plot must be heard. Breathe

P. Not a sound, not a

D. Not a sound, not a

Then sis - ters, be si - lent, and breathe not a word! _____

Then sis - ters, be si - lent, and breathe not a word! _____

Then sis - ters, be si - lent, and breathe not a word! _____

Then sis - ters, be si - lent, and breathe not a word! _____

O. not one

P. word shall be heard.

D. word shall be heard.

Of all that we pur - pose no hint — shall be heard. With a

Of all that we pur - pose no hint — shall be heard. With a

Of all that we pur - pose no hint — shall be heard. With a

Of all that we pur - pose no hint — shall be heard. With a

O. word. With a smile and a shrug we'll keep all snug.

P. With a smile and a shrug we'll keep all snug, we'll keep all snug.

D. With a smile and a shrug we'll keep all snug, we'll keep all snug.

smile and a shrug, with a smile and shrug we'll keep, we'll keep all snug.

smile and a shrug, with a smile and shrug we'll keep, we'll keep all snug.

smile and a shrug, with a smile and shrug we'll keep, we'll keep all snug.

smile and a shrug, with a smile and shrug we'll keep, we'll keep all snug.

O. *Here's Don - na Ju - an - it - a! An ar - ri - val from Mad - rid. A wel - come you must*

P.

D.

sp *pp*

Moderato.
René.

Olympia. *So am I, I de - clare.*

bid. *Here's Don - na Mer -*

We are charmed, la - dy fair.

We are charmed, la - dy fair.

La - dy fair.

La - dy fair.

Moderato.

René.

Olympia. Thanks! Hap - py! Too proud!

ce - des, and Don - na Ro - sau - ra. Her's Don - na Er - sil - ia, and her's Don - na

Re. Oh joy! Oh bliss! At such a time as

O. Lau - ra! The rest of the throng to in - tro - duce will take too long.

René. *più animato*

this, Fond sis - ters al - ways kiss. The cus - tom you can scarce for - bid; we do so in Mad -

rené. rid. Olympia. Yes, a sis - ter's kiss. It is the young - est, I should pre - fer, my sal - u -

What, a kiss? How de - light - ful!

Pomp. Doug. What, a kiss? How de - light - ful!

Chorus of Wo. 42 Ladies. What, a kiss? How de - light - ful!

What, a kiss? How de - light - ful!

What, a kiss? How de - light - ful!

What, a kiss? How de - light - ful!

What, a kiss? How de - light - ful!

René. *Andantino con moto.*

ta-tion ill ren-der to her. When a young gen-tle-man meets a young miss, They

Re. kiss! May-be in ear-nest or may-be in fun, 'Tis done. Morn-ing or

Re. eve-ning or night, kiss-ing is looked on as right. Yes, 'tis the rage, it ap-pears, The fash-ion, my

Re. *Allegretto moderato.* dears. Then since the world at large a-grees to sanc-tion this pro-ceed-ing, We

Re. all will kiss, when-e'er we please, we all will kiss, when-e'er we please, when-e'er we

Re. please, And al - ways keep the world's de - crees, to shew the world our breed - ing. We

Re. all will kiss when - e'er we please, And al - ways keep the world's de -

Rene.
 crees. And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the
Olympia.
 And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the
Pomponio.
 And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the
Douglas.
 And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the
12 Ladies.
 And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the
Chorus of Women.
 And sure - ly, if they do it at Mad - rid, rid, rid, no - bod - y the

Re.
O.
P.
D.

hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid,
 hab - it can for - bid, bid, bid! And sure - ly, if they do it at Mad - rid, rid

Re.
O.
P.
D.

Andantino con moto.

rid, no - bod - y the hab - it can for - bid, bid, bid! Lov - ers ne'er
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!
 rid, no - bod - y the hab - it can for - bid, bid, bid!

Andantino con moto.

René.

meet, but the cus-tom is this, they kiss! Broth-ers and sis-ters in-dulge in the same old

Re. game! All the earth o-ver, in fact, kiss-ing's a laud-a-ble act. One that the

Re. *Allegretto moderato.* peas-ant and peer Hold e-qual-ly dear! Then, since the world at large a-grees to

Re. sanc-tion this pro-ceed-ing, We all will kiss, when-e'er we please, we all will

Re. kiss, when-e'er we please, when-e'er we please, And al-ways keep the world's de-crees, to shew the world our

Re. breed-ing. We all will kiss, when-e'er we please, And al-ways keep the world's de-

René.
 crees. And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 #Olymp.
 Pomp. And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 Doug. And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 12 Ladies. And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 Chorus of Women. And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,

Re.
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 O.
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 P.
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 D.
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,
 bid! And sure-ly, if they do it at Mad-rid, rid, rid, no-bod-y the hab-it can for-bid, bid,

Re. bid!

O. bid!

P. bid! Now for the order of the day! Be qui-et, pray. A solemn call Invites us one and

D. bid!

bid!

bid!

bid!

bid!

bid!

bid!

bid!

bid!

Re.

O. 'Tis on - ly

P. all. You, la - dy, by good luck were sent To be our Pre - si - dent.

D.

'Tis on - ly

'Tis on - ly

'Tis on - ly

'Tis on - ly

'Tis on - ly

Recit.

Re. *With pride, with*

O. fair: She shall take the chair. With one con - sent we will place her there.

P. fair: She shall take the chair. With one con - sent we will place her there.

D. fair: She shall take the chair. With one con - sent we will place her there.

fair: She shall take the chair. With one con - sent we will place her there.

fair: She shall take the chair. With one con - sent we will place her there.

fair: She shall take the chair. With one con - sent we will place her there.

fair: She shall take the chair. With one con - sent we will place her there.

(Bell.)

Re. pleasure I'll preside. Our sitting is opened for the day. Pomponio, lead the way.

Pomponio.

Maestoso.

Their password is: „The Pilgrims of Bis -

(Dialogue.)

René.

(aside)

(aloud)

Olympia.

That's as well to know.

I've a plan which no

„The Pilgrims of Bis - cay - a!“

cay-a!“

„The Pilgrims of Bis - cay - a!“

„The Pilgrims of Bis - cay - a!“

„The Pilgrims of Bis - cay - a!“

„The Pilgrims of Bis - cay - a!“

doubt must succeed, if well worked out. To-morrow 'tis the childrens fair, as you of course must

know; And all the town will has-ten there A-gog to see the show. And, while the light and

live-ly throng Are deeply wrapt in dance and song, The trick might soon be done, The game be quickly

Re. won, The game be quickly won!

Olympia.

Pomponio. Breathe

Douglas. Not a sound, not a

Not a sound, not a

Then, Sisters, be si - lent and breathe not a word.

Then, Sisters, be si - lent and breathe not a word.

Then, Sisters, be si - lent and breathe not a word.

Then, Sisters, be si - lent and breathe not a word.

Grandioso.

Re. Of all that we pur - pose no hint shall be heard. With a

O. not one

P. word. Shall be heard.

D. word. Shall be heard.

Of all that we pur - pose no hint shall be heard. With a

Of all that we pur - pose no hint shall be heard. With a

Of all that we pur - pose no hint shall be heard. With a

Of all that we pur - pose no hint shall be heard. With a

Re. smile, with a shrug, with a smile and shrug, we'll keep, we'll keep all snug.

O. word. With a smile, with a shrug, we'll keep all snug.

P. With a smile, with a shrug, we'll keep all snug, we'll keep all snug.

D. With a smile, with a shrug, we'll keep all snug, we'll keep all snug.

Re. When Lib-er-ty in-vites us, Her call we must o-bey. While heart and soul u-

O. [Blank]

P. [Blank]

D. [Blank]

Re. ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

O. ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

P. ceeds. When comes the fight. May Heav'n de -

D. ceeds. When comes the fight. May Heav'n de -

ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

ceeds. Let us be one, let us be one, when comes the fight. Heaven de - fend the

Re. right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

O. right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

P. fend, de - - fend the right! Free as the air, free as the air, dear Spain shall

D. fend, de - - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

right! Heaven de - fend the right! Free as the air, free as the air, dear Spain shall

Re. *ff* Sound then the trumpets, and beat then the drums: For the

O. *ff* Sound then the trumpets, and beat then the drums: For the

P. *ff* They are false and would en - slave you, These Frenchmen one and all, But the English swear to

D. *ff* They are false and would en - slave you, These Frenchmen one and all, But the English swear to

ff Sound then the trumpets, and beat then the drums: For the

ff Sound then the trumpets, and beat then the drums: For the

ff Sound then the trumpets, and beat then the drums: For the

Re. strife near - er comes. Shout then loud - ly, all shout

O. strife near - er comes. Shout then loud - ly, all shout

P. save you, What - ev - er may be - fal. Yes, they swear, yes, they swear,

D. save you, What - ev - er may be - fal. Yes, they swear, yes, they swear,

strife near - er comes. Shout then loud - ly, all shout

strife near - er comes. Shout then loud - ly, all shout

strife near - er comes. Shout then loud - ly, all shout

strife near - er comes. Shout then loud - ly, all shout

then: Hur - rah! When for the conflict our he-ros pre -

then: Hur - rah! When for the conflict our he-ros pre -

they will save you. Britain's warriors will pro - tect you, From Gaul's hateful

they will save you. Britain's warriors will pro - tect you, From Gaul's hateful

then: Hur - rah! When for the conflict our he-ros pre -

then: Hur - rah! When for the conflict our he-ros pre -

then: Hur - rah! When for the conflict our he-ros pre -

then: Hur - rah! When for the conflict our he-ros pre -

pare, Let the foe - - - men be - ware! For the truth and the right Till

pare, Let the foe - - - men be - ware! For the truth and the right Till

sway, For they love you and re - spect you, Your best friends are they; And for truth and for right Un - til

sway, For they love you and re - spect you, Your best friends are they; And for truth and for right Un - til

pare, Let the foe - - - men be - ware! For the truth and the right Till

pare, Let the foe - - - men be - ware! For the truth and the right Till

pare, Let the foe - - - men be - ware! For the truth and the right Till

pare, Let the foe - - - men be - ware! For the truth and the right Till

Re. Death we fight!

