

MARITANA.

Opera

IN THREE ACTS,

THE MUSIC COMPOSED BY

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THE WORDS BY EDWARD FITZBALL.

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BOOSEY & CO.,
295, REGENT STREET, LONDON, W.,
AND
9, EAST 17th STREET, NEW YORK.

**KENNY & CO, PRINTERS,
88, CAMDEN RD., LONDON, N.W.**

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MARITANA.

DRAMATIS PERSONÆ.

MARITANA	<i>Soprano.</i>
LAZARILLO	<i>Mezzo-Soprano.</i>
THE MARCHIONESS DI MONTEFIORI					<i>Mezzo-Soprano.</i>
DON CÆSAR DE BAZAN	..	..	..	..	..	..	<i>Tenor.</i>
DON JOSE DE SANTAREM	..	..	..	..	..	..	<i>Baritone.</i>
CAPTAIN OF THE GUARD	..	..	..	..	..	..	<i>Baritone.</i>
THE MARQUIS DE MONTEFIORI	..	..	..	..	..	..	<i>Bass.</i>
THE KING	..	..	..	..	..	..	<i>Bass.</i>
THE ALCADE	..	..	..	..	..	..	<i>Bass.</i>

Chorus of Soldiers, Gipsies, and Populace.

ARGUMENT.

MARITANA, a handsome Gitana, whilst singing to a crowd of people in a square in Madrid, attracts the admiration of the KING. DON JOSE, an unscrupulous courtier, observing this, determines to satisfy the KING's whim, and then to betray him to the QUEEN, with whom he is bold enough to be madly in love.

An impetuous spendthrift DON CÆSAR DE BAZAN, arrives upon the scene, and in order to protect a poor boy named LAZARILLO from arrest, challenges the CAPTAIN OF THE GUARD, an action which, by a recent edict of the KING, entails death by hanging. He is arrested, and imprisoned, but by DON JOSE's influence his sentence is changed to the more soldier-like death of being shot, on condition that he marries a *veiled* lady; this he consents to do. After the ceremony, he is led away to the fortress to be shot. DON JOSE conveys the veiled wife, who is none other than MARITANA, to the palace of the MARQUIS MONTEFIORI, where the KING is introduced to her as the COUNT DE BAZAN, whom she has married. Unfortunately for DON JOSE's scheme, the real COUNT was not shot dead, as the bullets had been withdrawn from the guns by LAZARILLO, whilst the Soldiers were drinking at the wedding feast, and he now appears, dressed as a monk, and searches the saloons for his wife. DON JOSE persuades the MARCHIONESS to play the part of the veiled lady, but the COUNT discovers the imposture, and DON JOSE is compelled to have him re-arrested to prevent his meeting MARITANA, who is conveyed by his orders to the Villa d'Aranjuez. Here the KING pursues her with his unwelcome attentions, but she remains true to DON CÆSAR; the latter having escaped from prison, forces his way into the room, just as MARITANA leaves the KING. In the altercation which ensues, the KING, whom DON CÆSAR recognises, says *he* is the COUNT DE BAZAN, and so DON CÆSAR assumes the character of the KING, and learns for the first time that a pardon had been sent on the night of his condemnation; this pardon was intercepted by DON JOSE. The KING, receiving a message from the QUEEN, departs, giving orders to LAZARILLO for the re-arrest of the unfortunate COUNT CÆSAR, who, risking all peril, sees MARITANA, and proves that *he* is the man to whom she was so mysteriously wedded. He then climbs over the wall of the villa into the Royal gardens adjoining, intending to beg the QUEEN's help, but arrives just in time to kill DON JOSE, who is pressing his suit upon the indignant QUEEN. He returns to the villa to find the KING there again, who, on hearing of his loyal bravery, restores to him his bride, and makes him Governor of Valentia.

The Scene is laid in Madrid.

OVERTURE.

Andante maestoso.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature has one flat (B-flat) and the time signature is 3/4. The first system begins with the tempo marking "Andante maestoso." and the dynamic marking "pp". The score includes various dynamics such as "pp", "ff", and "p". It features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of musical notations such as slurs, accents, and fermatas. The piece concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings.

