

The Serenade

Comic Opera

LIBRETTO BY
HARRY B. SMITH

MUSIC BY
VICTOR HERBERT

PERFORMED BY
THE FAMOUS BOSTONIANS.

VOCAL SCORE.

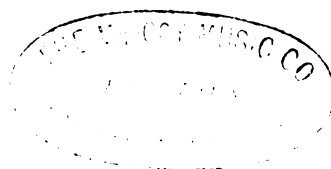
EDWARD SCHUBERTH & CO.

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NEW YORK
23 UNION SQUARE.

LONDON
2 STAR YARD, CAREY ST.

LEIPZIG—C. DIECKMANN.



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"THE SERENADE"

COMIC OPERA IN THREE ACTS.

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VOCAL SCORE PR. \$2.00 NET.

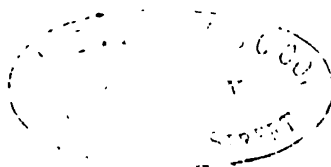
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✓

"The Serenade."

First performed in New York City by
The Famous Original Bostonians
at the Knickerbocker Theater, March 16th, 1897.

Cast of Characters.

The Duke of Santa Cruz Baritone.
Carlo Alvarado Baritone.
Romero Bass.
Lopez Tenor.
Gomez Bass.
Colombo Tenor.
The Mother-Superior Soprano.
Yvonne Soprano.
Dolores Contralto.

Synopsis of Scenes.

- Act I.** *The main office of the Royal Madrid Brigandage Association Ltd., near a haunted castle in the mountains.*
- Act II.** *The garden of the Monastery of St. Benedict, adjoining the Convent School of St. Ursula.*
- Act III.** *The same as Act I.*

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"The Serenade."

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
VICTOR HERBERT.

Allegro marziale, e molto pesante.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of dynamics and articulations. The first system starts with a forte (f) dynamic. The second system includes piano-piano (pp) and piano (p) dynamics. The third system features a piano (p) dynamic. The fourth system includes piano (p), piano-piano (pp), and fortissimo (ff) dynamics, with a 'rit.' (ritardando) marking. The fifth system ends with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some markings like 'Pia.' and '*' below the staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings. A *rit.* (ritardando) marking is present. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: *Red. * Red. **

Moderato.

Second system of musical notation, starting with a *p* (piano) dynamic marking. The music continues with a steady rhythmic accompaniment in the bass and a more melodic line in the treble.

Third system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking. The music includes a *vibrato* marking over a sustained chord in the treble. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: *Red. Red.*

Fourth system of musical notation, continuing the piece with various rhythmic patterns and dynamics. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: *Red. Red. Red. **

Fifth system of musical notation, featuring a *rit.* (ritardando) marking followed by a *a tempo* (return to tempo) marking. The music includes a *vibrato* marking. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: *Red. Red.*

Sixth system of musical notation, concluding the piece with a *rit.* (ritardando) marking followed by a *a tempo* (return to tempo) marking. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: *Red. Red. Red. Red. Red.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff. There are several accents and slurs throughout the system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *f p* is present in the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. There are several accents and slurs throughout the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. There are several accents and slurs throughout the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *p* is present in the lower staff. There are several accents and slurs throughout the system.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *p* is present in the lower staff. There are several accents and slurs throughout the system.

The seventh system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music continues with a rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *p poco rit.* is present in the lower staff. There are several accents and slurs throughout the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment. The dynamic marking *mf a tempo.* is written in the center of the system.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring more complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, marked with a forte *ff* dynamic. The bass clef staff has a prominent bass line.

Fifth system of musical notation, showing a continuation of the melodic and harmonic development.

Sixth system of musical notation, featuring a long melodic line in the treble clef staff.

Seventh system of musical notation, concluding the page with a final melodic flourish and a key signature change to D major.

Tempo di Valse.

The first system of the waltz is written in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a long slur over the first five measures, starting with a piano (*p*) dynamic and ending with an *ad lib.* marking. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the waltz. It begins with a *rit.* (ritardando) marking in the right hand. The right hand has a melodic line with a slur, while the left hand has a steady accompaniment. A piano (*p*) dynamic is indicated in the right hand.

The third system shows the waltz continuing. It includes a repeat sign with a first ending bracket and a fermata over a note in the right hand. The left hand continues with its accompaniment. A *rit.* marking is present in the right hand.

The fourth system continues the waltz with melodic and harmonic development in both hands. The right hand has a melodic line with slurs, and the left hand has a consistent accompaniment.

The fifth system concludes the waltz section. It features a repeat sign at the end of the system. The right hand has a melodic line with a slur and a fermata, while the left hand has a final accompaniment. *rit.* markings are present in the right hand.

Allegro.

The sixth system begins a new section marked *Allegro*. The right hand has a more active melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Sforzando (*sf*) markings are used in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various notes, rests, and dynamic markings such as *sfz*. The right hand has a melodic line with some slurs, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a focus on chordal textures and melodic fragments in both hands.

Third system of musical notation, notable for the presence of a *ff* (fortissimo) dynamic marking in the bass clef. It includes a triplet of eighth notes in the bass line and various articulation marks like accents and slurs.

Fourth system of musical notation, showing a continuation of the harmonic and melodic themes established in the previous systems.

Fifth system of musical notation, featuring a *sfz* dynamic marking in the bass clef. The notation includes a variety of note values and rests, maintaining the piece's rhythmic and harmonic structure.

Sixth and final system of musical notation on this page, concluding with a final cadence in the bass clef.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of chords and melodic lines with various articulations and dynamics.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing a transition in texture with more complex chordal patterns.

Fourth system of musical notation, featuring a more active melodic line in the upper voice.

Moderato.

Fifth system of musical notation, marked *Moderato*. It includes a dynamic marking of *ff* and features a series of chords with a *rit.* (ritardando) marking.

Tempo di Valse.

Sixth system of musical notation, marked *Tempo di Valse*. It includes dynamic markings of *rit.*, *a tempo.*, and *f*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff features a long, low note with a slur underneath, followed by several chords.

Second system of musical notation, showing a treble staff with a melodic line and a bass staff with chords. The treble staff has a series of eighth notes and chords, while the bass staff has chords and a few notes.

Third system of musical notation, with a treble staff containing a melodic line and a bass staff with chords. The treble staff has a series of eighth notes and chords, while the bass staff has chords and a few notes.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. The treble staff has a series of eighth notes and chords, while the bass staff has chords and a few notes.

Fifth system of musical notation, showing a treble staff with a melodic line and a bass staff with chords. The treble staff has a series of eighth notes and chords, while the bass staff has chords and a few notes.

Sixth system of musical notation, featuring a treble staff with a melodic line and a bass staff with chords. The treble staff has a series of eighth notes and chords, while the bass staff has chords and a few notes. The system ends with a double bar line, a fermata, and the word 'Ped.' with an asterisk below it.

First system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios, while the lower staff has a more rhythmic accompaniment. A dynamic marking of *ff.* is present at the beginning.

Second system of musical notation, consisting of two staves. The upper staff continues with dense chordal textures. A dynamic marking of *ff.* is present. The system concludes with the tempo marking *molto rit.*

Third system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios. A dynamic marking of *ff.* is present. The system begins with the tempo marking *a tempo.*

Fourth system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios. The lower staff has a more rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios. The lower staff has a more rhythmic accompaniment. The system concludes with the tempo marking *Più mosso.*

Sixth system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios. The lower staff has a more rhythmic accompaniment. The system concludes with the tempo marking *Più mosso.*

Seventh system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and arpeggios. The lower staff has a more rhythmic accompaniment. The system concludes with the tempo marking *Più mosso.*

Act I.

Nº 1ª Opening Chorus.

Allegro molto.

Piano.

p *sfz* *fp* *p*

(Curtain.)

TENORS. *unis.* Hist! Hush!

BASSES. *unis.* In at - ti - tudes a - lert! With

In at - ti - tudes a - lert! Hist! Hush! With

Chorus.

unis. Hist! Hush! *unis.*

keen and pierc-ing eyes, Our breath we bate, and

unis.

keen and pierc-ing eyes, Hist! Hush!

grim - ly wait, The trav' - ler to sur-

Our breath we bate, and grim - ly wait,

fz *unis.* Hist!

prise. Hist! In rob - ber - y ex - pert,

unis. Hush! In rob - ber - y ex - pert,

Hush! *unis.* Hist! Hush!

A - dept in hom - i - cide;

unis. Hist! Hush! A - dept in hom - i - cide; Hist!

unis.
We seize the cash of stran - gers rash,
Hush! We seize the cash of

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "We seize the cash of stran - gers rash," followed by "Hush!" and "We seize the cash of". The word "unis." is written above the first vocal staff.

unis.
It is our joy and pride. Our
stran - gers rash. Our

The second system of the musical score continues the vocal and piano parts. The lyrics are: "It is our joy and pride. Our" and "stran - gers rash. Our". The word "unis." is written above the first vocal staff. The piano accompaniment continues with its rhythmic accompaniment.

feet up - on the moun - tain path Are si - lent as the rab - bits, The
feet up - on the moun - tain path Are si - lent as the rab - bits, The

The third system of the musical score continues the vocal and piano parts. The lyrics are: "feet up - on the moun - tain path Are si - lent as the rab - bits, The" and "feet up - on the moun - tain path Are si - lent as the rab - bits, The". The piano accompaniment continues with its rhythmic accompaniment.

gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its.
gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its. But

The fourth system of the musical score concludes the vocal and piano parts. The lyrics are: "gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its." and "gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its. But". The piano accompaniment continues with its rhythmic accompaniment.

Why, not one tink - er's dam - let;
 what care we for gov - ern - ment? But

Why, not one tink - er's dam - let; Our
 what care we for gov - ern - ment? Our
unis.

Cap - tain's name Has dread - ful fame In man - y a town and ham - let;

Our Cap - tain's name Has dread - ful fame. Hush!

Hist! Hush! Hist! So *unis.* prowl and howl like *unis.*

this, With bee-tled brows pro-found; Look left, look right, with

shad-ed sight, And lis-ten at the ground. So low'r and cow'r like this, And

grasp your good car-bines, We'll crush at once the stu-pid dunce Who

(Humming with closed mouths.)

speaks a - bove a mur - - - mur.

The first system features a vocal line with lyrics and a piano accompaniment. The vocal line has long horizontal lines indicating humming. The piano accompaniment consists of chords and rhythmic patterns.

The second system continues the vocal and piano parts. The piano accompaniment includes some melodic lines in the right hand and bass lines in the left hand.

The third system shows the vocal line and piano accompaniment. The piano part has some rests in the vocal line.

molto accel. e cresc.

The fourth system is primarily piano accompaniment, featuring a rapid, ascending melodic line in the right hand and a rhythmic bass line in the left hand.

ff: unis. Hail our no - ble Captain, Hail! *Romero enters.*

The fifth system includes vocal lines with lyrics and piano accompaniment. The piano part has some rests in the vocal line.

The sixth system is primarily piano accompaniment, featuring a rapid, ascending melodic line in the right hand and a rhythmic bass line in the left hand.

Romero.
Andante, recit.

With heart and hand, my gal-lant brig-and-band, I greet you once a - gain. Here's

luck to us, my men! (he drinks.)

Allegro con spirito.

Chorus.
TENORS.
BASSES.
Health to our Cap - tain, what - ev - er be - fall; Plen - ty of health and of

Allegro con spirito.

Romero.

Here's health — and wealth!
wealth to us all. Here's health, health and wealth! (they drink.)

Here's health!

Nº 1b Song of the Carbine.

Romero and Chorus.

Moderato.

Piano.

ff

This block contains the piano introduction. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The music is marked 'Moderato' and 'ff' (fortissimo). The introduction consists of four measures of music, ending with a final chord.

Solo Romero.

1. Let spirit-less townsmen bend the neck To yoke of the country's
 2. There's never a trav'ler comes our way, But trembles to hear our

This block shows the piano accompaniment for the first line of lyrics. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in 6/8 time and features a key signature of three flats.

law, — Of King and priest it's little I reck, And it's less that I stand in
 name; — And any who dares to say us nay Quickly finds we are sure of

This block shows the piano accompaniment for the second line of lyrics. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in 6/8 time and features a key signature of three flats.

awe. — If I need an-y law I make my own, And they're jolly good laws I
 aim. — Oh, our step it is light on mountain path, As we lurk in the bush un-

This block shows the piano accompaniment for the third line of lyrics. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in 6/8 time and features a key signature of three flats. The piece concludes with a final chord in the bass clef.

ween; Ho ho! And there's nev - er a King of crown and throne Who can
seen; Ho ho! And we take all the cash a trav - 'ler hath By the

Più mosso.

stand 'gainst my carbine keen. Ho ho! You know!
force of the carbine keen. Ho ho! That's so! We

TENORS.

BASSES.

That's so!

That's so! That's so!

Più mosso.

Allegro Marciale.

You know! Ha ha ha ha ha ha ha! Here's a
know! We know! We know! We know! We know!

Allegro Marciale.

ff e molto pesante.

friend that al - ways an - swers at your call. Pif! Paf! Ar - gue

with it if you can, sirs, when it speaks; Pif! Paf! There's a flash and a spark in the

dark, the dark, And a voice from a foe un - seen. Here's a

misterioso
pp

friend that al - ways an - swers at your call, Pif! Paf! Ar - gue

with it if you can, sirs, when it speaks; Pif! Paf! Oh, the judge or King Is a

help - less thing Who fac - es my car - bine keen.

TENORS. *unis*
BASSES. *ffz*
Here's a *unis*

Pif! Paf!

friend that al - ways an - swers at your call, Pif! Paf! Ar - gue

Pif! Paf! Oh, the

with it if you can, sirs, when it speaks; Pif! Paf! Oh, the

judge or King Is a helpless thing Who fac - es my car - bine keen! — *Fine.*

judge or King Is a helpless thing Who fac - es my car - bine keen. — *Fine.*

Fine.

Fine.

No 2^a Peering left, and peering right.

Mixed Chorus.

Allegro molto moderato.

Piano.

Girls.

Men.

Peer - ing

left, and peer - ing right,

We ad -

With ver - y an - xious scruti - ny,

mit we're in a fright,

And much in - clined to mut - i - ny.

trembling.
 Brrr! What was that?
 Like a mus - ket click - ing?