O. Death we fight! Our guests we will wel-come with

P. Death will fight!

D. Death will fight!

Death we fight!

Death we fight!

Death we fight!

Death we fight!

Death we fight!

Death we fight!

Death we fight!

p

Re. It is well. Be it so. And when on the

O. prudence to - night, And keep all our secrets and plans out of sight.

Re. mor-row our pilgrims ap - pear, With greeting sin - cere will we welcome them

Douglas.

It is well. Be it

Re. here.

D. so. I've mus-kets and can-non for sale in the town. The pri-ces are

Re. (aside)
To that we will see, And no doubt, shall a -

D. tri - fling, the terms mon - ey down.

Re. (aloud)
gree. So now, good friends, This meet - ing ends.
Olympia.

Pomponio. So now, good friends, This meet - ing ends.

Douglas. Here, brethren and sis - ters, this
Here, brethren and sis - ters, this

So now, good friends, This meet - ing ends.

So now, good friends, This meet - ing ends.

pp

Re. *Let us be one, let us be one, in words, in deeds. Let us be*

O. *Let us be one, let us be one, in words, in deeds. Let us be*

P. *con - fer - ence ends. In words, in deeds.*

D. *con - fer - ence ends. In words, in deeds.*

Let us be one, let us be one, in words, in deeds. Let us be

Let us be one, let us be one, in words, in deeds. Let us be

Let us be one, let us be one, in words, in deeds. Let us be

Let us be one, let us be one, in words, in deeds. Let us be

Let us be one, let us be one, in words, in deeds. Let us be

Re. *one, let us be one, then all suc - ceeds. Let us be one, let us be one, when*

O. *one, let us be one, then all suc - ceeds. Let us be one, let us be one, when*

P. *Then all suc - ceeds. When*

D. *Then all suc - ceeds. When*

one, let us be one, then all suc - ceeds. Let us be one, let us be one, when

one, let us be one, then all suc - ceeds. Let us be one, let us be one, when

one let us be one, then all suc - ceeds. Let us be one, let us be one, when

one, let us be one, then all suc - ceeds. Let us be one, let us be one, when

one, let us be one, then all suc - ceeds. Let us be one, let us be one, when

Re. drums: For the strife near-er comes. Shout then loud - ly,
 O. drums: For the strife near-er comes. Shout then loud - ly,
 P. all, But the English swear to save you, What - ev - er may be - fal. Yes, they swear,
 D. all, But the English swear to save you, What - ev - er may be - fal. Yes, they swear,
 drums: For the strife near-er comes. Shout then loud - ly,
 drums: For the strife near-er comes. Shout then loud - ly,
 drums: For the strife near-er comes. Shout then loud - ly,
 drums: For the strife near-er comes. Shout then loud - ly,
 drums: For the strife near-er comes. Shout then loud - ly,
 drums: For the strife near-er comes. Shout then loud - ly,

Re. all shout then: Hur - rah! When for the
 O. all shout then: Hur - rah! When for the
 P. yes, they swear, they will save you. Britain's warriors will pro -
 D. yes, they swear, they will save you. Britain's warriors will pro -
 all shout then: Hur - rah! When for the
 all shout then: Hur - rah! When for the
 all shout then: Hur - rah! When for the
 all shout then: Hur - rah! When for the
 all shout then: Hur - rah! When for the

Re. con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

O. con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

P. tect you, From Gaul's hateful sway. For they love you and re - spect you, Your best friends are they;

D. tect you, From Gaul's hateful sway. For they love you and re - spect you, Your best friends are they;

con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

con-flict our he-roes pre - pare, Let the foe - - - men be - ware!

Re. For the truth and the right Till Death we fight! Hand in hand will we stand,

O. For the truth and the right Till Death we fight! Hand in hand will we stand,

P. And for truth and for right Un-til Death will fight! Hand in hand will we stand,

D. And for truth and for right Un-til Death will fight! Hand in hand will we stand,

For the truth and the right Till Death we fight! Hand in hand will we stand,

For the truth and the right Till Death we fight! Hand in hand will we stand,

For the truth and the right Till Death we fight! Hand in hand will we stand,

For the truth and the right Till Death we fight! Hand in hand will we stand,

For the truth and the right Till Death we fight! Hand in hand will we stand,

Nº 14. DUETTINO.

Andantino mosso.

Rene.

Pomponio.

PIANO.

dolce

Had na-ture on-ly granted me The voice of

P

tur-tle-dove, How sweet-ly would I coo to thee, How soft-ly tell my love. But oh! I

P

strive in vain To chant the ten-der strain. What art my notes can teach That soul of thine to

P

reach? What art my notes can teach That soul, That soul of thine to reach? In

P

tones of the clear-est I'd sing to thee, dear-est, By night and by day. In

Go on,
 style ev-er ten-der How oft would I ren-der My heartthri-ling lay. A-las, the

go on, for the pow'r is thine; Yes, I feel the pow'r is thine In song,
 pow'r will ne'er be mine In songs to

ere long, In song to brightly shine.
 shine to bright-ly brightly shine. Had I the true po-et-ic

fire, What-ev-er that may be, My on-ly hope, my sole de-sire Would be to

rhyme on thee. But oh, my bash-ful Muse To aid me doth re-fuse.

P

A - las, 'tis all in vain I rack my fe-vered brain. A - las, a-las, 'tis all in vain I

P

rack my fevered brain. My pen from its du - ty To thee and thy beau - ty Should rest not an

P

hour; In verse of the ra-rest I'd paint thee, my fair-est, Had I - but the pow'r. Ah

René.

Go on, go on, for the art is thine; yes, I feel the art is
me, the art will ne'er be mine In ten - der verse to shine. Oh

R

thine In rhyme sub - lime To bright - ly, bright - ly shine.

P

no, the art will ne'er be mine In ten - der ten - der verse to shine.

cresc.

Nº 15. ROMANZA E TERZETTO.

Andante.

Petrito.

René

Gaston.

PIANO.

Could I ev-er be false, my love, to thee?

G

Could I ev-er un-true or faith-less be? 'Tis for thee, my Pe - tri - ta, thee, mine own,

G

This heart shall beat, and thee a-lone. To the streamlet and flow'rs and stars a-bove,

G

Through the day and the night I've breathed my love; Of thine im-age I

G

dream, and none but thine. It haunts my vis - ions of joy, that smile di - vine.

G What-e'er may hap, what-e'er be - tide, Thy form is al - ways at my side.

cresc.

G Can words de - scribe my fond e - mo - tion, Or tell my deep de - vo - - - tion?

fp

G Ah, leave me not in de - spair. Be not cru - el as fair. One ten - der

pp
ppp
p

G word will chase a - - way The fears that make my lov - ing breast their

cresc.

Petrita.
Yes, 'tis an ea - sy thing Soft words to say or sing; But wheth - er they are
G prey.

pp

P true or no, It must be left for Time a - lone to shew.

G Can you ven-ture to

P My dear, 'tis

G doubt my love sin - cere? There is truth in each ar - dent vow you hear.

P clear. Your hopes, your fears con -

G Could I on - ly in prose or verse ve - veal The hopes I nurse, the fears I feel!

P ceal. This heart,

G Not the hard - est of hearts could let me pine, Or in - dif - fer - ent

P this heart is

G prove to love like mine. Could fi - del - i - ty e'er more con-stant prove?

P thine! Loved one,

G Nay, e'en a bos-om of stone 'twould sure-ly move. What-e'er may hap, what-e'er be - tide,

P dear - est, fond - - est,

G Thy form is al - ways at my side. Can words de-scribe my fond e - mo - tion,

P near - - est,

G Or tell my deep de - vo - - - tion? Ah, leave me not in de - spair. Be not cru-el as

G
 fair. One ten - der word will chase a - -
p
CRPSC.

Petrita.
 For - give me, pray. (Dialogue.)
 Gaston.
 way The fears that make my lov - ing breast their prey.
f

Petrita.
 Who is this?
 René.
 All this is like a dream. How ver - y fond the cou - ple
 Gaston.
 Pray, be si - lent,
f

P
 Ah me!
 R
 seem! Ah me, how can it be, That thus you
 G
 be si - lent, on your life. Ah me!
f

P *'Tis his wife!* *'Tis his wife!*

R treat your wed - ded wife? Yes, his wife. Will he

G How ab-surd, sir! Not a word, sir! Go a-way, sil-ly boy,

Allegro giusto.