Second system of musical notation, including a mezzo-forte (*mf*) dynamic marking. The notation continues with intricate rhythmic figures.

Third system of musical notation, featuring piano (*pp*) and decrescendo (*decres.*) markings. A "L.H." instruction is present above the treble staff. The system concludes with a double bar line and a key signature change to two flats.

Fourth system of musical notation, marked "Allegro." It features piano (*p*) and mezzo-forte (*mf*) dynamics. The music is characterized by dense, rhythmic textures.

Fifth system of musical notation, continuing the dense rhythmic patterns established in the previous system.

Sixth system of musical notation, including a mezzo-forte (*mf*) dynamic marking. The notation shows a continuation of the complex rhythmic structure.

Seventh system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The system concludes with a double bar line.

Allegro.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Più mosso.

Second system of musical notation, including a forte (*ff*) dynamic marking.

Third system of musical notation.

Fourth system of musical notation.

Sua..... loco.

Fifth system of musical notation, including a piano (*p*) dynamic marking.

Sua..... loco.

Sixth system of musical notation, including a piano (*p*) dynamic marking.

pp

Seventh system of musical notation, including a pianissimo (*pp*) dynamic marking.

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present.

Second system of musical notation. The right hand continues the melodic line. The left hand features a more active bass line. Dynamics include piano-piano (*pp*) and a forte (>) accent.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand continues with a steady eighth-note accompaniment. The instruction *p Con semplicità.* is written above the right hand.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation. The right hand has a few notes with a forte (>) accent. The left hand continues with the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Seventh system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass staff. The bass staff contains several triplet markings (3) and slurs.

Second system of musical notation, including a *rallent.* marking in the bass staff.

Third system of musical notation, including *vivo.* and *p a tempo.* markings in the bass staff.

Fourth system of musical notation, showing a change in the bass line accompaniment.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, featuring more complex melodic lines.

Seventh system of musical notation, including dynamic markings like *v* and *f*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *ff* is present.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various intervals and rests. The bass staff features a steady accompaniment with chords and moving bass lines. A dynamic marking of *ff* is present.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has a melodic line with some slurs. The bass staff continues with a consistent accompaniment. A dynamic marking of *ff* is present.

Fourth system of musical notation, with the treble staff showing a melodic line with slurs and the bass staff providing accompaniment. A dynamic marking of *ff* is present.

Fifth system of musical notation, continuing the musical piece. The treble staff has a melodic line with slurs, and the bass staff has a consistent accompaniment. A dynamic marking of *ff* is present.

Sixth system of musical notation, showing the progression of the melody and accompaniment. The treble staff has a melodic line with slurs, and the bass staff has a consistent accompaniment. A dynamic marking of *ff* is present.

Seventh system of musical notation, the final system on the page. The treble staff has a melodic line with slurs, and the bass staff has a consistent accompaniment. A dynamic marking of *ff* is present.

f *pp* *Ped.*

** Ped.*

3

p *pp* *dim.*

a tempo. *con passione.*

tr

cresc. *f*

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. A piano (*p*) dynamic marking is present. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. A trill (*tr.*) is indicated above a note in the treble clef. The bass line continues with the eighth-note accompaniment.

Third system of musical notation. A sixteenth-note triplet (*Sva.*) is marked in the treble clef. The bass line features a piano-pianissimo (*pp*) dynamic marking. The music includes complex rhythmic patterns and triplets.

Fourth system of musical notation. A diminuendo (*dim.*) marking is present in the treble clef. The bass line is marked with a piano (*p*) dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The tempo marking *Andantino* is written above the staff. The music is in a major key. A piano (*p*) dynamic marking is present. The bass line features a steady eighth-note accompaniment.

Sixth system of musical notation, continuing the *Andantino* section. The treble clef has a melodic line with slurs, and the bass line has a complex accompaniment of chords and eighth notes.