Brrr! Was that a hat? No
 O'er the bush - es stick - ing? No

no! No no! Oh, what re - lief! I thought I saw a ban - dit
 no! No no! Oh, what re - lief! I thought I saw a ban - dit

chief. For we are the Duke's brave
 chief. For we are the Duke's brave

(With start of alarm.)

unis.

lot of bod - y - guards; Brrr! What was that? We're men of

lot of bod - y - guards; Brrr! What was that? We're men of

war, We're Vet' - rans scarred Brrr! What was that? We're he - roes, ev - ry

war, We're Vet' - rans scarred Brrr! What was that? *unis.* we are

war, We're Vet' - rans scarred Brrr! What was that? *marc.* We are

one, And we're dead - ly with a gun.

he - roes ev - 'ry one, with a gun. Fight - ing

he - roes ev - 'ry one, with a gun. Fight - ing

he - roes ev - 'ry one, We are dead - ly with a gun, Fight - ing

ban-dits! Why, it's fun, it's mere - ly fun.

ban-dits! Why, it's fun, it's mere - ly fun.

molto cresc.

Brrr!

Brrr!

This system contains two systems of music. The top system has a vocal line with a 'Brrr!' sound effect and a piano accompaniment featuring triplets. The bottom system continues the piano accompaniment with more triplet patterns.

With fear we shake! (Comic March around stage.)

With fear we shake!

This system features two systems of music. The top system has a vocal line with the lyrics 'With fear we shake!' and a piano accompaniment. The bottom system continues the piano accompaniment with a dynamic marking of *p*.

This system shows the piano accompaniment with a crescendo marking *cresc.* and a dynamic marking of *p*.

This system shows the piano accompaniment with a wavy line indicating a tremolo or similar effect.

molto cresc.

This system features the piano accompaniment with a *molto cresc.* marking and triplet patterns.

This system shows the piano accompaniment with triplet patterns and a final cadence.

No 2^b With cracking of whip and rattle of spur.


Alvarado and Chorus.

Allegro molto.

Alvarado.  *O - la! O - la! Come, clat-ter a - way, We've many a*

Piano. 

mile to cov-er to - day; O - la! O -



la! O - la! O - la!

Chorus. *Oh what re-lief! When foes are near,*



O - la!

A friend - ly, cheer - ful voice to hear.



la! O - la!

(Alvarado enters.)

Recit.
Hal! there you are, my no-ble war-riors

Recit.

Allegro. (laughs.)
all! Quite safe and sound, for there's the cas-tle wall. (Alvarado comes down)

accel.

With cracking of whip, and rat-tle of spur, O'er

mountainous ways we ride, (whipcrack!) The clat-ter we make, and the

dust we stir, To our pres-ence is cer-tain guide: (whip!) There's

nev-er a jour-ney that can be drear-y, And nev-er a day be

tranquillo.

long, — When the traveler hears the post-horn cheer-y, And joins the pos-til-lion's

song. — O - la! Hey! — (whip!) O - la! hey! — (whip!) O - la!

hey! (whip!) For I am a jol - ly pos - til - lion, With a

molto cresc. poco rit. *ff a tempo.*

heart that is light and free, There's man - y a man with a mil - lion Would

glad - ly change places with me. Click! clack! My whip - lash is swing - ing In the

air of an Au - tumn morn; Oh; the travel - er loves the ring - ing Of the

sil - ver - toned post - horn. For I am a jol - ly pos -

SOPRANOS & ALTOS. *unis.*

TENORS & BASSES. *unis.*

Tan - ta - ra - ta - ta - ta, Tan - ta -

For he is a jol - ly pos -

ff

til - lion, With a heart that is light and free, There's
unis.
 ra - ta - ta - ta, click clack! click clack! click clack! Ta ra ta ta
 til - lion, With a heart that is light and free, There's

man - y a man with a mil - lion Who would glad - ly change place with
 ta, *SOPRANO ALTO.* *unis.* Ta ra ra ta ta ta ta!
 TENORS.
 man - y a man with a mil - lion Who would glad - ly change place with
 BASSES.

me. *D.C. al Fine.* ✱
 ta!
 me.

ff *D.C. al Fine.* ✱

Nº 3ª Hola-ho, Hola-ho!

Duke's Entrance.

Tempo giusto.
(behind the scenes.)

Duke.

Ho-la - ho! _____ Ho-la - ho! _____

SOPRANO.
ALTO.

TENOR.
BASS.

Chorus.

Ho-la -

Piano.

p marcato *sempre cresc.*

Ho-la - ho! Ho-la-ho! _____

ho! _____ Ho-la - ho! _____

Ho-la -

cresc.

sempre cresc.

ho! Ho-la - ho!

Ho-hoy! Hallo-ho! ho-hoy! Hallo-ho!

ff Ho

ff

The first system of the score features a vocal line with lyrics "ho! Ho-la - ho!" and "Ho-hoy! Hallo-ho! ho-hoy! Hallo-ho!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *ff* and *ff*.

hoy! Hal-lo-ho, ho - hoy! Hal-lo-ho - ho - hoy!

The second system continues the vocal melody with lyrics "hoy! Hal-lo-ho, ho - hoy! Hal-lo-ho - ho - hoy!". The piano accompaniment features a more complex texture with triplets in the right hand and a steady bass line in the left hand.

Recit.

So

(Duke appears.)

p

The third system is marked *Recit.* and includes the instruction "(Duke appears.)". The vocal line has a single note "So". The piano accompaniment is a simple harmonic progression starting with a piano (*p*) dynamic.

there you are? Ac-cept my stern re - buke for dar-ing to de-sert this no - ble

p Recit. *sfz* *p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "there you are? Ac-cept my stern re - buke for dar-ing to de-sert this no - ble". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a recitative style with dynamic markings *p*, *sfz*, and *p*.

Duke. _____

For - give us, for-give us, oh no-ble Duke! for-give, for -

a tempo *f*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "Duke. _____ For - give us, for-give us, oh no-ble Duke! for-give, for -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a recitative style with dynamic markings *a tempo* and *f*.

give us, for-give us, for - give us, for - give us!

ff

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "give us, for-give us, for - give us, for - give us!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a recitative style with dynamic markings *ff*.

Nº 3^b The funny side of that.

Tempo di Marcia. (*not fast.*)

Voice.

Piano.

1. Al -
2. If

p

dim.

though a Duke of high de-gree whose an - ces - tors are nu - mer - ous, I've
I go to a ban-quet and re - spond to toasts with dig - ni - ty, Some

staccatissimo

walked a - cross these moun-tains man-y, man - y wear-y miles. Still
wag re-moves my chair when I sit down, they al - ways do. My

though I am a Duke, I have a feel-ing for the hu-mor-ous And
fall is some-thing fear-ful, yet I cher-ish no ma - lig - ni - ty; I

ac - ci - dents that hap-pen to me win my cheer-y smiles. I've
sit up - on the floor and laugh; the joke's so good and new. Then.

fal - len down at ev - 'ry step with con - se - quence in - ju - ri - ous; My
if I go in bath - ing and a tramp commits a rob - ber - y; Takes

bones are most - ly out of place; I don't know where they're at. Though
all my clothes ex - cept - ing just my gar - ters and my hat. I

rit. *

I've a lot of bruis - es that are quite u - nique and cu - ri - ous, I can
dou - ble up with laugh - ter at the com - ic put - up job - ber - y. I can

p

rit. * *rit.* * *rit.* * *rit.* *

al-most see the fun-ny side, the fun-ny side of that. Oh
 al-most see the fun-ny side, the fun-ny side of that. If

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "al-most see the fun-ny side, the fun-ny side of that. Oh" on the first line, and "al-most see the fun-ny side, the fun-ny side of that. If" on the second line. The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *p* (piano). The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

yes the fun-ny side is clear; It makes me grin from ear to ear. Ha
 lit-tle boys throw rocks at me, Yet still the com-ic side I see. Ha

The second system of music continues the vocal line. The lyrics are: "yes the fun-ny side is clear; It makes me grin from ear to ear. Ha" on the first line, and "lit-tle boys throw rocks at me, Yet still the com-ic side I see. Ha" on the second line. The piano accompaniment includes a *colla voce* section with a *rit.* (ritardando) marking. The piano part features a melodic line in the treble clef with a *rit.* marking and a bass line with a *rit.* marking. There are also some rhythmic markings like *♩* and *♪* under the bass line.

ha! He he! Ho ho! Oh, he
 ha! He he! Ho ho! Oh, he

Chorus.

The third system of music is the chorus. The lyrics are: "ha! He he! Ho ho! Oh, he" on the first line, and "ha! He he! Ho ho! Oh, he" on the second line. The piano accompaniment includes a *a tempo* marking and a dynamic marking of *f* (forte). The piano part features a melodic line in the treble clef and a bass line with a *a tempo* marking.

laughs a sick-ly laugh with merry quip and chaff, Though good-ness knows what
 laughs a sick-ly laugh with merry quip and chaff, Though good-ness knows what

ff he is laugh-ing at. _____ *p* Solo. Though a to-tal wreck I
 he is laugh-ing at. _____ Though I'm like a half-drowned

. Chorus.

am, I don't e-ven mur-mur "damn"! I can al-most, Not quite,
 rat In my gar-ters and my hat; I can al-most, Not quite,

Solo. **Chorus.** **Solo.**

al-most, Not quite, See the fun-ny side of that, Ha ha! the fun-ny side of
al-most, Not quite, See the fun-ny side of that, Ha ha! the fun-ny side of

ff Chorus.

that. He can al-most, not quite, al-most, not quite, see the
that. He can al-most, not quite, al-most, not quite, see the

fun-ny side of that, Ha ha! the fun-ny side of that.
fun-ny side of that, Ha ha! the fun-ny side of that.

Duke.

For I'm a Duke of high de - gree in fact you

see a great Gran - dee the like of

me you rare - ly see take off your caps you vul - gar

Chorus in unison.

chaps take off your caps to me For he's a Duke of high De -

gree in fact you see a great Gran -

dee the like of him you rare - ly see

— take off your caps you vul - gar chaps take off your caps to

him hur-rah, hur - rah, hurrah, hur - rah!

No 4. I love thee, I adore thee.

Duo.

Moderato. Alvarado & Dolores.

Piano.

poco accel.

Alvarado.

When the the-a-tre was brightest With the gold - en glare, — Ah, my

heart was at its lightest, dear, if you were there, — Dames and damsels in their

plac - es, All with eyes on me, — On - ly one of all those fac - es Was there

Dolores. *a tempo.*

rit. Man - y fac - es there were fair - er, Hap - pi - er
I could see.

rit. *a tempo.*

none, I swear; — In your art I was a shar-er When I heard that

air; — Oh, I revelled in the fan-cying 'Twas to me ad dressed, That the

ser-e-nade en-trancing Was a love con-fessed. — *Listesso Tempo.* Beneath the

pizz.
p

bal-co-ny you trolled — And tink-led your gui-tar. *Alvarado.*

To my stage di-va,

stout and old, — My thoughts from her were far.

She on her perch a -

Alvarado.

raid to stir, For fear of fall-ing through... In-stead of sing-ing

up to her, I always sang to you, I al - ways

sang to you.

molto accel.

Dolores.

Yes, that is it; 'Tis that love-song of
love thee;— I a - dore thee,— Oh my heart, life, and soul, all are

marcato.

thine;— Hope dear! yes, that is it;
thine;— Give me hope, dear,— I im - plore thee,— Let thine

I hear the sweet refrain, A - gain, Ah! ———

eyes look with fond-ness in mine, look in mine; Ah! love, say not we must

Yes, 'tis the song, 'Tis that song won my heart; —

sev - er; — Since I've found thee at last, dear - est heart, — I will

That's it! — That's it! — The song that won my

wor - ship — thee for ev - er, — For my dream and my star thou —

Allegro brillante.

heart. —

art.
Allegro brillante.

Dolores.

Then when the ser-e-nade was o'er — The

plaud-its were like thun - der: "Bravo," they cried, "Bravo! En-core!" And split their gloves a-

sun-der. Alvarado.

I bowed to all, to left to right, I answered ev - 'ry call;

But if I won your smile, so bright, Ah! that was best, ah! that was best of —

poco rit.

Dolores.

"Bra-vo! Bra-vo!" I hear them still, — I

all.

fp

see the 'kerchiefs wav - ing; The men ap-plaud-ed with a

will, The la - dies all were rav - ing.

"Ro-man-tic school-girls sigh-ing,"

Bouquets and pos-ies fly - ing! "Bra - vo," they cried, "Bra - vo, En -

"En - core!" Once more! — Once

core!" I bowed to you, and sang once more!

Tempo I.

rit.
 more you sang, once more you sang that song, my own, to

Tempo I.

rit. *stacc.*

me a - lone, - that song
 To you a - lone, a - gain that song,

for me a - lone!
 for you a - lone!

"I love thee, - I a - dore thee, - my -
 "I love thee, - I a - dore thee, - my -

heart, life, and soul, all are thine;— Give me hope, dear, I im-plore thee, Let thine

heart, life, and soul, all are thine;— Give me hope, dear, I im-plore thee, Let thine

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "heart, life, and soul, all are thine;— Give me hope, dear, I im-plore thee, Let thine". The piano part features a series of chords in the right hand and a melodic line in the left hand.

eyes look with fond-ness in mine, look in mine; Ah! love, say not— we must

eyes look with fond-ness in mine, look in mine; Ah! love, say not— we must

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "eyes look with fond-ness in mine, look in mine; Ah! love, say not— we must". The piano accompaniment includes a prominent melodic line in the right hand.

sev-er,— Since I've found thee, at last, dearest heart,— I will wor-ship— thee for

sev-er,— Since I've found thee, at last, dearest heart,— I will wor-ship— thee for

The third system concludes with two vocal staves and piano accompaniment. The lyrics are: "sev-er,— Since I've found thee, at last, dearest heart,— I will wor-ship— thee for". The piano part features a complex chordal texture in the right hand.

Più mosso.

ev - er, — For my dream and my star thou_ art. 'Twas thus

ev - er, — For my dream and my star thou_ art. 'Twas

Più mosso.

— you sang — you_ sang, — The ser - e - nade that won my

thus — I_ sang I_ sang, — The ser - e - nade that won your

heart. —

heart. —

Più mosso.