P

R dare de - ny what I de - - - clare?

G go a - - way! I tell you that your jo-king Is ra - ther too pro -

Allegro giusto.

fp

P What on earth is this I hear?

R Canst thou de - ceive me? Mon-ster, wilt thou

G vo-king.

p

Petrita.
'Tis too true, I fear. Lone - - ly, un-friend - ed, All my hopes are

René.
leave me, And those two ba - bies fair? Trai-tor, be - trayer, be-hold me in de -

Petrita.
end - - ed. Too hard it is to bear.

René.
spair. I have loved you ev - er

Gaston.
What a stu-pid ass you are, To car - ry this af - fair so far.

P Ah, the false one!

R dearly, ev - er dear - - ly: But you pre-fer an-oth - er, clear - - ly. I

G A way! Go, I say!

P Two child - ren? Joy has de - part - - ed, I am bro - ken -

R feel the fear - - ful blow; fear - ful, how fear - ful, much more than words can

P heart - - - ed. No more for life I care.

R shew. I have been so true, so

G Hold your tongue, you booby, do; Or I shall beat you black and blue.

P Three? It makes me

R tender! Think you I will my three dear babies' rights sur-rend - - er? Be-

G Silence, on your life!

P trem - ble! Three times a fa - - ther? Tru - ly, this is

R ware, rash man, be - ware! Pause not one moment, but home with me re -

G

P
ra - - - ther A scan - - da - lous con - cern.

R
turn. Eh?

G
This af-fair is ver-y vex-ing And confounded-ly per - plex-ing. Though your joke, Sir, you're en -

P
-

R
What? I? How? When? Where? Why?

G
joying, To myself 'tis most an - noying. I am talking now in earnest, In a temper of the

P
-

R
Ah! Ha! Pooh! Pooh! Psha! _____

G
sternest. I will teach you, I will teach you bet-ter breeding by and by.

P
With pleasure, my dear.

R
Fair la - dy, shield me, And shel - ter yield me.

G
He's hopeless, I

R
Find safe - ty here.

G
fear! He hugs my promised bride! My rage I scarce can

R
Ha! ha, ha, ha, ha, ha, ha,

G
hide. No, no, my rage I scarce can hide!

R
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, The joke is get - ing bet - ter

P A joke? But how?

R now, I vow. Why the truth con - ceal or smother? I, my

G Here ends the row.

R fair one, am none oth - er Than your Gaston's young - er brother; Yes, a

P Do I dream? can it be? Do I dream? can it

R he, and not a she. It's a fact and I could swear it,

G Yes, in truth 'tis he! Yes, in truth 'tis

P be?

R But per - mit me to de - clare it. Treat me as your sis - ter mere - ly; Loved so

G he!

R
fond - ly, loved so dear - ly. Keep the se - cret, I im - plore, Till the hour of dan - ger's

Allegretto marcato marziale, alla breve.

R
o'er. Now all the clouds are cleared a - way, And bright - ly breaks the

R
dawn - ing day. The sky a - bove at last Is no - long - er o - ver - cast. No

R
fears can haunt, no doubts an - noy. Let all be peace, let all - be - joy. Our

P
The mer - ry sun - shine is -
R
cares we laugh to - scorn, In hopes - but new - ly - born. Sun - shine is -
G
The mer - ry sun - shine is -

P
o'er us. The future smiles be - fore us; All three to rest u - ni - ted, We to - day our vows have

R
o'er us. The future smiles be - fore us; All three to rest u - ni - ted, We to - day our vows have

G
o'er us. The future smiles be - fore us; All three to rest u - ni - ted, We to - day our vows have

P
plight - ed. Be this the to - ken Of trust through life un - bro - ken. Mis - fortunes may be -

R
plight - ed. Be this the to - ken Of trust through life un - bro - ken. Mis - fortunes may be -

G
plight - ed. Be this the to - ken Of trust through life un - bro - ken. Mis - fortunes may be -

P
tide us, But no fate shall e'er di - vide us. Sun - shine is - o'er us. The

R
tide us, But no fate shall e'er di - vide us. Sun - shine is - o'er us The

G
tide us, But no fate shall e'er di - vide us. Sun - shine is - o'er us. The

P future smiles be - fore us; All three to rest u - ni - ted We to - day our vows have plight-ed.

R future smiles be - fore us; All three to rest u - ni - ted We to - day our vows have plight-ed.

G future smiles be - fore us; All three to rest u - ni - ted We to - day our vows have plight-ed.



P Be this the to - ken Of trust through life un - bro - ken. True friend-ship we swear: And who to

R Be this the to - ken Of trust through life un - bro - ken. True friend-ship we swear: And who to

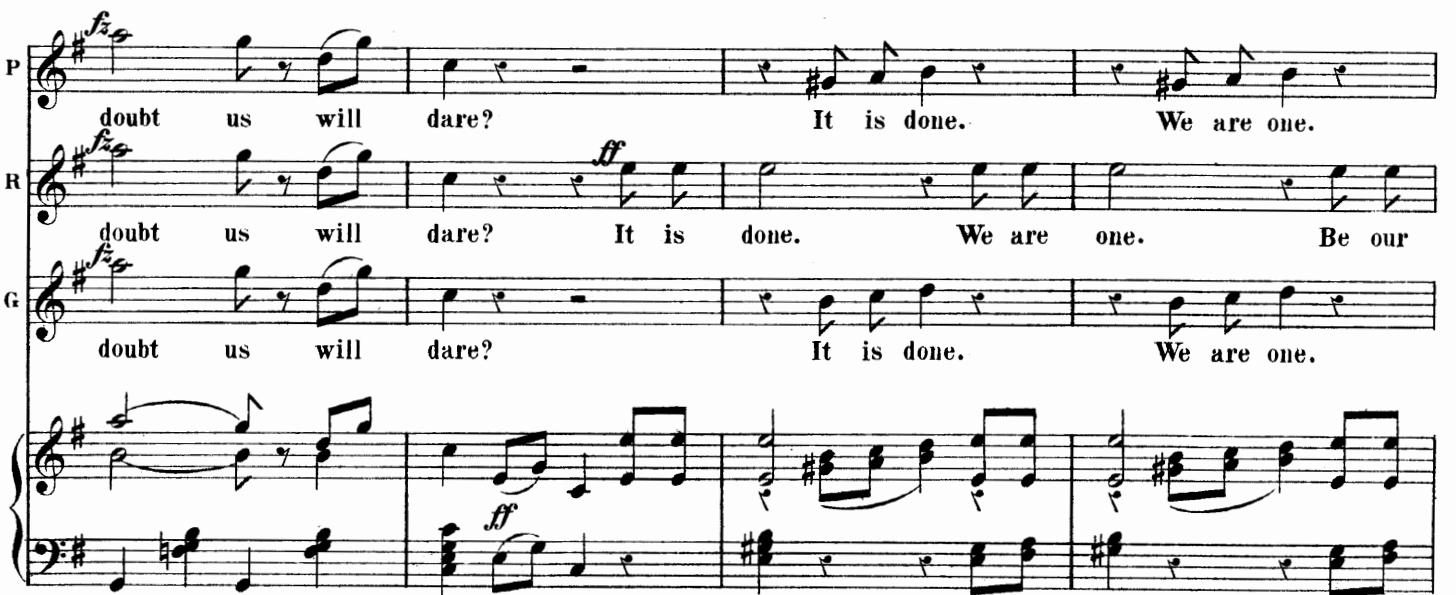
G Be this the to - ken Of trust through life un - bro - ken. True friend-ship we swear: And who to



P *f* doubt us will dare? It is done. We are one.

R *f* doubt us will dare? It is done. We are one. Be our

G *f* doubt us will dare? It is done. We are one.



P Be our oath in - scribed a - bove, Ev - er - more, We im - plore,

R oath in - scribed a - bove, Ev - er - more, We im - plore, In the

G Be our oath in - scribed a - bove, Ev - er - more, We im - plore,

P And our truth and love. Now all the clouds are cleared a - way, And bright - ly breaks the

R words of truth and love. Now all the clouds are cleared a - way, And bright - ly breaks the

G And our truth and love. Now all the clouds are cleared a - way, And bright - ly breaks the

P dawn - ing day. The sky a - bove at last, Is no — long - er o - ver - cast. No

R dawn - ing day. The sky a - bove at last, Is no — long - er o - ver - cast. No

G dawn - ing day. The sky a - bove at last, Is no — long - er o - ver - cast. No

P fears can haunt, no doubts an- noy. Let all be peace, let all be joy. Our cares we laugh to—

R fears can haunt, no doubts an- noy. Let all be peace, let all be joy. Our cares we laugh to—

G fears can haunt, no doubts an- noy. Let all be peace, let all be joy. Our cares we laugh to—

P scorn. Hope is new - ly born. See, the dark-ness flies a - way. All is light, and all is

R scorn. Hope is new - ly born. See, the dark-ness flies a - way. All is light, and all is

G scorn. Hope is new - ly born. See, the dark-ness flies a - way. All is light, and all is

P day. See, the dark - ness flies a - way, All is day.