Seventh system of musical notation, continuing the *Andantino* section. The treble clef has a melodic line with slurs, and the bass line has a complex accompaniment of chords and eighth notes.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#). The tempo/mood marking *dolce.* is placed above the right hand.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score. The tempo/mood markings *poco riten.* and *a tempo.* are placed above the right hand.

Fourth system of the musical score. The tempo/mood markings *de pres.* and *pp* are placed above the right hand. The system concludes with a double bar line and repeat signs.

Fifth system of the musical score. The tempo marking *Allegro moderato.* is placed above the right hand, and the dynamic marking *ff* is placed above the right hand.

Sixth system of the musical score, featuring a more active melodic line in the right hand.

Seventh system of the musical score, continuing the piece with complex rhythmic patterns in both hands.

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat). The system concludes with a fermata and the instruction *Ses.....*.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand has a more rhythmic accompaniment. The system begins with the instruction *Ses. loco.* and ends with a fermata and the instruction *Ses.....*.

Third system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. The system ends with a fermata and the instruction *Ses.....*.

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand has a rhythmic accompaniment. The system begins with the instruction *Ses..... loco.* and *f*. It ends with a fermata and the instruction *Ses.....*.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment with triplets. The system begins with the instruction *Allegro molto.* and *f*. It ends with a fermata and the instruction *Ses.....*.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment with triplets. The system ends with a fermata and the instruction *Ses.....*.

Seventh system of the piano score. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment with triplets. The system ends with a fermata and the instruction *Ses.....*.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. Trills are indicated by a '3' over the notes.

Second system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Third system of the piano score. The right hand has a more active melodic line with slurs and trills. The left hand continues with eighth-note accompaniment, also featuring trills.

Fourth system of the piano score. The right hand has a melodic line with a dynamic marking of *pp* (pianissimo). The left hand continues with eighth-note accompaniment and trills.

Fifth system of the piano score. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand continues with eighth-note accompaniment and trills. The tempo marking *rall.* (rallentando) is above the first measure, and *a tempo.* (allegretto) is above the second measure.

Sixth system of the piano score. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand continues with eighth-note accompaniment.

Seventh system of the piano score. The right hand has a melodic line with a dynamic marking of *ff* (fortissimo). The left hand continues with eighth-note accompaniment.

ff

Sva..... loco.

1 ff 1 ff Ped.

ACT I.

SCENE I.—A Square in Madrid.

OPENING CHORUS.

Allegro ma non troppo. *Sva.....*

PIANO. *pp* *stacc.*

(People following Maritana, who is singing—The King, disguised, is amongst them, watching)

Sva.....

Maritana with evident admiration.

Sva.....

pp

cresc.

cresc. *f*

cresc.

ff *Soprano.*
Sing, pret-ty maid - en, sing,

ff *Tenori.*
Sing, pret-ty maid - en, sing,

ff *Bassi.*
Sing, pret-ty maid - en, sing, pret-ty maid - en,
Sta......

ff

Sing, pret-ty maid - en, sing,

Sing, pret-ty maid - en, sing,

Sing, pret-ty maid - en, sing, pret-ty maid - en,

Sing that love - ly song, that love - ly song a -

Sing that love - ly song, that love - ly song a -

Sing that love - ly song, that love - ly song a -
Sta...... *loco.*

- gain, Sing that song, that love - ly song a -
 - gain, pret - ty maid - en, that love - ly song a -
 - gain, Sing that song,..... that love - ly song a -
Sva.....

- gain, Sing that song, that love - ly song a -
 - gain, Pret - ty maid - en, that love - ly song a -
 - gain, Sing that song,..... that love - ly song a -
Sva.....

- gain, a - gain, a - gain.....
 - gain, a - gain, a - gain.....
 - gain, a - gain, a - gain.....
Sva..... loco.

Spa.....

p

Sing, pret - ty maid-en, The thrill-ing airs of Spain,.....

Sing, pret - ty maid-en, The thrill-ing airs of Spain,.....

Sing, pret - ty maid-en, The thrill-ing airs of Spain,.....

Sing of love and beau - ty, Bow'r or tent - ed plain,.....

Sing of love and beau - ty, Bow'r or tent - ed plain,.....