N^o 5^a Entrance

Yvonne, Colombo & Gomez.

Piano.

Ahl

Ohl

sfz

sfz

Ahl

sfz

sfz

Allegro molto.

Più moderato.

sfz p

dim.

r.h.

pp

N. 5^b The Singing Lesson.

Yvonne, Colombo and Gomez.

Allegro brillante.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a forte (f) dynamic. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment of chords.

Yvonne.

Vocal line for Yvonne. The lyrics are: "The old I-ta-lian Method". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Piano accompaniment for the first vocal line. The right hand plays a rhythmic pattern of chords, while the left hand plays a simple bass line.

Vocal line for Yvonne. The lyrics are: "grand Is what we prac-tice, what we prac-tice with é - clat, Just ope your mouthwidely, so, And war-ble". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Vocal line for Colombo. The lyrics are: "Ah, like this, Ah! Colombo. Ah. like this:". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment for this section includes a dynamic marking of *sfz* (sforzando) and a fermata over the final notes.

Yvonne.

(getting nervous.)

Colombo. No, no, no, no, no, no, no, no!

Gomez. Ah!

Ah! Ah!

Yvonne.

No no no no no no no no!

Colombo. No, you must hold it a while.

Colombo.

Head up, Mouth fixed, as for a smile, Just smile like me.

Ah!

l.h.

(Punches Gomez.)

Breathe here! *pesante.*

Let me a - lone, — You've spoild my tone.

Recit. *Recit.* *ff*

Yvonne. (aside)

From laughing I can scarce-ly keep, **Colombo.**
Gomez. no, no, no.
 That ver - y neat is,
Allegro.
p

His voice is like a Ten - or sheep with la - ryn - gi - tis.
 no Come, try a - gain.
 That ver - y neat is, I've

molto appassionato.
 Sung this "Ah" by night and day, With fran - tic la - bors Un -

til com - pelled to move a - way By an - - gry neighbors.

Sing it once more.

Sing it once more. Ah! _____

Ah, Ah, Ah!_

colla voce

This system contains three staves. The top staff is a vocal line with the lyrics "Sing it once more." The middle staff is another vocal line with the lyrics "Sing it once more. Ah!" followed by a long horizontal line. The bottom staff is a piano accompaniment with the instruction "colla voce" written above it. The music is in a key with two sharps (D major) and a 4/4 time signature.

Bra-vo! En-core! _____ Bra-vo! En-core!

Bra-vo, _____ Bra-vo, En-core. Ah! _____

Ah, Ah, Ah!_

This system contains three staves. The top staff is a vocal line with the lyrics "Bra-vo! En-core!" followed by a long horizontal line and "Bra-vo! En-core!". The middle staff is another vocal line with the lyrics "Bra-vo, _____ Bra-vo, En-core. Ah!" followed by a long horizontal line. The bottom staff is a piano accompaniment. The music continues in the same key and time signature.

Bra-vo! En-core! _____ Bra-vo! En-core!

Bra-vo, _____ Bra-vo, En-core! Ah! _____

This system contains three staves. The top staff is a vocal line with the lyrics "Bra-vo! En-core!" followed by a long horizontal line and "Bra-vo! En-core!". The middle staff is another vocal line with the lyrics "Bra-vo, _____ Bra-vo, En-core! Ah!" followed by a long horizontal line. The bottom staff is a piano accompaniment. The music concludes in the same key and time signature.

Bra-vo! En- core! Bra-vo, Bra-vo, Bra-vo, En -
 Bra-vo, Bra-vo! En- core! Bra-vo, En -
 Ah, Ah! Ah!

Yvonne.
 core! Now E you know...
 core! *rit.*
 Andante molto.
rit. *a tempo.*

And now try O: Oh, Oh, Oh,
 Oh, Oh, Oh,
 E E E E E! O O O O O!
mf

Oh! Do stop! Do stop! No more! No more! I beg! Now

Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one sharp (F#). The lyrics are: "Oh! Do stop! Do stop! No more! No more! I beg! Now" and "Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegretto.

sing: Ee ah, Ee ah, Ee ah! Colombo.

Bray-
Ee ah, Ee ah, Ee ah, Ee ah!

This system includes two vocal staves and piano accompaniment. The tempo is marked "Allegretto". The lyrics are: "sing: Ee ah, Ee ah, Ee ah! Colombo." and "Bray- Ee ah, Ee ah, Ee ah, Ee ah!". The piano accompaniment has a steady eighth-note accompaniment.

Allegretto.

p

This block shows the piano accompaniment for the second system, starting with a piano (*p*) dynamic marking. It consists of two staves with a rhythmic accompaniment of eighth notes.

Yvonne.

He sings like a don-key with In - flu-
vol! Bray-vol Bray - vol! Bray - vol! Bray - vol!

This system features two vocal staves and piano accompaniment. The tempo is "Allegretto". The lyrics are: "He sings like a don-key with In - flu- vol! Bray-vol Bray - vol! Bray - vol! Bray - vol!". The piano accompaniment includes triplet markings over the vocal lines.

This block shows the piano accompaniment for the third system, featuring a rhythmic accompaniment with triplet markings.

en - za.

f

rit.

And now the song. —

mf

Oh, yes! the

rit.

'Tis marked An-dan-te mo-de-

song; and this is where I come out strong.

colla voce

f

rit.

ra - - to ap-pas-sio - na-to con-bri-o a - gi - ta-to. Come! Come! be -

gin! ——— Come, be - gin! ———

I love thee, — I a -

accel. *fz fz* *f*

Colombo. Stop a mo-ment, I im-plore you!

You're wrong, you're wrong, you're

dore thee! ——— for my heart life and soul all are

(spoken) Ah! (spoken) Oh! no, no,
 wrong! (spoken) Ah! (spoken) Oh!
 thine; — Give me hope, dear, — give me hope, dear give me hope.

I can-not give you hope When this way for a note you *gropo* — Colombo.
poco rit.
 Colombo (spoken) "Give him life." Give me

Recit.

a tempo
 hope, dear, — I im - plore thee, — Let thine eyes look with fond - ness in
 Let your eyes look with fond - ness in

a tempo

(spoken) Will you stop!!! Up-on my word I never heard
 mine. (spoken) Will you stop!!! I love thee, I a -
 mine in mine: I am do-ing ver - y well. I love thee,

A voice so ut-ter-ly ab-surd, a voice
 dore thee, for my heart life and soul all are
 I a - dore thee, My heart, life, and

so ut-ter-ly ab - surd. Both voice and ear
 thine; Give me hope, dear, I im -
 soul all are thine; Give me hope, dear,

(spoken) Ah! (spoken) Oh! no, no,
 wrong! (spoken) Ah! (spoken) Oh!
 thine; — Give me hope, dear, — give me hope, dear give me hope. —

I can-not give you hope When this way for a note you *gropo* — Colombo.
poco rit.
 Colombo (spoken) "Give him life." Give me

Recit.

a tempo
 hope, dear, — I im - plore thee, — Let thine eyes look with fond - ness in
 Let your eyes look with fond - ness in
a tempo

(spoken) Will you stop!!! Up-on my word I never heard
 mine. (spoken) Will you stop!!! I love thee, I a -
 mine, in mine: I am do-ing ver - y well. I love thee,

A voice so ut-ter-ly ab-surd, a voice
 dore thee, for my heart life and soul all are
 I a - dore thee, My heart, life, and

so ut-ter-ly ab - surd. Both voice and ear
 thine; Give me hope, dear, I im -
 soul all are thine; Give me hope, dear,

are ver - y queer; What luck that no po - lice are
 I im - plore thee, Let thine eyes fond - ly look in - to

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features various musical notations such as slurs, ties, and dynamic markings.

near.
 mine. Carram - ba! But my blood you
 mine.

Detailed description: This system contains the next three staves of music. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature as the first system.

molto cresc.
ff

Detailed description: This system contains three staves of piano accompaniment. The top and bottom staves are in treble and bass clefs respectively, while the middle staff is a grand staff. The music features a dense texture with many sixteenth notes and is marked with 'molto cresc.' and 'ff'.

rit.
 freez! You're off the entire bunch of keys.
Allegro molto.

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is marked with 'rit.' and 'Allegro molto.' and features a change in time signature to 2/4.

Oh mu - sic hath a charm, they say, To soothe the sav - age
Oh mu - sic hath a charm, they say, To soothe the sav - age
Oh mu - sic hath a charm, they say, To soothe the sav - age

child; But oft it works the oth - er way, And drives all hear - ers
child; But oft it works the oth - er way, And drives all hear - ers
child; But oft it works the oth - er way, And drives all hear - ers

wild. The man who hath not mu - sic in his soul all man should
wild. The man who hath not mu - sic in his soul all man should
wild. The man who hath not mu - sic in his soul all man should

ban, For such a man is full of sin, And you, sir, are
ban, For such a man is full of sin, And you, sir, are
ban, For such a man is full of sin, And you, sir, are
that man.
that man.
that man.

f
sf
ff

Nº 6. Duet.
Gaze on this face.
Lopez & Yvonne.

Yvonne. *Moderato con energico.* *f*

1. Gaze on this face, so no-ble, so se-re-ne,
2. That chiselled lip, in no-ble art en-dures,

Piano.

Look in these eyes how ra-di-ant are they: Dost thou not see the
And such a nose is cer-tain sign of pow'r: That Jove-like brow is

P

splendor of his mien? Such is the glance that common souls o-bey.—
far a-head of yours; Ah! I could gaze en-chanted by the hour.—

Lopez.

cresc.

Oh, I ad-mit, the fel-low's pret-ty well, Al-though with brains he
I do not think you've ev-er no-ticed mine, My Jove-like brow has

p

does not look im-bued; Stup-id he seems, but one can nev-er tell:
of-ten been ad-mired; My chiselled lips are won-der-ful-ly fine,

His locks are of an au-burn hue,
So ra-di-ant his dark eyes are,
I've an i-dea my looks are just as good. To
So your re-flec-tions, dear, are not re-quired. It

His eyes are of a sapphire blue.
That smile shows teeth so reg-u-lar.
my eyes: red's the tint; Don't you ob-serve his
seems to me they're crossed, No tell-ing what they

(With great abandon, singing to the picture.)
f *a tempo.*

1. 2. I love on-ly thee, — O my distant i - deal, — Vague art thou to

(to Yvonne)

a tempo.

squint.
 cost.

1. 2. Now, why not love me, — not a flim-sy ideal, Soon you'll

rit.

a tempo.

me, — But my love is most real; I must for -

see That his charms are un - real; Do not for -

sake thee, An - oth - er fills my mood; I can - not take thee, So be that un - der -

sake me In this ro - man - tic mood, Take me, o take me, I am just as

stood, I can - not take thee, So be that un - der - stood.

good, take, oh take me, I am just as good.

Nº7. Finale: Act I.

Allegro molto.

(Romero and Lopez enter at back, and beckon to Ban-

Piano.

p *poco a poco cresc.*

TENORS.

BASSES.

Chorus.

unis.

(Romero and Lopez enter.)

'Tis

Hist!

Hush!

time our work to do;

Hist!

Hush!

Our

Hist!

Hush!

This

pres - ence they shall rue.

Hist!

Hush!

time the cas - tle we shall storm, For

Yes, now the cas - tle we shall storm.

them we'll make it warm. Hist!

Lopez (with Tenors)

Romero (with Basses) In

Hush!

am-bush we will hide, Where safe-ly we shall bide In am - bush lurk And

while we shirk Our chief shall do the work. So prowlandscowl like this, With

bee-fled brows pro - found; We'll crush at once the stu - pid dunce Who

speaks a - bove a mur - - - - - mur. Mm

(Humming.)
MHS.

(With closed Mouth.)

m m m

(they disappear behind the rocks.)

(Romero puts on Beggar's cloak and hat. Bandits heads appear behind rocks at back watching him.)

Andante.

Romero: A weary trav'ler prays a lodging and
Very Slow.

Romero knocks at the Castle door. (A voice within) (Who is it?) *rit.* (Romero begs.)

some food.

Tempo di Marcia. (*Alla breve.*) Servants: "Are

(The servants of the Duke appear above the wall.)

SOPRANO & ALTO

Chorus. TENOR & BASS For

you armed?" · Romero: Unarmed and quite alone!

(to Romero.)

we are the Duke's brave no-ble bod-y-guard: Brrr! Who is this?

vet-'rans ve-ry scarred.

we're Her-oes ev-'ry

Were men of war, we're vet - 'rans scarred: Brrr! Who is this? Her - oes,

Were men of war, we're vet - 'rans scarred: Brrr! Who is this? Her - oes

one, We are dead-ly with a gun.
we are dead-ly with an-y gun; Fight-ing ban-dits, why its

We are dead-ly with an-y gun, with an-y gun; Fight-ing ban-dits, why its

fun, a fight is fun. *unis.* Brrr! *unis.*

molto cresc.

with fear we shake. **Allegro molto.**

(Romero whistles to bandits, who came down at back.) **Allegro molto.**

(Romero and Lopez rush into the Castle, and reappear dragging the Duke and Dolores. They whirl

the prisoners to Castle.) (Tableau.)

Alvarado (enters.)

Hold! Do not yield! Do not yield! I _____ will

Recit. *f colla voce.* *sp*

Allegro feroce.

lead you all. Come fol-low me! _____

Yvonne and Dolores (with Sopr and Alto.) *f unis.*

Duke, Alvarado and Gomez (with Chorus.) *f unis.*

Romero and Lopez (with Brigands.)

Allegro feroce.

haste a - way, O heed the warn - ing voice that speaks: Be -

unis.
Let us go! Let us go! Who can fight a phan - tom foe?

ware! Be - ware! Its pres - ence brings de -

Come a - way! Come a - way! 'Tis a spectre

spar. This spec - - tral thing A fear - ful fate can

grim as we know He will slay! He will slay! He'll slay us!

bring, 'Mid smoke and fire He'll

O we fear! O we fear; Yes we, fear

cause you to ex - pire. *unis.* O haste a - way! O

The Dan-ger near. Let us go, Let us go.

heed the warn - ing voice that speaks: Be - ware! Be -

Who can fight a phan - tom foe? Come a - way!

ware! Its presence brings de - spair. This spec - tral

Come away! 'Tis a spectre grim, as we know; We fear!

thing A fear - ful fate can bring, 'Mid smoke and

We fear! this aw - ful presence near. We fear!

fire He'll cause you to ex - pire. To arms! To

We fear this aw - ful pres - ence near. We yield,

arms! Come, courage broth-ers, they are ours,

we yield, yours is the field, we glad-ly yield,

Duke.