R day. See, the dark - ness flies a - way, All is day.

G day. See, the dark - ness flies a - way, All is day.

Nº 16. FINALE.

With dance, with song.

Allegretto.

Soli.

Soprani.

Tenori.

Bassi.

CHORUS.

PIANO.

Allegretto.

With dance, with song, Come speed the time a-long. Let mirth be ru-ler here,

With dance, with song, Come speed the time a-long. Let mirth be ru-ler here,

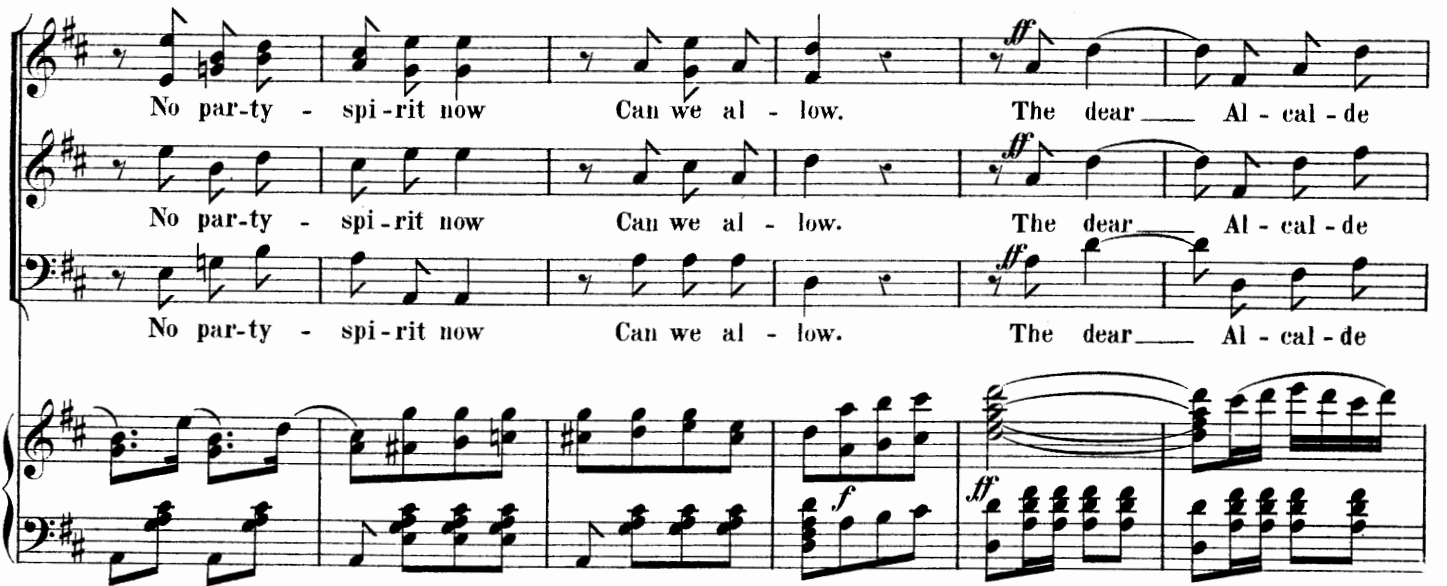
With dance, with song, Come speed the time a-long. Let mirth be ru-ler here,



Let sadness dis-appear. We'll have no cares A-bout the state's affairs.

Let sadness dis-appear. We'll have no cares A-bout the state's affairs.

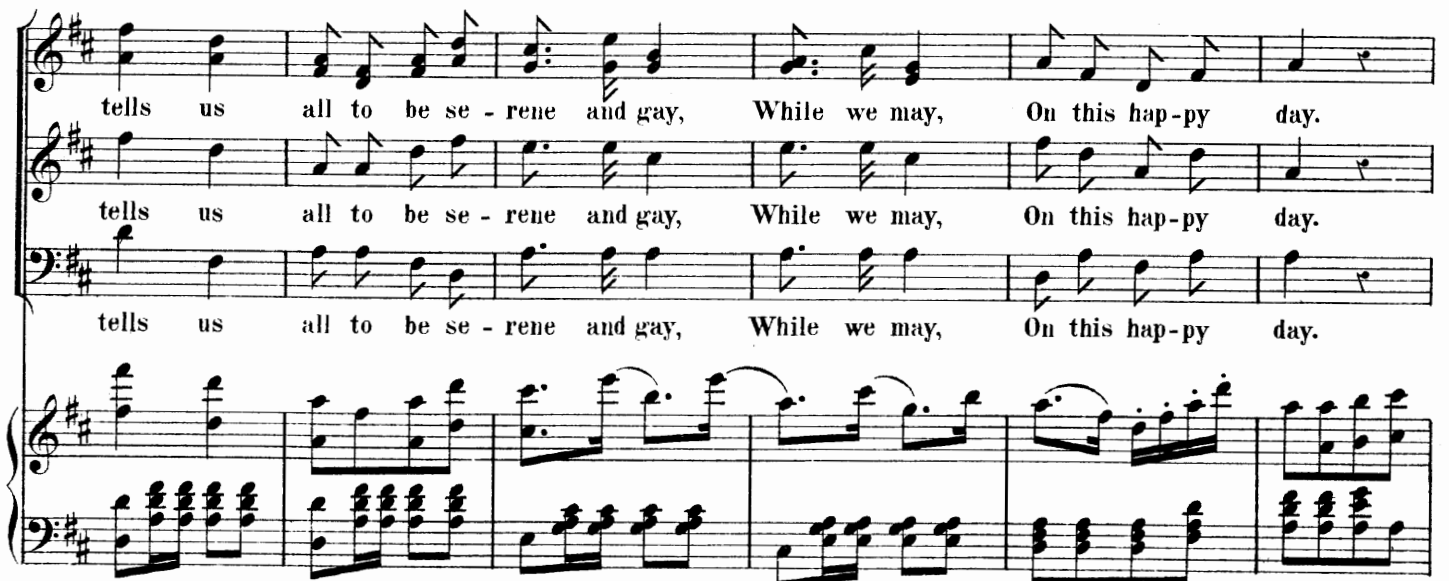
Let sadness dis-appear. We'll have no cares A-bout the state's affairs.



No par-ty - spi-rit now Can we al - low. The dear Al - cal - de

No par-ty - spi-rit now Can we al - low. The dear Al - cal - de

No par-ty - spi-rit now Can we al - low. The dear Al - cal - de



tells us all to be se - rene and gay, While we may, On this hap-py day.

tells us all to be se - rene and gay, While we may, On this hap-py day.

tells us all to be se - rene and gay, While we may, On this hap-py day.

Po - lite - - ness then com - pels us, Such an order to o - bey. Who shall say

Po - lite - - ness then com - pels us, Such an order to o - bey. Who shall say

Po - lite - - ness then com - pels us, Such an order to o - bey. Who shall say

Pomponio.

Ladies, gentle-men, I greet you! 'Tis de - lightful here to

His wor - ship nay?

His wor - ship nay?

His wor - ship nay?

pp

P

meet you. Fun in plenty all may find! Who feel in -

How ver - y good! How ver - y

How ver - y kind!

How ver - y

P
 clined. To grace my ball, I wel-come all, yes,
 kind! We thank you all. Ah, what a splen - did ball! We thank you
 We thank you all. Ah, what a splen - did ball! We thank you
 kind! We thank you all, a splen - did ball! We thank you

P
 all. *ff* No praise you owe me, not the
 all. *ff* To re - turn due praise is right, at least, To the found - er of the
 all. *ff* To re - turn due praise is right, at least, To the found - er of the
 all. *ff* To re - turn due praise is right, at least, To the found - er of the

P
 least. I hail you glad - ly at my
 feast. To re - turn due praise is right, at least, To the found - er of the
 feast. To re - turn due praise is right, at least, To the found - er of the
 feast. To re - turn due praise is right, at least, To the found - er of the

Gaston.

L'istesso tempo.

Now, un -

Pomp.

feast. I hail you glad - ly at my feast, at my feast.

feast. To the no - ble found - er of the feast, of the feast.

feast. To the no - ble found - er of the feast, of the feast.

feast. To the no - ble found - er of the feast, of the feast.

L'istesso tempo.

Olimp.

Now, un - less our plans go wrong, 'twill not be

Gaston.

less our plans go wrong, 'twill not be long, Ere our friends a-chieve their ends.

Olimp.

long, Ere our friends a-chieve their ends.

Pomp.

Now, un - less our plans go wrong, 'twill not be long, Ere our friends a-chieve their

René.

Pomp. Our se-cret must no mor-tal

ends. The plot will be a great suc - cess.

Dougl. It must come right, oh yes, oh yes!

Chorus of Ladies. For - - - tune, help af - ford us!

René.

know. Olimp. Let not a soul our pur - pose tell.

Gaston. Let not one word our mean - ing

Gaston.

shew. Pomp. Let prudence bind us with a spell.