Sing of love and beau - ty, Bow'r or tent - ed plain,..... Sing of

mf

Sing of love, sing of love, sing of love and beau - ty,

mf

Sing..... of love,..... sing of love and beau - ty,

love, sing of love, sing of love and beau - ty sing of

Sua.....

sing of love, sing of love, Bow'r or tent - ed plain,

sing..... of love,..... Bow'r or tent - ed plain, Sing of

love, sing of beau - ty, Bow'r or tent - ed plain, Sing of

Sua.....

f

Sing..... of love,..... sing of love and beau - ty,

love, sing of love, sing of love, Bow'r or tent - ed plain,.....

love, sing of love, sing of love and beau - ty, sing of

Sua.....

sing..... of love,..... Bow'r or tent - ed plain. Pret-ty
 sing of love and beau - ty, Bow'r or tent - ed plain,
 love and..... beau - ty,..... Bow'r or tent - ed plain,
Sra......

maid-en, pret-ty maid-en, Sing of love, sing of love and beau-ty,
p Pret-ty maid-en, pret-ty maid-en, Sing of love and beau-ty, *f* Pret-ty
p Pret-ty maid-en, pret-ty maid-en, Sing of love and beau-ty, *f* Pret-ty

f Sing of love, and of beau-ty, Bow'r or tent - ed plain, of *ff*
 maid-en, pret-ty maid-en, Sing the thril-ling.... airs of Spain, of *ff*
 maid-en, pret-ty maid-en, Sing the thril-ling.... airs of Spain, of

Spain, of Spain, The thril - ling airs, the thril - ling

Spain, of Spain, The thril - ling airs, the thril - ling

Spain, of Spain, Pretty maid - en, sing..... the thril - ling

airs of Spain, of Spain, Sing of love, sing of

airs of Spain, of Spain, Sing of love, sing of

airs..... of Spain,..... of Spain, Sing of love, sing of

love and beau - ty, sing of love and beau - ty,

love and beau - ty, sing of love and beau - ty,

love and beau - ty, sing of love and beau - ty,

fff
 Bow'r or tent - ed plain, Sing of love and beau - ty,
fff
 Bow'r or tent - ed pain, Sing of love and beau - ty,
fff
 Bow'r or tent - ed plain, Sing of love and beau - ty,
Sva...
fff

Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,
 Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,
 Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,
Sva...

Sing that song a - gain, Sing of love and beau - ty,
 Sing that song a - gain, Sing of love and beau - ty,
 Sing that song a - gain, Sing of love and beau - ty,
Sva...
Sres...

Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,

Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,

Bow'r and tent - ed plain, Sing, sweet Ma - ri - ta - na,

Sca.

Sing that song a - gain! Sing, Gi - ta - na! Sing, sing, Gi -

Sing that song a - gain! Sing, Gi - ta - na! Sing, sing, Gi -

Sing that song a - gain! Sing, Gi - ta - na! Sing, sing, Gi -

Sca...... *loco.*

- ta - na! Sing, sing that song a - gain, that

- ta - na! Sing, sing that song a - gain, that

- ta - na! Sing, sing that song a - gain, that

crec.

song a - gain.....

song a - gain.....

song a - gain.....

8va.....

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a single melodic line with lyrics "song a - gain.....". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking *v* is present in the piano part.

This system continues the piano accompaniment from the first system. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand maintains a rhythmic accompaniment of chords. Dynamic markings *v* are present.

This system continues the piano accompaniment. The right hand has a melodic line with some chromaticism, and the left hand has a consistent rhythmic pattern. A dynamic marking *p* is present in the left hand.

This system continues the piano accompaniment. The right hand has a melodic line with some chromaticism, and the left hand has a consistent rhythmic pattern. A dynamic marking *dim.* is present in the left hand.

This system continues the piano accompaniment. The right hand has a melodic line with some chromaticism, and the left hand has a consistent rhythmic pattern. Dynamic markings *roll.* and *dim.* are present.

L.H.

IT WAS A KNIGHT.
ROMANCE WITH CHORUS.

Scherzando.

PIANO. *p*

MARITANA.