My

are ours.

we yield.

Alvarado.

vas-sals brave, your mas-ter save Comel we shall win the

Allegro marcato.

day.

day.

Duke with Servants.

Brigands. For {I'm} a Duke of high de -
{he's}

Allegro marcato.

gree. In fact you see a great gran - dee,
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The like of {me} you rare - ly see; Take off your
{he,} ha, ha, ha, ha.

caps, you vul-gar chaps, Take off your caps to {me,} For {I'm} {he,} {he's} a

ff

For he's a

Duke of high de - gree, In fact you see

unis.

Duke of high de - gree, In fact you see

— a great gran - dee; The like of {me,} you rare - ly

{he,}

— a great gran - dee; The like of he, you rare - ly

see, ———— Take off your caps, you vul-gar chaps, Take off your caps to

see, ———— Take off your caps, you vul-gar chaps; Take off your caps to

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

{ me. } Hurrah, hur-rah, hurrah, hur-rah!
{ he. }

he. Hurrah, hur-rah, hurrah, hur - rah!

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment with triplets.

This system contains the fifth system of music, which is a piano accompaniment featuring a rhythmic pattern of eighth notes.

This system contains the sixth system of music, which is a piano accompaniment featuring a rhythmic pattern of eighth notes.

This system contains the seventh system of music, which is a piano accompaniment featuring a rhythmic pattern of eighth notes.

End of Act I

Act II.
No 8. Introduction and Opening chorus.

Andante moderato, e molto pesante.

Piano.

poco accel.

r.h.

Monks.

In our quiet clois-ter Monkish brethren dwell, Peaceful as an

oys - ter In an oys - ter - shell. In the world of pleas - ure

Satan's wiles en - mesh, We in cloister'd leis - ure Mor - ti - fy the flesh:

And if pret - ty dame or miss come To our gates, we bid her flee, say - ing

ev - er: Pax vo - bis - cum, Daughter, Ben - e - di - ci - te. —

TENORS. *unis.*
Ben - e - di - ci - te. —

BASSES. *unis.*

Sem - per i - dem!

Sem - per i - dem! Sem - per i - dem! Pleas - ures of
i - dem! Joys of

Sem - per i - dem! Sem - per i - dem! Joys of

Life are not for us!

Life are not for us!

Life are not for us!

Poco meno.

(String Quartet.)

p (*trm*)

simile.

trm

Novices.
SOPRANOS.

Far from world-ly sin and pleas-ure, Far from taint of earth-ly things;

ALTOS.

sempre legato.

We're be - com - ing, at our leis - ure, An - gels lack - ing on - ly wings.

Pi - ous med - i - ta - tions sole - ly Oc - cu - py the vir - gin mind;

We are prob-a - bly as ho - ly Maid - ens as one's apt to find.

Monks. *pp unis.*

When the

♩ = 1 of preceding Tempo. (beat 1.)

Far from world - ly sin

Pri - or is n't list' - ning we re - mark That we are not half as

and pleas ure, Far from

ho - ly as we look. Ha, ha! Al - though our mien is pi - ous, The

taint of earth - ly

pleas - ure, laws de - ny us, We man - age to ob - tain by hook or

things; We're be -

crook. Ha, ha! by hook or crook. We man - age to ob - tain by hook or

Novices.
SOPRANOS.

Far from world-ly sin and pleas-ure, Far from taint of earth-ly things;

ALTOS.

sempre legato.

We're be - com - ing, at our leis - ure, An - gels lack - ing on - ly - wings. —

Pi - ous med - i - ta - tions sole - ly Oc - cu - py the vir - gin mind;

allegro

We are prob - a - bly as ho - ly Maid - ens as one's apt to find.

Monks. *pp unis.*

When the

♩ = 1 of preceding Tempo. (beat 1.)

Far from world - ly sin

Pri - or is n't list' - ning we re - mark That we are not half as

and pleas ure, Far from

ho - ly as we look. Ha, ha! Al - though our mien is pi - ous, The

taint of earth - ly

pleas - ure, laws de - ny us, We man - age to ob - tain by hook or

things; We're be -

crook. Ha, ha! by hook or crook. We man - age to ob - tain by hook or

com - ing, at our leis -

crook. You'll per - mit us to ob - serve we say, and think, Ha, ha!

ure, An - - gels lack -

That man is more re - sign-ed When ver - y well he's

ing on - ly wings,

din-ed; He's not the less re - lig - ious for a drink. Ha, ha, Ha,

ha! We yearn not

When the Pri - or is not look - ing, we re -

for pleas - ures gay -

mark, Ha, ha! That we are not half as ho - ly as we

est, Chant - ing all

look, Ha, ha! Though our air and mien are pi - ous Still the pleas - ures

the five - long day;

laws de - ny us, We ob - tain, ob - tain by hook or crook: Ha, ha! by

hook or crook. Chant - ing for ev -

hook or crook. Ev' - ry man is more re - sign'd, When he's com - fort -

er, From the world we sev - er;

a - bly dined; Ev - ry man is more re - sign'd, When he's com - fort - a - bly dined:

Chant - ing for ev - er,

He is no less good, we think, If he has good wine to drink;

Joy know - ing nev -

He is none the worse, as we think, With ros - y wine to drink;

er.

No worse, we think, For now and then a drink.

(The Prior awakens slowly.)

Allegro. (L'istesso Tempo.) (♩ = ♩. of preceding Tempo.)

First system of piano accompaniment. Treble staff contains a triplet of eighth notes. Bass staff contains a triplet of eighth notes. The music is in G major and 2/4 time.

Second system of piano accompaniment. Treble staff continues with melodic lines. Bass staff features a triplet of eighth notes. The instruction *fz molto cresc.* is written above the bass staff.

Third system of piano accompaniment. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment.

Novices.

Chorus.

Monks. She's a - sleep at last! De light - ful! Is - n't
ten. *ten.* *ten.* *ten.*

In our qui - et clois -

Fourth system of musical score. It includes the vocal entry for the Novices and the Chorus. The piano accompaniment continues with a steady eighth-note pattern. The instruction *sempre rit.* is written at the end of the system.

this se - clu - sion fright - ful! Days go by, no fellows
 - - ter, - - Monk - - ish

Fifth system of musical score. It continues the vocal entry and piano accompaniment from the previous system. The piano accompaniment remains a steady eighth-note pattern.

She's a - sleep at last! De - light - full
 In the world of pleas -

Is - n't

this se - clu - sion fright - full
 - - - ure, Sa - - tan's

Days go by, no fellows

hand - some,
 wiles en - - mesh;

Come poor prison'd maids to ran - som.

Youth and love are swiftly flying,
 We in clois - - ter'd lei -

Here we

mope in sorrow sigh - ing, Sigh - ing for a lit - tle

- sure, Mor - ti -

knowledge, that one can not learn at school. Hopeless fate! Here we wait.

fy the flesh.

molto rit. e cresc.

Andante maestoso. (Tempo I)

ff Sem - per i - dem, Sem - per i - dem! Ev - er

ff Sem - per i - dem, Sem - per i - dem! Ev - er

Andante maestoso. (Tempo I)

Mind - ful of our law! *con pesante rit.*

Mind - ful of our law! *con pesante rit.*

Mind - ful of our law!

Nº. 9. In Fair Andalusia.

Yvonne and Chorus of Monks.

Voice.

Piano.

Where are the stars so bright-ly twinkling As in fair—An-da-lu-si-a?

p

Where are gui-tars so light-ly tink-ling As in fair—An-da-lu-si-a?

The girls' dark eyes are like the stars, — Their

voic-es like the soft gui - tars, — Oh, nothing love and pleasure mars — In

fair — Anda - lu - si - a. **Monks.**
rit. *unis.* Those sin - ful pleasures we o -

pine — Are hard - ly in our monkish line, — But nev - er - the - less we

must con - fess As dancing monks we think we'd shine, **Tempo di Valse.**
rit. *sfz a tempo.*

we'd shine.

Castanets.

Chorus.

Click clack!

click clack!

click clack!

BASSES.

unis.

Plunk plunk plunk!

Ting a ling a ling,

plunk plunk plunk!

click clack!

click clack!

click clack!

click clack!

Ting a ling a ling, plunk plunk plunk!

Ting a ling a ling, plunk plunk plunk!

click clack!

Ting a ling a ling, plunk plunk!

Ting a ling a ling a ling!

Yvonne

When it is ev'n - ing we

Ting a ling a ling, plunk plunk!

click clack!

click clack!

Plunk plunk plunk, Ting a ling a ling,

dance the bo - le - ro, Dressed in man - til - la and

click clack! click clack! click clack! click clack!

plunk plunk plunk, Ting a ling a ling, plunk plunk plunk, Ting a ling a ling,

gau - dy som - bre - - - ro;

click clack! click clack! Ting a ling a

plunk plunk plunk, Ting a ling a ling, plunk plunk, Ting a ling a

With oth - er

ling, plunk plunk, Ting a ling a ling, plunk plunk, click clack!

ling, plunk plunk, *unis.* Ting a ling a ling, plunk plunk, *unis.* Plunk plunk plunk,

things, such as span-gled Trou-ser-o,

click clack! click clack! click clack!

Ting a ling a ling, Plunk plunk plunk, Ting a ling a ling,

Peas-ants, but gay-er than ev-er was Pha-

click clack! click clack! click clack! click clack!

Plunk plunk plunk, Ting a ling a ling, Plunk plunk plunk, Ting a ling a ling, plunk

ragh

Ting a ling a ling, Plunk plunk, Ting a ling a
unis.

plunk, Ting a ling a ling, Plunk plunk, Ting a ling a

Let ev-'ry care, ev-'ry mi-se-ry hang go!

ling, plunk plunk!

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands.

This system shows the piano accompaniment for the second system, with both treble and bass clefs. It features a series of chords and melodic fragments.

Ah! Ha ha ha ha ha! While a-mid

Hang go! Hang go! *unis.*

This system includes a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has chords and moving lines.

Hang go! Hang go!

This system shows the piano accompaniment for the fourth system, with both treble and bass clefs. It features a series of chords and melodic fragments.

groves of the ol-ive and man-go; Ah! Ha ha ha ha

Man-go! Man-go! *unis.*

This system includes a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has chords and moving lines.

Man-go!

This system shows the piano accompaniment for the sixth system, with both treble and bass clefs. It features a series of chords and melodic fragments.

ha! Whirling Jua - ni - ta, Twirling Pe - pi - ta, Sing-ing, we
Whirl-ing, Twirl-ing, Whirl-ing, Twirl-ing, Sing-ing, we
Man - go!

trip the fan - dan - go: Whirl-ing Jua - ni - ta,
trip the fan - dan - go: tra la la, plunk plunk, Whirl-ing, Twirl-ing,

Twirl-ing Pe - pi - ta, Sing-ing, we trip in the dance.
Whirl - ing, Twirl - ing, Sing - ing, we dance so gay.

Let ev - 'ry care, ev - 'ry mi - se - ry hang go!

ling, plunk plunk!

Ah! Ha ha ha ha ha! While a - mid

unis. Hang go! Hang go! *unis.* Hang go! Hang go!

groves of the ol-ive and man-go; Ah! Ha ha ha ha

unis. Man - go! Man - go! *unis.* Man - go!

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Let ev - 'ry care, ev - 'ry mi - se - ry hang go! ling, plunk plunk! Ah! Ha ha ha ha ha! While a - mid Hang go! Hang go! Hang go! Hang go! groves of the ol-ive and man-go; Ah! Ha ha ha ha Man - go! Man - go! Man - go!". The piano accompaniment features various rhythmic patterns, including plunking sounds and complex chordal textures. The score includes dynamic markings such as *unis.* and accents.

ha! Whirling Jua - ni - ta, Twirling Pe - pi - ta, Sing-ing, we
Whirl-ing, Twirl-ing, Whirl-ing, Twirl-ing, Sing-ing, we
Man - go!

trip the fan - dan - go: Whirl-ing Jua - ni - ta,
trip the fan - dan - go: tra la la, plunk plunk, Whirl-ing, Twirl-ing,

Twirl-ing Pe - pi - ta, Sing-ing, we trip in the dance.
Whirl-ing, Twirl-ing, Sing-ing, we dance so gay.

unis.

Though laid on Mon-aster-y-shelves, We used to dance that way our-selves;

poco accel.

De- spite our Ab-bot This chance we'll grab it, Dance like so

fp

man- y monk-ish elves, Dance like so man- y monk-ish elves: De- spite our

ff

Ab-bot This chance we'll grab it, And dance like so man-y monk-ish

unis.

unis.

Plunk plunk plunk, Ting a ling a ling, Plunk plunk plunk,

elves; We used to dance just this way our - selves:

sempre accel.

Ting a ling a ling, Dance a - way, Ev - er

Dance a - way, Dance a - way;

sempre accel.

sempre accel.

Ah! *Più mosso.*

gay; Dance a - - way. When it is

plunk plunk, plunk plunk, plink plink plink, plink plink plink, *unis.* When it is *unis.*

Più mosso.

ev-'ning we dance a.. bo - le - ro. Dressed in man - til - la, and gau - dy som -

ev-'ning we dance a bo - le - ro. Dressed in man - til - la, and gau - dy som -

brer - o. Ah! Ah!

brer-o. Ting a ling a ling, plunk plunk, Ting a ling a ling, plunk plunk;

With oth-er things, such as spangled trou - sere; - Peasants, but gay-er than
unis.

With oth-er things, such as spangled trou - sere; - Peasants, but gay-er than
unis.

ev - er was Pha - raoh. Ah! Ah!

ev - er was Pharaoh. Ting a ling a ling, plunk plunk, Ting a ling a

Spum

Let ev-'ry care, ev-'ry mi-se-ry hang go. Ah!

ling, plunk plunk. Hang go!

unis.

Ha ha ha ha ha! While a - mid groves of the

Hang go! unis.

Hang go! Hang go!

ol - ive and man - go. Ah! Ha ha ha ha

Man - go! Man - go!