Dougl. 'Tis charming, de - light-ful, and all goes

Vic - - - fry, pray re - ward us!

Petrita. René.

p Not one sound, not one breath! Let us all be still as death. *pp* Si-lence, pray: Not one

Olimp.

p Not one sound, not one breath! Let us all be still as death. *pp* Si-lence, pray: Not one

Gaston.

p Not one sound, not one breath! Let us all be still as death. *pp* Si-lence, pray: Not one

Pomp.

p Not one sound, not one breath! Let us all be still as death. *pp* Si-lence, pray: Not one

Dougl.

p well. Not one sound, not one breath! Let us all be still as death. *pp* Si-lence, pray: Not one

pp

fp *pp*
fp *pp*
fp *pp*
fp *pp*
fp *pp*

word Of our se-cret must be heard. We will dance, we will sing. We will see what fate may

word Of our se-cret must be heard. We will dance, we will sing. We will see what fate may

word Of our se-cret must be heard. We will dance, we will sing. We will see what fate may

word Of our se-cret must be heard. We will dance, we will sing. We will see what fate may

word Of our se-cret must be heard. We will dance, we will sing. We will see what fate may

fp *pp*

pp
 P R bring. All our fear, all our care Soon will fade and melt in air.
 O bring All our fear, all our care Soon will fade and melt in air.
 G bring. *pp* All our fear, all our care Soon will fade and melt in air.
 P bring. *pp* All our fear, all our care Soon will fade and melt in air.
 D bring. *pp* All our fear, all our care Soon will fade and melt in air.

Petr. René.
Olimp. Is it so? Can it be?
Pomp. Is it so? Can it be?
Dougl. Is it so? Can it be?
Eusebio. Cer-tain pil-grims ask ad - mission, At your hos - pi - ta - ble
 Is it so? Can it be?
 Is it so? Can it be?
 Is it so? Can it be?
 Is it so? Can it be?

P R O P D E

We shall all short-ly see. We shall all short-ly see. We shall all short-ly see. We shall all short-ly see. We shall all short-ly see.

door. Faint and worn is their con - di-tion.

We shall all short-ly see. We shall all short-ly see. We shall all short-ly see. We shall all short-ly see.

P R O P D E

see. see. see. see. see.

Ju - a - ni - ta, chief at our coun - cil

They are wea-ry, they are poor. Ju - a - ni - ta, chief at our coun - cil

see. see. see.

René.

Olimp. Let stran-gers one and
board, A greet - ing kind will at once ac - cord.

board, A greet - ing kind will at once ac - cord.

fp

René.

all Be wel-come to our ball. The best of our good cheer Shall wait up - on them

René.

Petrita.

Petrita and René.

here. The plot begins to clear. The Pil - grims of Bis-cay - a!

Olimp. *f* The plot begins to clear. The Pil - grims of Bis-cay - a!

Gaston. *f* The plot begins to clear. The Pil - grims of Bis-cay - a!

Pomp. a. Dougl. *ff* The plot begins to clear. The Pil - grims of Bis-cay - a!

Eusebio. *ff* The Pil - grims of Bis-cay - a!

Tenori. *f* The Pil - grims of Bis-cay - a!

Bassi. *f* The Pil - grims of Bis-cay - a!

The Pil - grims of Bis-cay - a!

The Pil - grims of Bis-cay - a!

The Pil - grims of Bis-cay - a!

The Pil - grims of Bis-cay - a!

cresc.

Tempo I.

P R
Hail with cheer-ful cho - rus These new friends who come be - -

O
Hail with cheer-ful cho - rus These new friends who come be - -

G
Hail with cheer-ful cho - rus These new friends who come be - -

Pomp. Dougl. a. Eusebio.

Hail with cheer-ful cho - rus These new friends who come be - -

Hail with cheer-ful cho - rus These new friends who come be - -

Hail with cheer-ful cho - rus These new friends who come be - -

Hail with cheer-ful cho - rus These new friends who come be - -

Tempo I.

P R
fore us. They have jour-neyed far and fast - ed long . Such pi - ous

O
fore us. They have jour-neyed far and fast - ed long . Such pi - ous

G
fore us. They have jour-neyed far and fast - ed long . Such pi - ous

P D E
fore us. They have jour-neyed far and fast - ed long . Such pi - ous

fore us. They have jour-neyed far and fast - ed long . Such pi - ous

fore us. They have jour-neyed far and fast - ed long . Such pi - ous

fore us. They have jour-neyed far and fast - ed long . Such pi - ous

fore us. They have jour-neyed far and fast - ed long . Such pi - ous

PR
O
G
P
D
E

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

guests are they, Their vis-it we re - pay with wel - come and with song.

pp

PR
O
G
P
D
E

Yes, that we

Yes, that we

p Ex - act - ly so.

p Ex - act - ly so.

Riego col Tenoro.
We come from Bis - cay - - a, The Ab - bey Saint An - to - - ni -

Gil Polo col Basso.

p Yes, that we

p Ex - act - ly so.

p Ex - act - ly so.

know. The days are spent in sweet con - tent, From home they

know. The days are spent in sweet con - tent, From home they

Gast. Pomp. a Dougl.

The days are spent in sweet con - tent. None cares from

Eusebio.

The days are spent in sweet con - tent. They

o. Years calm - - ly flow in

know. The days are spent in sweet con - tent, From home they

The days are spent in sweet con - tent. None cares from

The days are spent in sweet con - tent. They

neer would roam. We hail our friends with a shout of glee. No friends on earth could as tru -

neer would roam. We hail our friends with a shout of glee. No friends on earth could as tru -

G P D

home to roam. We hail our friends with a shout of glee. No friends on earth could as tru -

E

would not roam. We hail our friends with a shout of glee. No friends on earth could as tru -

dul - - ce ju - - bi - - lo. At

neer would roam. We hail our friends with a shout of glee. No friends on earth could as tru -

home to roam. We hail our friends with a shout of glee. No friends on earth could as tru -

would not roam. We hail our friends with a shout of glee. No friends on earth could as tru -

P
R
O
G
D
E
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 Saint An - - to - - ni - o! Hour - - ly more

ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims
 ly wel - come be. Let us all up - raise one jo - vial cheer, To re - ceive our pil - grims

here. Let us all up - raise, to greet them here, one more cheer.
 here. Let us all up - raise, to greet them here, one more cheer.
 here. Let us all up - raise, to greet them here, one more cheer.
 here. Let us all up - raise, to greet them here, one more cheer. **Riego Solo.**
 good we grow In dul - - ce ju - - bi - - lo. We

here. Let us all up - raise, to greet them here, one more cheer.
 here. Let us all up - raise, to greet them here, one more cheer.
 here. Let us all up - raise, to greet them here, one more cheer. **Moderato.**

sleep on straw, we feed on bread; And yet we seem to thrive. Though scant our food and

hard our bed, We keep our-selves a-live. We fast and pray through all the day, From

dawn till e-ven-song. In crowds to sup we haste a-way, When sounds the bell, Ding

dong!

Ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding

Cling clang, cling clang, cling clang, cling clang, cling

Yes, we all know that sound right well. 'Tis our

Yes we all know that sound right well. 'Tis our

Yes, we all know that sound right well. Tis our

Riego

Gil Polo.

In Saint An - to - nio's

In Saint An - to - nio's

dong, ding dong,ding dong,ding dong,ding dong,ding dong,ding dong.

clang, cling clang, cling clang, cling clang.

eve - ning bell!

eve - - ning bell!

eve - - ning bell!

clois - tered pile We lead a her - mits life. No earth - ly thoughts our souls be - guile, No

clois - tered pile We lead a her - mits life. No earth - ly thoughts our souls be - guile, No

earth - ly cares or strife. The out - ward world our laws exelude; And,through the whole day

earth - ly cares or strife. The out - ward world our laws exelude; And,through the whole day

R. long. No sound e'er breaks our sol - i - tude, Ex - cept the bell's Ding

G.P. long. No sound e'er breaks our sol - i - tude, Ex - cept the bell's Ding

dong.

dong.

TUTTI. Ding dong, ding dong, ding dong, ding dong, ding dong, ding

Cling, clang cling, clang cling, clang cling,

Yes, we all know that sound right

Yes, we all know that sound right

Yes, we all know that sound right

dong,ding dong,ding dong,ding dong,ding dong,ding dong,ding dong,ding dong.

clang cling clang cling clang cling clang cling clang

well, 'Tis our eve ning bell!

well, 'Tis our eve - ning bell!

well, 'Tis our eve - ning bell!

Dialogue.

René.

So long a jour-ney must, no doubt, My worth-y friends, have

ff Oh tempo-ra, oh mo - res.

ff Oh tempo-ra, oh mo - res.

ff Oh tempo-ra, oh mo - res.

tired you out. Some sup-per will re-store you. Come here, and eat your fill; And quaff what-eer ye

Hur-rah!

Allegro bacchanale.

will.

Hur-rah! Friends, you see a chance be-fore you.

p

ff

p

R. Fill up, fill up, — The soul en-chant-ing cup. Let the se-

duct-ive nec-tar flow: neer may the tide sink low. — Clink, clink! Clink, clink! — Then

deep-ly, deep-ly drink. To the dregs your gob-lets drain. They are quick-ly filled a-gain. Hark to my

R. call: Good fel-lows all, Drink! — 'Tis a plea-sure that neer can pall. Ro-sy

P. Fill up the cup, fill up!

O. Fill up the cup, fill up!

G. Fill up the cup, fill up!

D. Fill up the cup, fill up!

E. Fill up the cup, fill up!

René.

wine hath pow'r, all pow'rs on earth a - bove. It can a - wake both mirth and

love. Friendship is born of gen'rous wine, whose rule is half di - vine. Oh might-y mon-arch, to thee —

I bend the knee! Good fel-lows, fill up!

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

f Ro-sy wine hath pow'r, all pow'rs on earth a - bove. It can a -

Re-plen-ish the cup! The rule of gen-rous wine is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

wake both mirth and love. Friend-ship is born of gen-rous wine, whose rule is half di-

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

vine. Oh might-y mon-arch, to thee I bend the knee!

Petrita, René, Olimpia,
Gaston u. Riego.

Gil Polo, Pomponio, Douglas.

A -
A -

p

gain, a - gain, — Re - new the joy - ful strain. Plea - sure and mirth, and spright - ly

gain, a - gain, — Re - new the joy - ful strain. Plea - sure and mirth, and spright - ly

song, all to our clime be - - long. — Click, click! click, click! — All

song, all to our clime be - - long. — Click, click! click, click! — All

fill your glass - es quick. In the stream that cir - cles round Let our griefs and cares be

fill your glass - es quick. In the stream that cir - cles round Let our griefs and cares be

drown'd. Let us be gay Just for to-day. Drink! — And be hap-py, boys, while we

drown'd. Let us be gay Just for to-day. Drink! — And be hap-py, boys, while we

Petrita u. René.
may. Ro-sy wine hath pow'r, all pow'rs on earth a -

Olimp.
may. Ro-sy wine hath pow'r, all pow'rs on earth a -

Gast. Riego.
may. Ro-sy wine hath pow'r, all pow'rs on earth a -

Pomp. Dougl.
may. Ro-sy wine hath pow'r, all pow'rs on earth a -

Gil Polo.
may. Ro-sy wine hath pow'r, all pow'rs on earth a -

Fill up the cup, fill up. Drink, drink, drink;

Fill up the cup, fill up. Drink, drink, drink;

Fill up the cup, fill up. Drink, drink, drink;

bove. It can a-wake both mirth and love. Friendship is born of gen'-rous wine, whose rule is half

bove. It can a-wake both mirth and love. Friendship is born of gen'-rous wine, whose rule is half

bove. It can a-wake both mirth and love. Friendship is born of gen'-rous wine, whose rule is half

bove. It can a-wake both mirth and love. Friendship is born of gen'-rous wine, whose rule is half

bove. It can a-wake both mirth and love. Friendship is born of gen'-rous wine, whose rule is half

Fill up, fill up the cup, fill up.

Fill up, fill up the cup, fill up.

Fill up, fill up the cup, fill up.

cresc.

di-vine Oh might-y mon-arch, to thee I bend the knee!

di-vine. Oh might-y mon-arch, to thee I bend the knee!

di-vine. Oh might-y mon-arch, to thee I bend the knee!

di-vine. Oh might-y mon-arch, to thee I bend the knee!

di-vine. Oh might-y mon-arch, to thee I bend the knee!

Drink. Ro-sy wine hath pow'r, all

Drink. Ro-sy wine hath pow'r, all

Drink. Ro-sy wine hath pow'r, all

p

f

Come fi - nish the glass. The bot - tle must pass. The rule of
 Come fi - nish the glass. The bot - tle must pass. The rule of
 Come fi - nish the glass. The bot - tle must pass. The rule of
 Come fi - nish the glass. The bot - tle must pass. The rule of
 Come fi - nish the glass. The bot - tle must pass. The rule of

pows on earth a - bove. It can a - wake both mirth and love. Friend - ship is born of gen' - rous
 pows on earth a - bove. It can a - wake both mirth and love. Friend - ship is born of gen' - rous
 pows on earth a - bove. It can a - wake both mirth and love. Friend - ship is born of gen' - rous

gen' - rous wine is half di - vine. Oh might - y mon - arch, to thee I bend the
 gen' - rous wine is half di - vine. Oh might - y mon - arch, to thee I bend the
 gen' - rous wine is half di - vine. Oh might - y mon - arch, to thee I bend the
 gen' - rous wine is half di - vine. Oh might - y mon - arch, to thee I bend the
 gen' - rous wine is half di - vine. Oh might - y mon - arch, to thee I bend the

wine, whose rule is half di - vine. Oh might - y mon - arch, to thee I bend the
 wine, whose rule is half di - vine. Oh might - y mon - arch, to thee I bend the
 wine, whose rule is half di - vine. Oh might - y mon - arch, to thee I bend the

René

knee! And now a dance is all we need.

knee! Might-y fine! Love-ly wine! It was

knee! Hur-rah!

knee! Hur-rah!

knee! Hur-rah!

knee! Hur-rah!

knee! Might-y fine! Love-ly wine! It was

knee! Hur-rah!

knee! Hur-rah!

How say you, friends, a-greed, a-greed!

rare, I de-clare. Go a-long! what a

Ver-y fine! Be-gin! Look a-live

Ver-y fine! Be-gin! Look a-live

Ver-y fine! Be-gin! Look a-live

rare, I de-clare. Go a-long! what a

Ver-y fine! Be-gin! Look a-live

Ver-y fine! Be-gin! Look a-live

lark! The gui - tar, man - do - line, tam - bou -

The gui - tar, man - do - line, and the gay

The gui - tar, man - do - line, and the gay

The gui - tar, man - do - line, and the gay

lark! The gui - tar, man - do - line, tam - bou -

The gui - tar, man - do - line, and the gay

The gui - tar, man - do - line, and the gay

rine, tam.bou - rine! Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

rine, tam.bou - rine! Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

and the gay Then hand in hand, Pray, take your stand. Then hand in

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

hand, Pray, take your stand.

Allegro vivo.

René.

'Tis the mer-ri-est of dan-ces, 'tis a-bout a doz-en chan-ces To a sin-gle one, that

no-bo-dy can see it but in Spain. Set the cas-ta-nets a-clink-ing, and the tam-bour-ines a-

tink - ing, Then you ca - per to the tune with all your might and all your main. Klipp klapp, ra - ka -

tak, klipp klapp, ra - ka - tak, klipp, klapp, ra - ka - ta - ka, ra - ka ta - ka - tak! klipp klapp, ra - ka -

tak, klipp klapp, ra - ka - tak, klipp klapp, ra - ka - ta - ka, ra - ka - ta - ka -

tak!

Pomp. u. Dougl.

Wheth - er loft - y in po - si - tion, or a pau - per by con - di - tion, Or an el - der or a

young - ster, the ef - fect is all the same. Wheth - er gout - y or asth - ma - tic, wheth - er sin - ner or fan -

René

Klipp klapp, ra-ka -
a - tic, You must have your lit - tle fro - lic, and you're not at all to blame. Klipp klapp, ra-ka -

tak, klipp klapp, ra - ka - tak, klipp klapp, ra - ka, ta - ka, ra - ta, ka - ta -
tak, klipp klapp, ra - ka - tak, klipp klapp, ra - ka, ta - ka, ra - ta, ka - ta -

tak, klipp klapp, ra - ka - tak, klipp klapp, ra - ka - tak, klipp klapp,
tak, klipp klapp, ra - ka - tak, klipp klapp, ra - ka - tak, klipp klapp,

ra - ka - ta - ka, ra - ka - ta - ka - tak!
ra - ka - ta - ka, ra - ka - ta - ka - tak!

Petrita Olimpia Riego.
Our se - date and sol - emn broth - ers are as bad as an - y
Gil Polo.
Our se - date and sol - emn broth - ers are as bad as an - y

cresc.

P
O
R
oth-ers, When they hear the mer - ry mu - sic; You can see it at a glance. To the tam-bou-rine they

G
P
oth-ers, When they hear the mer - ry mu - sic; You can see it at a glance. To the tam-bou-rine they

P
O
R
lis ten, Till their eyes be-gin to glis-ten, and they cast a-way their sanc-ti-ty to join the gid-dy

G
P
lis ten, Till their eyes be-gin to glis-ten, and they cast a-way their sanc-ti-ty to join the gid-dy

René.
Klipp klapp, raka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta - ka, ra-ka ta - ka -
Pomp. and Dougl.

Klipp klapp, raka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta - ka, ra-ka ta - ka -
Petr. Olymp. Riego.

dance. Klipp klapp, raka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta - ka, ra-ka ta - ka -
Gil Polo.

dance. Klipp klapp, raka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta - ka, ra-ka ta - ka -

R
P
D
P
O
R
G
P

tak! Klipp klapp, ra-ka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka - ta - ka, ra-ka - ta - ka -

tak! Klipp klapp, ra-ka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka - ta - ka, ra-ka - ta - ka -

tak! Klipp klapp, ra-ka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka - ta - ka, ra-ka - ta - ka -

tak! Klipp klapp, ra-ka - tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka - ta - ka, ra-ka - ta - ka -

René, Petrita, Olympia, Pomponi, Douglas, Riego, Gaston.

tak! 'Tis a ma-nia, 'tis a fe-ver. All the world is a be - liev - er In the dan - ces and the

Gil Polo.