Man - go!

ha! Whirl-ing Jua - ni - ta, Twirl-ing Pe - pi - ta, Sing-ing, we

Whirl - ing, Twirl - ing, Whirl - ing, Twirl - ing, Sing - ing, we

Man - go!

trip the fan-dan-go; _____ Sing-ing Jua-ni-ta, Twirl-ing Pe-

trip the fan-dan-go; tra la la, plunk plunk! Whirling, Twirling, Whirl-ing,

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with chords and rhythmic patterns. The key signature has one flat (B-flat).

pi-ta, Sing-ing, we trip in the dance. _____

Twirl-ing, Sing-ing, we dance so _____ gay. _____

This system contains the next two staves of music. The vocal line continues with lyrics. The piano accompaniment features sustained chords and rhythmic accompaniment. The key signature remains one flat.

Presto.

ff

This system contains the piano accompaniment for the third system. It begins with a tempo marking of *Presto.* and a dynamic marking of *ff* (fortissimo). The music is more rhythmic and active than the previous sections.

This system contains the piano accompaniment for the fourth system. It consists of several measures of music, including some rests, leading to a double bar line.

This system contains the piano accompaniment for the fifth system. It features a more complex rhythmic pattern with sixteenth notes and rests, ending with a double bar line.

Nº 10. The Monk and the Maid.

Song: Romero and Male Chorus.

Allegro moderato.

Romero.

When I went my rounds one

Piano.

day, Seek - ing char - i - ty, char - i - ty, char - i - ty, A young

dam - sel passed my way, And she mocked at me with much hi -

lar - i - ty. Oh, her eyes were bright to see, Small her foot, and trim of

hosier-y;—"Who would be," quoth she, quoth she, "A cowléd monk with staff and

ro - sa - ry? O - hél Ha, ha! O - hél He, he!" E - ven

(falsetto.)

so did that dam - sel mock at me. (falsetto.)

Monks. *unis* O - hé! Ha, ha! O - hé! He, he! How

Romero.

Then did I sigh with up - cast eye, Such

merri - ly mocked that dam - sel free.

p

Più Lento.

smiles as thine our vows do ban; I'll flee for miles to 'scape thy wiles, Tempt

r. h.

not! tempt not! tempt not! tempt not! tempt not this ho - ly man. Not too

accel. *rit.*

near us, not near us must earth-ly bliss come.

rit.

Pax vo - bis - cum! Pax vo - bis - cum! Pax vo - bis - cum! Pax vo - bis - cum!

Pax vo - bis - - - cum!

Chorus.

TENORS. Do not come too near, Do not come too near, Woman's smiles I fear; Woman's smiles we

BASSES. Come not near, Do not come too near, near, near, Woman's smiles we Woman's smiles we

Do not come too near, Woman's smiles we fear;

So fear, we fear, yes, go fear, we fear, yes, wo - man's smiles we your way, Go way, young fear. fear. fear. sf

fear, we fear, yes, wo - man's smiles we fear. fear. sf

fear, we fear, yes, wo - man's smiles we fear. fear. sf

yes, we fear, yes, wo - man's smiles we fear. fear. sf

damsel gay; And Pax vo - bis - - cum. Pax vo - bis - - cum. p

Pax vo - bis - - cum. Pax vo - bis - - cum. p

Pax vo - bis - - cum. Pax vo - bis - - cum. p

Pax vo - bis - - cum. Pax vo - bis - - cum. p

Tempo I.

On-ward went that dam-sel

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The lyrics 'On-ward went that dam-sel' are written below the vocal line. The piano accompaniment includes a 'ff' dynamic marking and a '2' indicating a second ending.

gay, Echoed ev-er her merry hi-lar-i-ty, To the

The second system continues the vocal line and piano accompaniment. The lyrics 'gay, Echoed ev-er her merry hi-lar-i-ty, To the' are written below the vocal line. The piano accompaniment features a 'ff' dynamic marking.

fair she went her way, While I followed her, seeking for

The third system continues the vocal line and piano accompaniment. The lyrics 'fair she went her way, While I followed her, seeking for' are written below the vocal line. The piano accompaniment features a 'ff' dynamic marking.

char-i-ty: To the fair I bent my course, On the

The fourth system continues the vocal line and piano accompaniment. The lyrics 'char-i-ty: To the fair I bent my course, On the' are written below the vocal line. The piano accompaniment features a 'ff' dynamic marking.

road I met a travel-er, He changed clothes with me by

The fifth system continues the vocal line and piano accompaniment. The lyrics 'road I met a travel-er, He changed clothes with me by' are written below the vocal line. The piano accompaniment features a 'ff' dynamic marking.

force, And there stood I — a gal-lant cav-a-lier. — O - hé! Ha, ha! O -

(falsetto.)
 hé! ho, ho! For a monk's not al-way a saint you know.
 Monks. *unis.*
 O fie fie fie! Oh

(falsetto.)
 Full soon I met that
 no no no! How wick-ed you were to do just so.

Più Lento.

maid di-vine, Who knew me not, but smil-ed on me; We quaffed a stoup or

r. h.

rit.
 two of wine; We danced, we danced, we danced, we danced fan - dan - gos bright to

rit.
 seel Oh not near us, not near us — must earthly bliss come. — But

colla voce.

Allegro giocoso.

oh! that dam - sel's laugh was light, As rip - pling brooklets plashing; — And

oh! that dam - sel's smile was bright! Her eyes so black and flashing. — I

ask ye fair Now, who is there Who knows what he's a - bout, lads, Yet

rit.

pesante.

ev-er would by_ a cloistered monk, While there's love in the world with-

rit.

out, lads? O - hél Ha, ha! O - hél ho, ho! A

ff

(falsetto.)

monk's not ev-er a Saint, you know: O - hél Ha, ha! O - hél ho, ho! A

TENORS. *unis.* (falsetto.)

BASSES. *unis.* (falsetto.)

Chorus.

monk is not ev-er a saint, you know.

you know.

No 11^a Who can this be?

Ensemble.

Allegro moderato.

Piano.

Monks.

Who can this be? We'll stay and see, With

Alvarado.

Poco meno.

Ho - world-ly cu - ri - os - i - tee!

Poco meno.

Vivo.

lal

Ho - lal

Novices.

unis.

lal Ho - lal

A gallant look-ing fel-low, he! Oh,

Novices.

would that he_ came here for me.

Who can it be?

Monks.

Who can it be?

Who can it be?

Who can it

Who can it be?

Who can it

Duke.

Più mosso.

Rat tat tat tat! A noble asks ad-

be?

Più mosso.

mission.

Rat tat tat tat! Unbar with expe - dition.

Rat tat tat

tat! Come, let me in! Rat tat tat tat! And alms you will

Chorus. *unis.* (imitating the Duke's Voice.)
Rat tat tat tat!

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a bass clef and lyrics: "tat! Come, let me in! Rat tat tat tat! And alms you will". Below it, a vocal line for the chorus is marked "Chorus." and "unis." with the lyrics "Rat tat tat tat!". The piano accompaniment features a treble and bass clef with triplets and a forte dynamic.

win.

We'll let him in.

Moderato. staccatissimo. (The Duke enters.)
un poco accel.

This system continues the vocal lines and piano accompaniment. The vocal line has a bass clef and lyrics: "win." and "We'll let him in.". The piano accompaniment is marked "Moderato. staccatissimo." and "(The Duke enters.)" with a dynamic of "un poco accel.". It features a treble and bass clef with triplets and a piano dynamic.

(He looks around stupidly.)

Accept, Mother Su -

sf dim. rit. p

This system shows the piano accompaniment for the third system. It includes the instruction "(He looks around stupidly.)" and the dynamic markings "sf", "dim.", "rit.", and "p". The piano part is written for treble and bass clefs.

pe - ri - or, This youth - ful ward of mine; In ho - ly things in -

This system contains the final vocal line and piano accompaniment. The vocal line has a bass clef and lyrics: "pe - ri - or, This youth - ful ward of mine; In ho - ly things in -". The piano accompaniment features a treble and bass clef with sustained chords and a piano dynamic.

fer - ri - or To a person in your line.

Dolores.

I'll try _____ to be most du - ti - ful, Your prej - u - dice dis -

L'istesso tempo.

arming. Alvarado.

These nov - ic - es are beau - ti - ful, I find them real - ly

L'istesso tempo.

charm - ing; Here's a kiss, and there's a kiss, Who would miss a

Mother-Superior. Recit.

Se - ñor, I ac-cept your of-fer.

chance like this.

Recit.*a tempo.*
Allegro.

Cease your an-tics rib-ald scoffer.

Novices. *unis.*

Monks. *unis.* Cease your an-tics, rib-ald scoffer.

Allegro.
Alvarado.

Here's a kiss, and there's a kiss, Who would miss a

Duke. (getting talkative.)

chance like this. That you main - tain this qui - et

place To teach the fe - male heart some grace Is ver - y

well; Be - cause I find all troub - le springs from wo - man -

Romero. *rit.*
kind. **Monks.** That he doth
What does he say?

find **Novices.** All trouble springs from wo-man-kind. *unis.*
Oh, *a tempo.*

shocking! You're mocking! Oh, shocking! You're mocking! You

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "shocking! You're mocking! Oh, shocking! You're mocking! You". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are dynamic markings like *ff* and accents.

Duke.

I do, I do, I do,

don't think so; do you? You don't think so; do you?

This system is labeled "Duke." and contains a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two sharps. The lyrics are "I do, I do, I do, don't think so; do you? You don't think so; do you?". The piano accompaniment continues with chords and a bass line. There are dynamic markings like *ff* and accents.

And I will prove it.

This system contains a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two sharps. The lyrics are "And I will prove it.". The piano accompaniment continues with chords and a bass line. There are dynamic markings like *ff* and accents.

to you.

This system contains a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two sharps. The lyrics are "to you.". The piano accompaniment continues with chords and a bass line. There are dynamic markings like *ff* and accents.

No 11^b Woman, lovely woman.

Song.

Duke and Chorus.

Allegro moderato.

Duke. *mf* Who

Piano. *plh.*

was it in E - den en - coun-tered the snake? Wo - man, at - tract - ive
is it de-nounc-es the dress of the stage? Wo - man, con - tra - ry

wo - man; — Who looked at the ap - ple and longed for a rake?
wo - man; — The sight of a bal - let - girl caus - es her rage?

Wo - man, at - tract - ive wo - man. — To — this day, we men would have
Wo - man, er - rat - ic wo - man. — But she thinks a lowdress at a

been per - fect quite, — Ser - pents and sin would have kept out of sight; But the
ball is no crime, While a bath - ing - suit bobb'd off like this is sublime; Thus she

poco rit.

ap - ple was ro - sy, she longed for one bite; Wo - man, im - pul - sive
 makes her good points, but not all at one time; Wo - man, in - ge - nious

Tempo di Valse.

wo - man. _____ 1. 2. Wo - man, love - ly wo - man, _____
 wo - man. _____

Since first the world be - gan, _____ You've made double the share of

trouble _____ For poor un - for - tu - nate man. _____ I but

state the froz - en facts, De - ny them if _____ you

can; "Cher-chez la femme", if there's an-y-thing wrong, With

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and a bass line with dynamic markings *sf* and *p*.

mar-ried or sin - gle man: "Cher-chez la femme", if there's an-y-thing

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and a bass line, marked with *sf* and *p*.

wrong, With mar-ried or sin - gle man.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords and a bass line with dynamic markings *sf* and *p*.

Wo - man, love - ly wo - man, Since first the world be - gan,

SOPRANOS & ALTOS.
f unis.

TENORS & BASSES.
f unis.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part features chords and a bass line with dynamic markings *f* and *f unis.*

Musical notation for the fifth system, including piano accompaniment. The piano part features chords and a bass line with dynamic markings *f* and *f unis.*

ap - ple was ro - sy, she longed for one bite; Wo - man, im - pul - sive
 makes her good points, but not all at one time; Wo - man, in - ge - nious

Tempo di Valse.

wo - man. _____ 1. 2. Wo - man, love - ly wo - man, _____
 wo - man. _____

Since first the world be - gan, _____ You've made double the share of

trouble _____ For poor un - for - tu - nate man. _____ I but

state the froz - en facts, De - ny them if _____ you

can; "Cher-chez la femme", if there's an-y-thing wrong, With

mar-ried or sin - gle man: "Cher-chez la femme", if there's an-y-thing

wrong, With mar-ried or sin - gle man.

Wo-man, love - ly wo - man, Since first the world be - gan,

SOPRANOS & ALTOS.
f unis.

Wo-man, love - ly wo - man, Since first the world be - gan,

TENORS & BASSES.
f unis.

— You've made double the share of trouble — Of poor un - for - tu - nate

— You've made double the share of trouble — Of poor un - for - tu - nate

man. — I but state the froz - en facts, De - ny them

man. — I but state the froz - en facts, De - ny them

if — you can: "Cherchez la femme", if there's an - y - thing wrong, —

if — you can: "Cherchez la femme", if there's an - y - thing wrong, —

The musical score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of six systems of music. Each system includes a vocal line (bass clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "— You've made double the share of trouble — Of poor un - for - tu - nate", "man. — I but state the froz - en facts, De - ny them", and "if — you can: 'Cherchez la femme', if there's an - y - thing wrong, —". The piano accompaniment features a steady bass line and chords in the right hand.

With mar-ried or sin - gle man; "Cher-chez la femme", if there's

With mar-ried or sin - gle man; "Cher-chez la femme", if there's

an-y-thing wrong, With married or sin - gle man.

an - y-thing wrong, With mar-ried or sin - gle man.

rit. *a tempo*

rit. *a tempo*

ff Dance.

D.S. al Fine.

2. Who

D.S. al Fine.

Nº 12. The Angelus.

Dolores and Chorus.

Andante.

Dolores.