Sopr.

Tenors.

Basses.

'Tis a ma-nia, 'tis a fe-ver. All the world is a be - liev - er In the dan - ces and the

'Tis a ma-nia, 'tis a fe-ver. All the world is a be - liev - er In the dan - ces and the

mu - sic that we grow in sun - ny Spain. And how - ev - er sad and wea - ry, They will all grow gay and

mu - sic that we grow in sun - ny Spain. And how - ev - er sad and wea - ry, They will all grow gay and

mu - sic that we grow in sun - ny Spain. And how - ev - er sad and wea - ry, They will all grow gay and

mu - sic that we grow in sun - ny Spain. And how - ev - er sad and wea - ry, They will all grow gay and

mu - sic that we grow in sun - ny Spain. And how - ev - er sad and wea - ry, They will all grow gay and

accel.

chee-ry, When the cas-ta-net in-vites them to be hap-py once a-gain. Klipp klapp, ra-ka-

chee-ry, When the cas-ta-net in-vites them to be hap-py once a-gain. Klipp klapp, ra-ka-

chee-ry, When the cas-ta-net in-vites them to be hap-py once a-gain. Klipp klapp, ra-ka-

chee-ry, When the cas-ta-net in-vites them to be hap-py once a-gain. Klipp klapp, ra-ka-

tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka-ta-ka, ra-ka-ta-ka - tak, klipp klapp, ra-ka-

tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka-ta-ka, ra-ka-ta-ka - tak, klipp klapp, ra-ka-

tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka-ta-ka, ra-ka-ta-ka - tak, klipp klapp, ra-ka-

tak, klipp klapp, ra-ka - tak, klipp klapp, ra-ka-ta-ka, ra-ka-ta-ka - tak, klipp klapp, ra-ka-



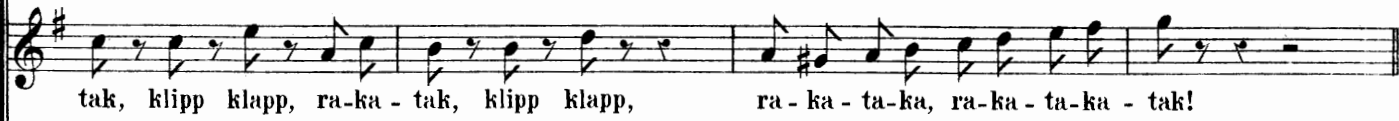
tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta-ka, ra-ka - ta-ka - tak!



tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta-ka, ra-ka - ta-ka - tak!



tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta-ka, ra-ka - ta-ka - tak!



tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta-ka, ra-ka - ta-ka - tak!



tak, klipp klapp, ra-ka - tak, klipp klapp, ra - ka - ta-ka, ra-ka - ta-ka - tak!



accel. e cresc. al fine.



Act III.

Nº 17. DUETTO MAURESCO.

They require not words.

Moderato pesante, alla Habanera.

Petrita. They re - quire not words, our songs of

Gaston.

Piano.

p

fz

Spain. Oh no! Yet their notes nev - er leave you. To the mem' - ry

fp

p

fp

they re - turn a - gain. They haunt the ro - ver Who

fp

p

roams the wide world o - ver. They de - light you,

pp

ppp

ppp

rallent.

or they grieve you. Ah, ha!

ppp

rallent.

con candorosa guardiente passione
ten.

P
Till Death shall call you — Their spells en - thrall you. — They will pur -
Piu' largo, con molto passione, e sempre stentato.

P
sue you, though you jour - ney — far a - way. Always be - side — you, —

P
cresc. ten. Through life to guide you, — *ten.* Through life to guide you, *fp* By night and by
cresc. *p*

Listesso tempo. Ballabile, moderato, alla Valenziana.

P
day. La la la la la-ra, la-ra la li le - ra, li-ra, li-ra le - ra, li-ra li-ra
G
La la la la la-ra, la-ra la li le - ra, li-ra, li-ra le - ra, li-ra li-ra

P
la, la la la la la-ra, la la la li le - ra, li-ra li-ra le - ra, li-ra li-ra
G
la, la la la la la-ra, la la la li le - ra, li-ra li-ra le - ra, li-ra li-ra

con candorosa gardiente passione

P
la. How the lone - ly ex - ile, home re - turn - ing,

G
la. How the lone - ly ex - ile, home re - turn - ing,

incalzando e cresc. poco a poco

P
cresc. Fond - ly wait - ing, fond - ly yearn - ing, All his

G
cresc. Fond - ly wait - ing, fond - ly yearn - ing, All his

cresc.

P
heart with rap - ture burn - ing, Sings a - gain the

G
heart with rap - ture burn - ing, Sings a - gain the

pp *cresc.*

P
songs of Spain!

G
songs of Spain!

mf *ff*

Moderato pesante, alla Habanera.
Gaston.

And your songs of Spain I love them too. 'Tis true!

The first system of music features a vocal line in G major, 2/4 time, with lyrics "And your songs of Spain I love them too. 'Tis true!". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics range from piano (p) to fortissimo (ff).

And wher - eer I may wan - - der, Though my for - tunes

The second system continues the vocal line with lyrics "And wher - eer I may wan - - der, Though my for - tunes". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include fortissimo piano (fp).

oft - may lead me through Dis - tress or dan - ger, The

The third system continues the vocal line with lyrics "oft - may lead me through Dis - tress or dan - ger, The". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include fortissimo piano (fp) and piano (p).

lays that soothed a stran - ger Will grow dear - er,

The fourth system continues the vocal line with lyrics "lays that soothed a stran - ger Will grow dear - er,". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include pianissimo (pp) and pianissimo (ppp).

will grow fon - der. Ah, ha!

The fifth system concludes the vocal line with lyrics "will grow fon - der. Ah, ha!". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include pianissimo (pp) and pianissimo (ppp), with a *rallent.* marking over the final notes.

G *ten.* Yes, be it glad - ness or be it sad - ness, For me I
 Più largo, con molto passione e sempre stentato.

G care not wheth - er joy or grief they bring. Spain, ev - er fair - est,

G *cresc. ten.* Bright - est and ra - rest, Bright - est and ra - rest, Your songs I would
cresc. *p*

Listesso tempo, Ballabile alla Valenziana.

P *p* La la la la la - ra, la - ra la li le - ra, li - ra li - ra, le - ra, li - ra li - ra
 G *p* sing. La la la la la - ra, la - ra la li le - ra, li - ra li - ra, le - ra, li - ra li - ra

P la, la la la la la - ra, la - ra la li le - ra, li - ra li - ra, le - ra, li - ra li - ra
 G la, la la la la la - ra, la - ra la li le - ra, li - ra li - ra, le - ra, li - ra li - ra

con candorosa gardiente passione

P
la. How the lone - ly ex - ile, home re - turn - ing,

G
la. How the lone - ly ex - ile, home re - turn - ing,

incalzando e cresc. poco a poco

P
cresc. Fond - ly wait - ing, fond - ly yearn - ing, All his

G
cresc. Fond - ly wait - ing, fond - ly yearn - ing, All his

cresc.

ff

p

P
heart with rap - ture burn - ing, Sings a - gain the

G
heart with rap - ture burn - ing, Sings a - gain the

pp

cresc.

P
songs of Spain!

G
songs of Spain!

ff

Nº 18. CHILDRENS DUET.

Come, dear, we will chase.

René.

Douglas.

Piano.

p

R
D

Come, dear, we will chase each oth-er In a cir-cle round and round.

You be

R
D

Can you tell me fair-y sis-ter, I'll be broth-er. Where could such good fun be found?

R
D

sto-ries? Ting-a-ring-a-ring, ring, Ting-a-ring-a- Large e-nough there-in my lore is. Ting-a-ring-a-ring, ring, Ting-a-ring-a-

R
ra. Ti - ra li - ra li - ra, ti - ra li - ra la. Ting - a - ring - a - ring, ring. Ting - a - ring - a -

D
ra. Ti - ra li - ra li - ra, ti - ra li - ra la. Ting - a - ring - a - ring, ring. Ting - a - ring - a -

R
ra. Ti - ra ti - ra li - ra, ti - ra li - ra la. Now I'll run and you must catch me, If at

D
ra. Ti - ra ti - ra li - ra, ti - ra li - ra la.

R
run - ning you can match me.

D
I no doubt shall beat you hol - low. Start at once and I will

R
A race, then. I'm start - ing. You slowcoach! You don - key!

D
fol - low. Be - gin it. I'll win it. You charmer! You

R Be off, you sil - ly ga - by.

D duck. You dar - ling lit - tle ba - by. Ha!

R Ting - a - ring - a - ring, ring. Ting - a - ring - a - ra. Ti - ra li - ra li - ra, ti - ra li - ra

D Ting - a - ring - a - ring, ring. Ting - a - ring - a - ra. Ti - ra li - ra li - ra, ti - ra li - ra

R la. Ting - a - ring - a - ring, ring. Ting - a - ring - a - ra. Ti - ra li - ra li - ra, ti - ra li - ra

D la. Ting - a - ring - a - ring, ring. Ting - a - ring - a - ra. Ti - ra li - ra li - ra, ti - ra li - ra

R la!

D la!

Nº 19. CHORUS AND ENSEMBLE.

Now, trumpeters, commence.

Petrita.
René.
Olimpia.

Gaston.
Riego.

Pomponio.
Douglas.

Gil Polo.

Soprano I.

Soprano II.

Soprano.

Tenor.

Bass.

Children.

CHORUS.

PIANO.

(Tambour.)

The first system of the piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand begins with a half note G#4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note pattern: G#2, A2, B2, C3, D3, E3, F#3, G#3.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand maintains the eighth-note accompaniment. The music concludes with a final chord in the right hand.

Soprano.

Tenor.

Bass.

Now, trum-pet-ers, commence loud-ly

Now, trum-pet-ers, commence loud-ly

Now, trum-pet-ers, commence loud-ly

blow - - ing. Let the drums and the fifes be-gin to play. Look, the

blow - - ing. Let the drums and the fifes be-gin to play. It is a fest - -

blow - - ing. Let the drums and the fifes be-gin to play. Look, the

folks all im - pa - tient are grow - - ing; Set the

- - - al day. It is a fest - -

folks all im - pa - tient are grow - - ing; Set the

tide of de-light free-ly flow - ing. The child - ren shall for once be
 - - - al day. A fest - al day. The child - ren shall for once be
 tide of de-light free-ly flow - ing. The child - ren shall for once be

old ones here, And the old ones be child - ren dear. Come, come, no more de -
 old ones here, And the old ones be child - ren dear. Come, come, no more de -
 old ones here, And the old ones be child - ren dear. Come, come, no more de -

lay, But for fun make way. Come, come, no more de - lay, But for fun make way.
 lay, But for fun make way. Come, come, no more de - lay, But for fun make way.
 lay, But for fun make way. Come, come, no more de - lay, But for fun make way.

Soprano I.
 We are your eld - ers grave. Like sa - ges we be - have.
 Soprano II.
 We are your eld - ers grave. Like sa - ges we be - have.

Black robe and rust - y wig : Snuff - - box and gog - gles big.

Black robe and rust - y wig : Snuff - - box and gog - gles big.

We'll teach you ev' - ry art . All sci - ence we'll im - part.

We'll teach you ev' - ry art . All sci - ence we'll im - part.

In fact, as men of worth We rank the first on earth.

In fact, as men of worth We rank the first on earth.

René. Olimpia.

Come, child-ren dear, quick-ly mus-ter: Your pa-rents all are gath-ered here.

Pomponio.

Come, child-ren dear, quick-ly mus-ter: Your pa-rents all are gath-ered here.

Gil Polo.

Come, child-ren dear, quick-ly mus-ter: Your pa-rents all are gath-ered here.

Come, children, here in a clus-ter. Run, darlings all, from far and near. Make

Come, children, here in a clus-ter. Run, darlings all, from far and near. Make

Come, children, here in a clus-ter. Run, darlings all, from far and near. Make

haste and shew your know-ledge, And with pride re-peat your A, B, C. Con-

haste and shew your know-ledge, And with pride re-peat your A, B, C. Con-

haste and shew your know-ledge, And with pride re-peat your A, B, C. Con-

vince them that your col - - - lege is what a col-lege ought to be. Now,

vince them that your col - - - lege is what a col-lege ought to be. Now,

vince them that your col - - - lege is what a col-lege ought to be. Now,

trum-pet-ers, commence loud-ly blow - - - ing. Let the drums and the fifes be-gin to

trum-pet-ers, commence loud-ly blow - - - ing. Let the drums and the fifes be-gin to

trum-pet-ers, commence loud-ly blow - - - ing. Let the drums and the fifes be-gin to

play. Look, the folks all im-pa-tient are grow-ing; Set the
 play. It is a fest-al day. It is a fest-

tide of de-light free-ly flow-ing, The child-ren shall for once be
 - al day. A fest-al day. The child-ren shall for once be

old ones here, And the old ones be child-ren dear. Come, come, no more de-
 old ones here, And the old ones be child-ren dear. Come, come, no more de-
 old ones here, And the old ones be child-ren dear. Come, come, no more de-

lay, But for fun make way. Come, come, no more de-lay, But for fun make way. Shout,
 lay, But for fun make way. Come, come, no more de-lay, But for fun make way. Shout,
 lay, But for fun make way. Come, come, no more de-lay, But for fun make way. Shout,

and be joy - ful. Shout, and be joy - ful. Ah, Hur - rah, hur -

and be joy - ful. Shout, and be joy - ful. Ah, Hur - rah, hur -

and be joy - ful. Shout, and be joy - ful. Ah, Hur - rah, hur -

rah!

rah!

rah!

Moderato alla breve.

Riego. Like a ti - ny in - fant thing, I can
Pomp. Child - ren take the lar - gest part In the
Olimp. Pa - rents in the kind - est way Take their

play and laugh and sing. I can feast on ev - ry di - et. Night or day I can't be
fair - est la - dy's heart. How they kiss us, how they press us To their hearts and there ca -
young ones to the play. Pan - to - mimes and me - lo - dra - mas, Con - cert - rooms and pan - o -

qui - et. I can tell you tales of bo - gies, Bet - ter far than old - en
 ress us! Then with sweets they kill us near - ly: So I love the la - dies
 ra - mas. Ten - der moth - er, gen - tle fath - er! Don't I love my pa - rents

fo - gies. No won - der, af - ter all, af - ter all, In a child so ve - ry
 dear - ly No won - der, af - ter all, af - ter all, In a child so ve - ry
 ra - ther? No won - der, af - ter all, af - ter all, In a child so ve - ry

Olimpia.
 small. Is it strange, af - ter all, In a child so ve - ry small?

Riego.
 small. Is it strange, af - ter all, In a child so ve - ry small?

Pomponio.
 small. Is it strange, af - ter all, In a child so ve - ry small?

Douglas.
 Is it strange, af - ter all, In a child so ve - ry small?

Gil Polo.
 Is it strange, af - ter all, In a child so ve - ry small?

CHORUS.

Now a dance,

Now a dance,

Now a - dance,

a dance!

a dance!

a dance!

(Cannon.)

(Dialogue.)

Tempo di Marcia.

Rene.

(Dialogue.) No long-er need we, dear bro - ther, Our feel - ings try to

R smoth - er. With laugh-ter and with sing-ing We can set the wel - kin ring - ing. Vic - try has

R crowned us. Let all be smiles a - round us. "Vic - to - ria!" we cry. We swore to con - quer or

Petrito.

Rene.

die.
Gaston.

Riego.

Gil Polo.

"Hand in hand We will stand!" 'Twas the watch-word of our band.

"Hand in hand We will stand!" 'Twas the watch-word of our band.

"Hand in hand We will stand!" At our

"Hand in hand We will stand!" At our

"Hand in hand We will stand!"

P At our feet lies the foe. We have laid him low. The strife is o'er, let
 R At our feet lies the foe. We have laid him low. The strife is o'er, let
 G feet lies the foe. Our hands have laid him low. The strife is o'er, let
 R feet lies the foe. Our hands have laid him low. The strife is o'er, let
 GP - - - - - The strife is o'er, let
 - - - - - The strife is o'er, let
 - - - - - The strife is o'er, let
 - - - - - The strife is o'er, let

P all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 R all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 G all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 R all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 GP all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles
 all be peace. And war - fare end and dis - cord cease. See, Heav'n a - gain with glo - ry smiles

P o - ver hap - py Spain. See, Heav'n in glo - ry smiles a - gain A bove the hills of

R o - ver hap - py Spain. See, Heav'n in glo - ry smiles a - gain A bove the hills of

G o - ver hap - py Spain. See, Heav'n in glo - ry smiles a - gain A bove the hills of

R o - ver hap - py Spain. See, Heav'n in glo - ry smiles a - gain A bove the hills of

GP o - ver hap - py Spain. See, Heav'n in glo - ry smiles a - gain A bove the hills of

P hap - py Spain. Now all is bright and gay, Joy re - sumes her sway. Truth is

R hap - py Spain. Now all is bright and gay, Joy re - sumes her sway. Truth is

G hap - py Spain. Now all is bright and gay, Joy re - sumes her sway. Truth is

R hap - py Spain. Now all is bright and gay, Joy re - sumes her sway. Truth is

GP hap - py Spain. Now all is bright and gay, Joy re - sumes her sway. Truth is

P
R
G
P
Sop.
Ten.
Bass.

made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are
made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are
made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are
made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are
made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are
made as clear as day. Cloud - y doubts are swept a - way, cloud - y doubts are

P
R
G
P
Sop.
Ten.
Bass.

swept a - way, Far a - way.
swept a - way, Far a - way.
swept a - way, Far a - way.
swept a - way, Far a - way.
swept a - way, Far a - way.
swept a - way, Far a - way.