Piano:

(chimes.) *l.h.* *l.h.* *l.h.* *l.h.* *marc.*

The

An - gelus sounds from the con - vent bells Like a dear voice low and

ten - der, And o - ver the crest of the hills in the West The

Detailed description of the musical score: The score is written in G major (one sharp) and common time (C). It begins with a tempo marking of 'Andante'. The Dolores part is a single melodic line. The Piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The first system shows the beginning of the piece with the Dolores part and the piano accompaniment. The second system shows the Dolores part and piano accompaniment. The third system shows the Dolores part and piano accompaniment. The fourth system shows the Dolores part and piano accompaniment. The fifth system shows the Dolores part and piano accompaniment. The sixth system shows the Dolores part and piano accompaniment. The seventh system shows the Dolores part and piano accompaniment. The eighth system shows the Dolores part and piano accompaniment. The ninth system shows the Dolores part and piano accompaniment. The tenth system shows the Dolores part and piano accompaniment. The eleventh system shows the Dolores part and piano accompaniment. The twelfth system shows the Dolores part and piano accompaniment. The thirteenth system shows the Dolores part and piano accompaniment. The fourteenth system shows the Dolores part and piano accompaniment. The fifteenth system shows the Dolores part and piano accompaniment. The sixteenth system shows the Dolores part and piano accompaniment. The seventeenth system shows the Dolores part and piano accompaniment. The eighteenth system shows the Dolores part and piano accompaniment. The nineteenth system shows the Dolores part and piano accompaniment. The twentieth system shows the Dolores part and piano accompaniment. The twenty-first system shows the Dolores part and piano accompaniment. The twenty-second system shows the Dolores part and piano accompaniment. The twenty-third system shows the Dolores part and piano accompaniment. The twenty-fourth system shows the Dolores part and piano accompaniment. The twenty-fifth system shows the Dolores part and piano accompaniment. The twenty-sixth system shows the Dolores part and piano accompaniment. The twenty-seventh system shows the Dolores part and piano accompaniment. The twenty-eighth system shows the Dolores part and piano accompaniment. The twenty-ninth system shows the Dolores part and piano accompaniment. The thirtieth system shows the Dolores part and piano accompaniment. The thirty-first system shows the Dolores part and piano accompaniment. The thirty-second system shows the Dolores part and piano accompaniment. The thirty-third system shows the Dolores part and piano accompaniment. The thirty-fourth system shows the Dolores part and piano accompaniment. The thirty-fifth system shows the Dolores part and piano accompaniment. The thirty-sixth system shows the Dolores part and piano accompaniment. The thirty-seventh system shows the Dolores part and piano accompaniment. The thirty-eighth system shows the Dolores part and piano accompaniment. The thirty-ninth system shows the Dolores part and piano accompaniment. The fortieth system shows the Dolores part and piano accompaniment. The forty-first system shows the Dolores part and piano accompaniment. The forty-second system shows the Dolores part and piano accompaniment. The forty-third system shows the Dolores part and piano accompaniment. The forty-fourth system shows the Dolores part and piano accompaniment. The forty-fifth system shows the Dolores part and piano accompaniment. The forty-sixth system shows the Dolores part and piano accompaniment. The forty-seventh system shows the Dolores part and piano accompaniment. The forty-eighth system shows the Dolores part and piano accompaniment. The forty-ninth system shows the Dolores part and piano accompaniment. The fiftieth system shows the Dolores part and piano accompaniment. The fifty-first system shows the Dolores part and piano accompaniment. The fifty-second system shows the Dolores part and piano accompaniment. The fifty-third system shows the Dolores part and piano accompaniment. The fifty-fourth system shows the Dolores part and piano accompaniment. The fifty-fifth system shows the Dolores part and piano accompaniment. The fifty-sixth system shows the Dolores part and piano accompaniment. The fifty-seventh system shows the Dolores part and piano accompaniment. The fifty-eighth system shows the Dolores part and piano accompaniment. The fifty-ninth system shows the Dolores part and piano accompaniment. The sixtieth system shows the Dolores part and piano accompaniment. The sixty-first system shows the Dolores part and piano accompaniment. The sixty-second system shows the Dolores part and piano accompaniment. The sixty-third system shows the Dolores part and piano accompaniment. The sixty-fourth system shows the Dolores part and piano accompaniment. The sixty-fifth system shows the Dolores part and piano accompaniment. The sixty-sixth system shows the Dolores part and piano accompaniment. The sixty-seventh system shows the Dolores part and piano accompaniment. The sixty-eighth system shows the Dolores part and piano accompaniment. The sixty-ninth system shows the Dolores part and piano accompaniment. The seventieth system shows the Dolores part and piano accompaniment. The seventy-first system shows the Dolores part and piano accompaniment. The seventy-second system shows the Dolores part and piano accompaniment. The seventy-third system shows the Dolores part and piano accompaniment. The seventy-fourth system shows the Dolores part and piano accompaniment. The seventy-fifth system shows the Dolores part and piano accompaniment. The seventy-sixth system shows the Dolores part and piano accompaniment. The seventy-seventh system shows the Dolores part and piano accompaniment. The seventy-eighth system shows the Dolores part and piano accompaniment. The seventy-ninth system shows the Dolores part and piano accompaniment. The eightieth system shows the Dolores part and piano accompaniment. The eighty-first system shows the Dolores part and piano accompaniment. The eighty-second system shows the Dolores part and piano accompaniment. The eighty-third system shows the Dolores part and piano accompaniment. The eighty-fourth system shows the Dolores part and piano accompaniment. The eighty-fifth system shows the Dolores part and piano accompaniment. The eighty-sixth system shows the Dolores part and piano accompaniment. The eighty-seventh system shows the Dolores part and piano accompaniment. The eighty-eighth system shows the Dolores part and piano accompaniment. The eighty-ninth system shows the Dolores part and piano accompaniment. The ninetieth system shows the Dolores part and piano accompaniment. The hundredth system shows the Dolores part and piano accompaniment.

red sun dies in splen - dor. To all it brings peace, and

SOPRANOS & ALTOS. *pp*

TENORS & BASSES. Humming. (with closed mouth.)

The first system of the musical score features a vocal line for Sopranos & Altos and a line for Tenors & Basses. The piano accompaniment consists of two staves with triplets and a 't.t.' marking. The key signature is one sharp (F#) and the time signature is 3/4.

la - bors all cease At voice of the ev'n - ing blest; 'Tis `a

The second system continues the vocal lines and piano accompaniment. The piano part features several triplet patterns. The key signature remains one sharp (F#) and the time signature is 3/4.

call un-to pray'r, It is solace to care, And it brings to the wea-ry

pp

The third system concludes the vocal lines and piano accompaniment. The piano part continues with triplet patterns. The key signature remains one sharp (F#) and the time signature is 3/4.

rest! Ring on, ring on, gen-tle An - ge-lus!

p (very soft.)
una corde.

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "rest! Ring on, ring on, gen-tle An - ge-lus!". Below the vocal line are two staves for piano accompaniment. The piano part begins with a series of chords, followed by a section of triplets marked with a piano (*p*) dynamic and the instruction "(very soft.) una corde.".

Born of the con - vent bells; Ring on, ring on gen-tle

pp
Ring on!

The second system continues the vocal line with the lyrics "Born of the con - vent bells; Ring on, ring on gen-tle". The piano accompaniment features a series of chords and a section of triplets. The dynamic marking *pp* (pianissimo) is used. The vocal line includes the instruction "Ring on!" with a fermata over the final note.

An - ge-lus! 'Tis the hour of fond fare - wells!

pp
Fare - well!

pp

tre corde.

The third system concludes the piece with the lyrics "An - ge-lus! 'Tis the hour of fond fare - wells!". The piano accompaniment features a series of chords and a section of triplets. The dynamic marking *pp* (pianissimo) is used. The vocal line includes the instruction "Fare - well!" with a fermata over the final note. The piece ends with the instruction "tre corde.".

poco rit.

Ring-ing, swing-ing, Fair thought spring-ing, Sweet thy peal-ing, soft-ly_ steal-ing,

Ring on, ring on!

O chimes ring on!—

(chimes.)

(chimes.)

poco rit.

Ring on, _____ ring on, _____ ye chimes, _____

p

Ring on, ring on, ye

p

Organ (on stage.)

l.h.

Ring on, ring on, gen-tle An - ge - lus!

chimes, Ring, ye chimes.

Born of the con - vent bells; Ring on, ring on, gen-tle

Ring on! Your
Ye sing a
Your

The musical score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet accompaniment in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are: "Ring on, ring on, gentle Angelus! chimes, Ring, ye chimes. Born of the convent bells; Ring on, ring on, gentle Ring on! Your Ye sing a Your".

poco rit.

An - gelus! At this hour of fond fare - wells.

song is of fare - well. O

song of fond fare - well,

poco rit.

poco rit. *f a t.*

molto cresc. *molto marcato sempre*

speed the dear friend to jour - ney's end With

O speed dear friend to jour -

sempre cresc. e poco accel.

song in heart ev-er, Bid - ing long thy
- ney's end, in heart A - bid -

This system contains the first two systems of music. The top system features a vocal line with lyrics: "song in heart ev-er, Bid - ing long thy" and a bass line with lyrics: "- ney's end, in heart A - bid -". The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a steady bass line.

song we love, thy song we
- ing long thy song,

This system contains the second and third systems of music. The top system features a vocal line with lyrics: "song we love, thy song we" and a bass line with lyrics: "- ing long thy song,". The piano accompaniment continues with similar textures, including a right-hand part with chords and a left-hand part with a bass line.

love: Ring on!
Ten. Ten. Ring
Basses. Bass.

This system contains the fourth and fifth systems of music. The top system features a vocal line with lyrics: "love: Ring on!" and a bass line with lyrics: "Ten. Ten. Ring". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The system concludes with a double bar line and a final chord.

on, ring on, gentle An - gel - us! Born of the con - vent

unis.

on, ring on, gentle An - gel - us! Born of the con - vent

unis.



Organ.



bells; Of hope and joy, gentle An - gel-us! Thy

bells; Of hope and joy, gentle An - gel-us! Thy



poco a poco dim. ed accel.

message un-to sad hearts tells. Ring on! We

message un-to sad hearts tells. Ring on! We

poco a poco dim. ed accel.

poco a poco dim. ed accel.

poco a poco dim. ed accel.

sempre dim.

love thy song, It bids the

sempre dim. gen - tle voice, all

love thy song It bids the

love, we love It ev - er bids

It bids the

sempre dim.

sempre dim.

perdendosi *rit.*

heart re - jice. Ring on! We

perdendosi *rit.*

heart re - jice. Ring on!

sad - dest heart re - jice, re - jice.

heart re - jice. *rit.*

love thy song.

Ring on!

ppp

ppp

Nº 13. Cupid and I.

Waltz Song.

Tempo di Valse

Voice.

Piano.

Più lento

1. Cu - pid once found me a - dream - ing
 2. I found young Cu - pid a - sleep - ing,

Lulled by the soft Sum - mer breeze _____ Where gold - en sun - light was
 Captur'd his ar - row and bow, _____ Though he em - plored me with

stream - ing Through the deep shade of the trees _____
 weep - ing, I would not let my prize go. _____

He gave no heed to my sigh - ing, What could I know of his
 "Come for my bow's safe re - turn - ing I promise thee," sobbed the

art? Ah! how swift - ly his ar - row came fly - ing;
 boy, "Nev - er more shalt thou know love's sad yearn - ing,

True was his aim at my heart Ah! love,
 Thou shalt know on - ly its joy." Ah! love,

Più lento
rit.
p molto grasiioso

hap - py was the day for me, Now I know thee well,
 hap - py was the day for me Free now is my heart;

From thy pleasant fol - ly I am free,
Ay, love, gai - ly I can laugh at thee,

Vain is thy spell ev - er; Ay, love;
My slave thou art ev - er; Ay, love;

smil - ing I can go my way, Bro - ken is thy chain:
smil - ing I can go my way, Life is joy to me.

Cu - pid is my rul - er no long - er, I'm
Cu - pid, if you seek to en - snare me, I

1. free a - - - gain. 2. laugh at thee. I

Cadenza.
laugh. Ah!

Flute.

Ah!

accel.

(Echo) pp

Ah!

Ah! Ah!

pp(Echo)

Ah!

Allegro molto.

Nº 14. Monks Singing "The Serenade"

in Chant Style.

Monks.
Andante. (a capella.)

Tenor I.
I love thee, I a - dore thee, O my

Tenor II.
I love thee, I a - dore thee, O my

Bass I.
I love ——— thee, I a - dore ——— thee, O my

Bass II.
I love ——— thee, I a - dore ——— thee, O my

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

Adagio.

plore thee, Let thine eyes look with, love, in mine, in mine. —

plore thee, Let thine eyes look, love, in mine, in mine. —

plore ——— thee, Let thine eyes ——— look, love, in mine, ——— in mine. —

plore ——— thee, Let thine eyes look, love, in mine. —

No. 15. Scene and Quartet.

Alvarado, Dolores, later Yvonne and Romero.

Molto moderato.

Piano.

Alvarado.

I'm sure 'tis shel _____

Just wait! I'll see _____

poco accel.

mf

love thee, _____ I a - dore thee, _____ My heart, life, and soul, all are

p

thine; _____ Give me hope, dear, _____ I im - plore thee, _____ Let thine

Yvonne.

Alvarado.

'Tis

eyes look with fond-ness in mine!

colla voce

Allegro con spirito.

he? 'Tis Al - va - ra - do! Yes, 'tis he! O, how de-

Allegro con spirito.

light - - - ful will our meet - ing be.

Sweetheart, is't

'Tis I, my dear; What joy to be to- geth-er

you?

What joy to be to- geth-er

herel 'Tis Al - va - ra - dol
 herel 'Tis Do - lo - res!

p *f*

Allegro mosso.

Yvonne.

Ah, I have wandered long and far In search of

thee, my own, Thine eyes to me a guid-ing star In lone-ly

paths unknown: What were per-il, what were pain?

rit.

Danger all were past; For I knew that you were true to me, That

rit.

we should meet at last. Ah! I have wand' red long and far In search of Alvarado.

rit. Ah! I have wand' red long and far In search of

thee, my own, Thine eyes to me a guid-ing star In lone-ly

thee, my own, Thine eyes to me a guid-ing star In lone-ly

paths unknown: What were per- il? what were pain?

paths unknown: What were per- il? what were pain?

Danger all were past; For I knew that you were true, That we should
 Danger all were past; For I knew that you were true, That we should

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

rit. meet, should meet at last. *a tempo.* **Allegro.** (Dolores enters.)
rit. meet at last. *a tempo.* **Allegro.**

The second system continues the vocal line with lyrics and piano accompaniment. It includes tempo markings: *rit.*, *a tempo.*, and **Allegro.** The piano accompaniment features a more active melody in the right hand, including triplets, and a bass line.

Dolores. Recit.
 What's this? I in-ter-rupt a fine flir-ta-tion. 'Tis Al-va-

The third system is a recitative piece for Dolores. It features a vocal line with lyrics and a piano accompaniment. The piano part is sparse, with chords and single notes.

ra-do's fav'rite oc-cu-pa-tion.

The fourth system continues the recitative piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *rit.* marking and a more active bass line.

Yvonne. *p*

Dolores. Ah, my love is near! *(aside)* *p*

Alvarado. He's a flirt, that's clear! *(to Yvonne)*

Romero. Trust in me, my dear!

Molto moderato. *(aside.)* This is

dim. *p* *molto grazioso.*

We meet then, at last, I confess that I can hardly com-
pre-
hend it. A flirt is he! But this little game, I'll

We meet, you and I, Oh, my fortune kindly at-
tend it. conduct queer! 'Tis conduct queer! I hardly can com- pre-
hend it. From here we will fly *(aside)* *p*

end it. Why, he thinks 'tis I *(to Yvonne)* *p*

tend it. To es -

hend it.

Es - cape you and I, Yes, a -
 He thinks 'tis I, He
 cape we'll try: *p* Es - cape you and I, A - way, yes, a -
 'Tis an intrigue sly, A - lov - ers intrigue sly, To

way from here we speed - i - ly shall fly, love, Yes he is true to me.
 thinks he is win - ning my love. Can he be false to me?
 way we will fly, we'll fly, love, Safe here, at last, are we,
 end it at once I'll try now; Here's an in - trigue, I see;

For he tells me so, Yes, he tells me so;
 should like to know? I'd like to know?
 No one else shall know, No one else shall know, shall know, dear:
 And who can they be?

Now his dear face I see; True is he I know,
 He can - not know 'tis she. To me he is ev - er
 I know she loves but me, For she tells me so;
 Noth - ing it is to me, Noth - ing 'tis to me;

True is he I know, False to me he can - not be, I'll not be - lieve it.
 True he is I know, False to me? I can't be - lieve it!
 False to me she can - not be, I'll not, I'll not be - lieve it.
 Noth - ing 'tis to me; But the se - cret, I'll re - ceive it.

Ah! my love is near!
 He's a flirt, that's clear!

We meet then at last, I con-
 A flirt is he; But
 trust me, my dear; We meet, you and I; O, may
 This is con-duct queer! A meet - ing sly; I

fess that I can hard-ly compre-hend it.
 this game I'll quickly end it.
 For - tune kind - ly at - tend it.
 hard - ly can compre-hend it.

pp accel. e poco cresc.

Tempo I. *un poco più Lento*

We've met, you and I; Fortune smiles upon our love; Good luck at-
 They meet so sly; But I will stop this af-
 We've met, you and I; Fortune smiles up - on, smiles up-
 Up - on the sly these lov - ers meet; Luck at-

Tempo I.
un poco più Lento *dim.* *rall.*

tend us, pray.
 fair straight - way.
 on our love.
 tend them, pray.

Più mosso
ppp *a tempo* *accel.* *dim.* *l.h.* *f* *ff*

N° 16. Finale: Act II.

Allegro molto.

Piano.

Alvarado.

Dis-hon-or most ap-pall-ing,

and ter-ri-ble dis-grace, Are threat-en-ing the fall-ing Of this mo-

Yvonne.

He thinks I am Do-lor-es; I'll let him think it too.

nas-tic place.

I'll make him take me with him, Then quick-ly say "a-dieu?"

Dolores. (To Alvarado)(aside.)

He thinks you

girl is I, Here is our chance to

fly; Will she keep si-lent, or will she her face re - veal?

pesante.

colla voce.

Duke.

A - mong these monkish brothers There is a traitor base

Dolores. (To Alvarado).

Alvarado. Do not let the

The vil-lain shall be driv-en From this mo - nas-tic place.

Duke see me, We'll es-cape and soon be free.

Yvonne.

ff *declamato, con fuoco.*

Since he takes me for his wife I shall e - scape straight-

ff *pesante* *ff*

way. —

TUTTI. Mother-Superior (always with Contralto.)

Chorus. Who can it be? Who can it be? Which is the trai - tor? Who is

Prior (with Bases.)

ff

Romero.

I must e - scape!

he?

ff *brillante*

Dolores.

Let us es - capel

Alvarado.

O, what a scrapel

Musical score for Dolores and Alvarado. Dolores's part is in the upper staff, and Alvarado's part is in the lower staff. Below them is a piano accompaniment consisting of two staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dolores's line begins with a rest followed by a melodic phrase. Alvarado's line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Yvonne.

O do not bid me tell his name:

Dolores.

What is her name?

Alvarado.

What is her name?

Romero.

Es - cape's my game!

Duke.

O fie! for

Gomez.

O do not

Musical score for Yvonne, Dolores, Alvarado, Romero, Duke, and Gomez. Each character has a line of music. Yvonne's part is in the upper staff, followed by Dolores, Alvarado, Romero, Duke, and Gomez in descending order. Below them is a piano accompaniment consisting of two staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Yvonne's line begins with a rest followed by a melodic phrase. Dolores's line begins with a rest followed by a melodic phrase. Alvarado's line begins with a rest followed by a melodic phrase. Romero's line begins with a rest followed by a melodic phrase. Duke's line begins with a rest followed by a melodic phrase. Gomez's line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

O spare my shame! O do not make me tell his
 She takes my name: I think I see her lit-tle
 She takes her name: I think I see her lit-tle
 This girl I'll claim: I much re-gret I hith-er
 shame Come, tell his name.
 blame This worth-y dame.

name, Or I shall die of grief and shame! But who is
 game: To fly from here, she takes my name. But who is
 game: To fly from here, she takes her name. But who is
 came: I great-ly fear I'll come to shame. But who is

this ap-proach-ing here? O who is this ap-proach-ing here? It is the
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the
 It is the
 It is the

(Sensation.)

guard! It is the guard!
 guard! It is the guard!
 guard! It is the guard!
 guard! It is the guard!
 guard! It is the guard!
 guard! It is the guard!

Chorus.

O yes, it is, it is the guard. O yes, it

A musical score for a vocal and piano piece. The score is written in G major and 2/4 time. It consists of several systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "What brings the guard?" and "is the roy-al guard." There are several "Ah!" exclamations in the vocal parts. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *f* and *a tempo*.

Ah!
What brings the guard?
Ah!
Ah!
Ah!
Ah!
Ah!
is the roy-al guard.
Ah!
a tempo.

A musical score for a recitative section. The title is "Duke. Recit." The lyrics are: "Now speak! who is the ren-e-gade Who dared to". The score is written in G major and 2/4 time. The vocal part is in bass clef, and the piano accompaniment is in grand staff. The piano part provides a simple harmonic accompaniment for the recitative.

Duke. Recit.
Now speak! who is the ren-e-gade Who dared to

Andante maestoso.

sing that Sere nade... (Speaking) Which of you is that wretch Alvarado, who dares to sing serenades to my Dolores here? Speak!

Romero.
I con-fess I'm the guilty man, The man yon la - dy

Yvonne.
Dolores. What im-pu-dent pro-fes-sion! What means he by this con-fession!
What im-pu-dent pro-fes-sion! What means he by this con-fession!

loves. (Pointing to Yvonne.)

He! a fel-low I ne'er saw be - fore.
He! a fel-low I ne'er saw be - fore.

TENORS. *pp*
Chorus of Monks. O what dis - grace He doth con -
BASSES. *pp*

Yvonne. (Aside.)

Indeed! His yarn I'll not deny; No No

Dolores.

O let her as the Duches take my

fess; Oh, faithless ren-egade! Ar-rest him!

r.h.

r.h.

p *grazioso*

Yvonne.

His sto-ry I shall not de-ny

Dolores.

place.

Alvarado.

While you and I, my dear, can

Why does he say that he is I?

Romero:

Yes, Al - va - ra - do's self am I.

Duke. (To Romero.)

He! Al - va - ra - do! What a lie!

Gomez.

He! Al - va - ra - do! What a lie!

Rash in - truder!

His sto - ry I shall not de - ny,

fly ————— With lit - tle fear of his pur -

Why does he say that he is I?

Yes, Al - va - ra - do's self am I.

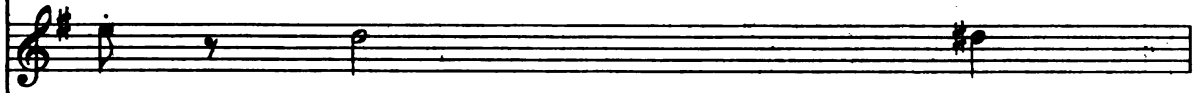
So so! Your guilt you don't de - ny.

He! Al - va - ra - do! What a lie!

Trai - - tor, bas - - est,



Al-though he is not Al - va - ra - do, I know sure - ly



su - ing, And



Why does he say he's Al - va - ra - do so de - mure - ly?



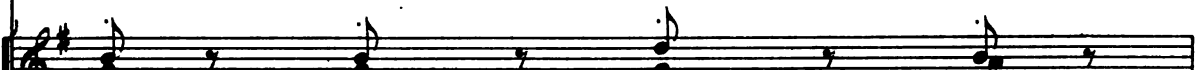
I love the Duch - ess to dis - trac - tion, mad - ly, pure - ly.



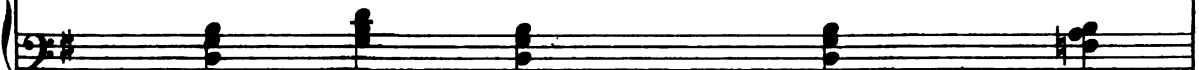
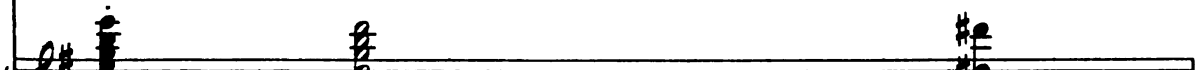
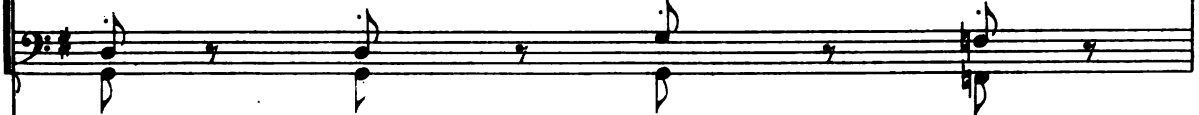
We drive him out where he be - longs; We've got him sure - ly.



Why he is not the Al - va - ra - do I know, sure - ly!



Thou dis - - grac - - est;



The duke must take me for his bride,

thus _____ I will be saved all the dis -

So my i - den - ti - ty I hide,

For her dear sake I would have died;

His aw - ful crime is not de - nied,

Some lit - tle scheme he tries to hide,

You we'll ban - ish,

8

My face be - neath the veil I'll hide:

grace, (to Dolores) That, were I seen were my un -

And from this place I'll be your guide

I'm guilt - y, it is not de - nied,

Pro - pri - e - ty he has de - fied,

Some lit - tle scheme he tries to hide,

You must van - ish;

8

From here the duke shall be my guide;

do - - ing; _____ If I were seen, 'twere my un -

Yes, from this place I'll be your guide,

I mad - ly love the duke's fair bride;

The vil - lain dares to love my bride,

His base pre - ten - tions I de - ride,

Guilt he dare not

Yes, he a - way must take me.

do - - ing.

Yes, I a - way will take thee.

Though pun - ish - ment o'er - take me.

Solo.

Yes,

Let pun - ish - ment o'er - take him.

Let pun - ish - ment o'er - take him.

hide.

I am Al - va - ra - do in the rai - ment of a fri - ar:

p

Yvonne.
Oh,

Ref - uge here I took, be - cause I longed so to be nigh her.

Girls. *unis.*
He

p par - *espress.* - don, dear - est

Cour - age,

p says he's Al - va - ra - do in the rai - ment of a fri - ar;

Yvonne.

guar - - - dian, pray, 0

Dolores.

Mother-Superior.

Alvarado.

dar - - - ling, I will

Romero.

Ah,

Duke & Gomez.

Oh,

SOPRANO & ALTO.

Ref - uge he has tak - en here in or - der to be nigh her. Oh,

TENOR & BASS.

Chorus.

par - - - - - don,

For shame! Oh,

yes; I the truth con -

per - fi - dy gi - gan - tic, This ras - cal drives me frau - tic; Ar -

per - fi - dy gi - gan - tic, This ras - cal drives me frau - tic; We

poco rit.

pray.

you are much to blame.

you;

fess:

rest him! Ren - e - gade!

spurn him; He's a trai - tor!

a tempo.

He

a tempo.

let her as the Duchess take my

a tempo.

My daugh-ter, you're to blame; O fel re-pent-ance

a tempo.

Fear not!

a tempo.

You have heard my cash con-fes-sion, You know all

Yes, he is the man who

a tempo.

He is not the man who

drive the trai-tor from this ho-ly

a tempo.

Leave

Go, trai-tor!

a tempo.

Go, trai-tor!

a tempo.

shall _____ not see my

place, _____ While you and I, my dear, can

you must try, my daugh - ter; Yes, try re -

I _____ will guide you,

that I can tell you now;

Duke.

sang _____ that ser - e - nade; The

Gomez.

sang _____ that ser - e - nade; The

place, _____ us! _____ With ev - 'ry mark of deep dis -

He must van - - ish!

face with-out a veil, I shall not
fly With lit-tle fear of his pur-
pent-ance with a pen-ance most se-vere, Re-pent-ance
dear, a-way; I will pro-
most pe-ni-tent I am I vow:
vil-lain's cheek is most stu-pen-dous; Now
vil-lain's cheek is most stu-pen-dous; Now
grace, The knave and vil-lain let us
Him we'll ban-ish;

fail: Since

su - - ing, And

try with pen - - ance most se - vere; your

tect you, dear, So

I must es - cape, es - cape at once, I

out with him, out with him straight-way: He is the

out with him, out with him straight-way: He's not the

ban - - ish; we'll

He shall van - - ish!

Al - va - ra - do is not near, I'll fly from here; The
 thus I will be saved all the dis -
 guilt is great, And great the shame, my
 fear not,
 must es - cape, but how? This
 man, he's the
 man, he's
 drive him from this ve - ry ho - ly
 drive him, drive him from this ve - ry ho - ly
 Trai - - tor, bas - - est!

molto cresc.

Duke shall

grace, That were I seen were my un -

daugh - - - - - ter;

Cour - - - - - age!

place is much too warm for me just now:

re - ne - gade who sang that se - re - nade.

not the man who sang that se - re - nade.

place, We'll drive the trai - tor from this

place; A - - - - -

Go! A - - - - -

molto cresc.

take me far, Where dan-ger does not threaten; Then no more of Al-va-ra-do, I shall

do - ing: E'en though danger threaten, I'll be near my Al - va - ra - do; He is

daugh - ter, daughter, be re-pen-tant, be re-pen-tant, I en-treat you, to a

dear, I shall pro - tect you, I

I'll fly. Ah! as Al - va - ra - do I'll e-scape, e-scape and

Go wretch! Go go, wretched Al - va - ra - do, Nev - er let me

Go wretch! No, it is not Al - va - ro - do, No, it is not

place; go, you wretch, oh

vaunt, wretch! Go go, wretched Al - va - ra - do, Nev - er let me

pp <

give him up for aye, for aye.

pp <

mine, and I am his for aye.

pp <

con-vent go and live for aye.

pp <

am thine for aye.

pp <

then no more a monk I'll be.

pp <

see your traitor face a - gain.

pp <

Al - va - ra - do, that I know.

pp <

see your trai-tor face for aye.

pp <

see your trai-tor face for aye.

Tempo di Valse.

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Yes, he is

He is found! Let joy a -

He is found! Let joy a -

unis.
He is found! Let joy a -

ff unis.

Since the trai-tor is found! _____ Monkish joy should a - bound. _____

Tempo di Valse.

ff

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

found. They don't know me, I re-joice, They don't know me, I re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -

(Embracing.) **ff** (Embracing.)

Brothers!

joice. I'd glad-ly
 (To Alvarado.)
 joice. Here is our
 (To Dolores.)
 joice. O hor-ror!
 joice. Here is our
 joice. They do not know me, the ban-dit Ro - me-ro;
 joice. They dare to
 joice. They dare to
 joice. (shocked.) *f* What dance! —
 Brothers, Now it is prop-er to dance a bo - le - ro;

dance:

chance.

While they're

dance.

chance.

While they're

They do not know me, the ban-dit Ro - me - ro;

No

The Duke and Gomez.

dance.

We'll join in their dance:

Click the cas - ta -

Yes, it is meet we should dance a bo - ler - o;

Ay,

(To Duke.)

Come, _____ dear!

danc-ing, Let us fly, love!

danc-ing, Let us fly, love!

_____ If they should see me, the

net, Ring the tam-bour-ine:

_____ Now it is meet we should

Let us a - way!

Let us a - way!

'Tis shock-ing quiet!

Let us a - way!

ban-dit Ro - me - ro, Dressed in man - til - la and gaud - y som -

(Dances with Gomez.)

I'll join the dancel

(castanet big)

Click, click... We'll join in their

dance a bo - ler - o, Though we have nev - er a cloak or som -

Let us a - way! Come, dear! Come, dear!

Let us a - way! Come, dear! Hasten!

It is not right; Cease, pray! Stop it!

Let us a - way! Come, dear! Come, dear!

bre-ro; Jua - ni - ta, Pe - pi - ta,

unis.

We'll join their dance; Whirling, Twirling,

dance; Whirling, Twirling,

bre-ro; Whirling Jua - ni - ta, Twirling Pe - pi - ta,

They will know me, much I fear;

Come, dear!

He may re-cog-nize me, dear;

Hasten!

This is conduct ve-ry queer:

Cease, pray!

He'll not know you, nev-er fear

Come, dear!

Gai-ly I dance a fan-dan-go;

Jua-ni-ta,

unis.

I re-joyce that I am here,

Whirling,

Shake the mer-ry tambourine;

Whirling,

Gai-ly I dance a fan-dan-go;

Whirling Jua-ni-ta,

The piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords, primarily triads and dyads, in a rhythmic pattern. The left hand (bass clef) plays a more active melodic line with eighth and sixteenth notes, often moving in parallel motion with the bass notes of the chords. The overall texture is light and rhythmic, typical of a folk-style piano accompaniment.

Più mosso.

Let us a - way, A - way!

Come, dear! Come, let us now es - cape.

Hasten! We can es - cape, love, now!

Can -

Stop it! Scan - da - lous! This I vow.

Come, dear! We can es - cape, love, now.

Can -

Pe - pi - ta, I can es - cape, Then, now.

Twirling, Once I could dance, I vow.

ad lib.

Twirling, Dancing we love, we vow.

Twirling Pe - pi - ta, Dancing we love, we vow.

Più mosso.

ff strepitoso

Dolores.

— he sus - pect? No, all's safe, — I see.

Alvarado.

— hesus - pect? No, — all's safe!

molto rit.

TUTTI.
a tempo

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

TUTTI.

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

a tempo

fff

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

Twirl-ing Pe - pe - ta; Gai - ly we dance a fan - dan - go:

Twirl-ing Pe - pe - ta; Gai - ly we dance a fan - dan - go:

Whirl - ing Jua - ni - ta, Twirl - ing Pe - pe - ta;

Whirl - ing Jua - ni - ta, Twirl - ing Pe - pe - ta;

Danc - ing we love, we vow.

Danc - ing we love, we vow.

End of Act II.

Act III.

Nº 17. Opening Chorus.

Tempo rubato

Soprano. Chorus.

Alto.

Tenor.

Bass.

Piano.

Here mer-ri-ly bide the bandit tribe_

poco rit.

When the day's hon-est work is done_

When the day's hon-est work is done_

poco rit.

When the days hon-est work is done_

— When the day's hon-est work is done_ Here cheer-i-ly pass the jest and jibe_

poco rit. *a tempo*

And the rollicking songs be - gun_ For the bandit droll

And the rollicking songs be - gun_ For the bandit droll

poco rit. *a tempo*

And the rollick-ing_ songs be - gun_ For the bandit droll

— And the rollicking songs be - gun_ For the bandit droll_ is a

is a char-y old Soul ex - cept in a bus'-ness way,—
 is a char-y old Soul ex - cept in a bus'-ness way,—
 is a char-y old Soul ex - cept in a bus'-ness way,—
 cheer-y old soul, ————— ex - cept in a bus'-ness way,— He

his pipe, and he loves his bowl,—
 He loves, ————— and he loves his bowl,—
 He loves ————— his pipe, and he loves his — bowl,— He
 loves his pipe, his pipe, and he loves his bowl,—

he loves his pipe; ————— he loves his bowl, And he
 Tra la la la la, tra la la la la, tra la la la la, tra la la la, And he
 loves his pipe, ————— he loves his bowl, ————— And he
 Tra la la la la la la la la, lov-eth a mer-ry roun - de-lay, And he

loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he
 loves a roun-de-lay, Yes, he loves, yes, he loves a roun-de-lay, yes, he loves, yes, he
 loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he
 loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

molto rit. ff lay! Tra la! *rit.*

ff lay! Tra la!

molto rit. ff lay! Tra la!

lay! Tra la, Tra la la la la! *rit.* Tra la la la,

Allegretto. brillante Tra la la, Tra la la, Tol lol lol, fol di rol, di lay, *brillante*

ff Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay, *brillante*

ff Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay, *brillante*

ff Tra la la, Tra la la, Tol lol lol, fol di rol, di lay,

Tra la la, Tra la la, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, Tra la la, Fol di rol lay;—

(Echo.)

pp

Tra la la, Tra la la, Tol lol lol, fol di rol di lay;

pp
Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;

pp
Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;

pp
Tra la la, Tra la la, Tol lol lol, fol di rol di lay;

Tra la la, Tra la la, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, Tra la la, Fol di rol lay;—

Sing Fol di rol de lay, Sing Fol di rol de lay,

Sing Fol di rol de lay, Sing Fol di rol de lay,

Sing Fol di rol de lay, Sing Fol di rol de lay,

ff
Fol di rol de lay, Fol di rol de lay,

ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!—

ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!—

ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!—

ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!—

N^o 18. Don José of Sevilla.

Dolores, Alvarado & Chorus.

Tempo di Marcia.

Dolores.

Alvarado.

Piano.

Tempo di Marcia.

1. Don Jo-sé, of Se-vil-la, was a gay rou-é, Acting parts,
2. Don Jo-sé, of Se-vil-la, met his fate one day, Met a maid

breaking hearts, Half a score a day.
not a - fraid Of his winning way.

1. Ev - er with his reg - i - ment a'
2. She was just a country lass who

marching here and there, Thought it fun When he'd won Fa-vors from the
milked, and raked the hay, Tall and stout At a bout Mus-cu-lar they

Dolores. **Tutti.**

No one could re - sist him, Oh, dear no!
Said she, list'ning to him, "You're too new!"

fair. Oh, dear no! Ev - 'ry damsel
say. "You're too new!" Thought she'd try to

Tutti.

Loved him so. Then at once she missed him, Off he'd
Just a few. In the mill-pond threw him, Soaked him

Tutti.

kiss'd him, Loved him so. Off he'd
do him, Just a few. Soaked him

go: Then this dashing Don Jo - sé snapped his fin - gers as he'd
 through: Af - ter this gay Don Jo - sé quit the bus - ness of rou -

go:
 through:

molto rit.

say: 1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis
 é. 1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis

on - ly one more vil - lage belle! Love's a bore! Pif!
 on - ly one more vil - lage belle! Love's a bore! Pif!

Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -
 Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -

telle!

telle!

unis.

Chorus.

unis. That for love! Pif! Paf! Let her go, Pif! Paf! 'Tis

f

ff staccatissimo

on - ly one more vil-lage belle; Love's a bore! Pif! Paf! I've girls gal-

lore, Pif! Paf! My motto's ev - er Vive la ba - ga - telle!

D. S. al Fine.

D. S. al Fine.

No 19. "I envy the bird."

Romance.

Lopez.

Tempo giusto. *rit.* *p*

Lopez. 1. I

Piano. *f* *rit.*

a tempo.

en- -vy the bird with - in its cage, Whose
I were a wand'ring zeph - yr light, T were

p

song to her is not de-nied, His love for her he may as-
sweet her snowy brow to kiss, Were I a moonbeam shining

suage, By song, and in her prês-ence may a -
bright To touch her ros - y lips should be my

poco rit.

bide. _____ I en- -vy the red rose in her
 bliss. _____ But woe, woe is me, and sad my

hair;
lot, The wand'ring breeze ca - res - ing her fair
For it is ver - y clear I'm none of

face; But I, a - las! can scarce - ly
these; And so 'tis plain that I can -

ten.
dare _____ To look up - on her from my low - ly place.
not _____ Be hold as can the moon-beam or the breeze. 1-2. The

ten. *poco rit.*

poco meno.

bird, the breeze, the heed- -less flow'r, Can

poco meno molto espressivo

love her, she will not de - ny; They by her side can

dwell an hour, And in their fashion soft - ly sigh. She

wel - come to her maid - - en bow'r The moon - beam, and the

N^o20. Dreaming, dreaming.

Duke, Yvonne and Gomez.

Allegro.

Voice. Duke.

1. One af - ternoon while
2. My grandpa-pa was

Piano.

doz - ing, My eyes a moment clos - ing, I seem'd to feel a lov - ing kiss From
wealthy, De - light - ful - ly un - healthy, The fam - i - ly did all de - clare That

some un - known, at - trac - tive Miss. Her arms a - round me press - ing, She
I was grand - pa's on - ly heir. He died! my grief was fran - tic, He

spoke in voice ca - res - sing; But I a - woke, a - weke to swear, For
left his wealth gi - gan - tic To ska - ting - rinks, for hea - then - brats, And

Tempo di Valse.

Lento.

there was no such per-son there. 1-2. Ah! _____
sing-ing-schools for Thomas cats.

poco rit.

Dream - ing, dream - ing, Talk - ing in my sleep, _____

p

l.h.

Wan - der - ing in dream - land Where hap - pi - ness is cheap; _____

l.h.

When we a - wake _____ things are not what they seem, _____ I

thought it was a kiss, But it was just an i - die dream. _____

Yvonne.

Dream - ing, dream - ing, Talk - ing in my sleep, —
Duke and Gomez.

Dream - ing, dream - ing, Talk - ing in my sleep, —

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

When we a - wake — things are not what they seem, — He

When we a - wake — things are not what they seem, — He

1. thought it was a kiss, } But it was just an i - die dream. — *Fine.*
2. thought it was a cinch } **Duke.**

1. thought it was a kiss, } But it was just an i - die dream. —
2. thought it was a cinch }

Nº 21. Finale: Act III.

Tempo di Marcia.

Voice. **Duke.**

Take your choice, my Do-lo-res,

Piano.

Alvarado.

Mar-ry whom you will! She shall share in my glories, I will love her

Dolores.

still: So, fare-well, my Duk-ey dear, A bet-ter choice I've

Gomez.

made, Lost to me, now is she, I shall wed my trade.

Romero.

Deeds of vio-lence' nev - er I will do;

Lopez.

No one shall us sev - er, We'll be true;

Yvonne.

Hap - py dwell for ev - er, Just we two;

Tutti.

And we'll crush the stu - pid cove who dares to laugh at love.

molto rit.

Chorus.

unis.
unis. That for love! Pif! Paf! Let her go! Pif!

That for love! Pif! Paf! Let her go! Pif!

staccatissimo

Paf! 'Tis on - - ly one more vil - lage belle:

Paf! 'Tis on - - ly one more vil - lage belle:

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

Andante.
 Paf! My motto's ev - er "Vive la bag - a - telle." Ah!

Paf! My motto's ev - er "Vive la bag - a - telle." Ah!

Andante.

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

con tutta forza

love thee, — dear, for ev - er, — For my dream and my star thou art.

love thee, — dear, for ev - er, — For my dream and my star thou art.

Allegro molto.

love thee, — dear, for ev - er, — For my dream and my star thou art.

love thee, — dear, for ev - er, — For my dream and my star thou art.

Allegro molto.

End of Opera.