It was a Knight of prince-ly mien,

Ped. * *p*

One blue and gold-en day,

leggero.

Came rid - ing thro' the for-est green, That round his cas - tle

lay; And there heard he a

Gip-sy maid Her songs of love..... re - veal, And there heard he a

Gip-sy maid Her songs of love re - veal, And there heard he a Gip-sy maid her

songs of love re - veal.....

*Ped. pp dolce. * Ped. **

Like a spi - - rit, a spi - - rit of

light, She en - chant - ed, en - chant - ed the

CHORUS. MARITANA.
Knight, 'Twas a King! 'Twas a King! 'Twas the King, 'twas the

ff

ff CHORUS.
King of Cas - tile. Sing, sing, Ma - ri - ta - na! No de -

- lay, no de - lay, Love's min - strel, Ma - ri - ta - na, we will

8va.....

(giving her money.)

pay, thus we pay, thus we pay, thus we pay.

8va..... loco. 8va..... loco.

MARITANA.

Her beau - ty's blaze, her mag - ic tone,

dim. Ped. * p

His lost heart fled in vain;

leggero.

And soon he rais'd her to a throne, O'er fair Cas - tle to

reign. And so it chanc'd a

Gip-sy maid, As le-gends old..... re - veal, And so it chanc'd a

Gip-sy maid, As le - gends old re - veal, And so it chanc'd a Gip-sy maid, As

le - gends old re - veal.....

Ped. *dolce.* * *Ped.* *

Like a spi - - rit, a spi - - rit of

Ped. *pp*

light, For en - chant - ing, en - chant - ing a

CHORUS. MARITANA.

Knight, Was a Queen, was a Queen, was a Queen, was a

f

ff CHORUS.

Queen of Cas - tile. Sing, sing, Ma - ri - ta - na! No de -

ff *ff*

- lay, no de - lay, Love's min - strel, Ma - ri - ta - na, we will

pay, thus we pay, thus we pay, thus we

pay.

KING.—(with passion.) How beautiful she is!

Enter DON JOSE.

DON J.—(advancing.) He! It is the third time I have discovered him on this spot.

MAR.—(to the KING.) Good signor, haven't you a single maravedi at the bottom of your purse? it might better requite a poor singer than those forlorn looks. (The KING gives her money, then exits hastily.) A quadruple of gold! I can scarcely believe I am not dreaming again.

DON J.—You have received a good offering this morning, eh, my little siren?

MAR.—Yes, a golden quadruple! He must be some very rich man. (Looking after the KING.)

DON J.—Very; Don Rafael d'Arpinas, the most opulent gentleman in Spain. (Aside.) Your Majesty's secret is worth possessing. I shall improve my acquaintance with this handsome Gitana; her star is in the ascendant. So, my

little mountain fairy, what song will you sing me, for the fellow to that golden piece which glitters still in your pretty hand?

MAR.—Sing? Anything, signor—what shall it be?

DON J.—Let me recollect. Oh, the legend which you warbled to the Queen yesterday; her Majesty stopped her carriage to listen to you, I was told.

MAR.—That is no more than truth, signor.

DON J.—It must have been an interesting ditty.

MAR.—A mere romance, popular in Madrid, said often to have been heard at midnight in some old ruined palace of the Moorish kings, far over the mountain yonder; they call it "The Harp in the Air."

DON J.—By all means, sing it.

MAR.—Willingly, signor; but I must first summon my attendant spirits (beckoning forward the Gipsies for Chorus).

'TIS THE HARP IN THE AIR.
ROMANCE.

PIANO.

pp
Ped. *una corda.*

This system shows the beginning of the piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic is *pp* and the *una corda* effect is indicated.

Sva..... loco. *Sva.....*

Ped. ** Ped.* *pp* ***

The second system continues the accompaniment. It includes markings for *Sva..... loco.* and *Sva.....* in the right hand. The left hand has *Ped.*, ** Ped.*, and *pp* markings.

MARITANA.

I hear it a - gain,..... 'Tis the harp.....

Sva ..

Ped.

The 'Maritana' section begins with a vocal line. The lyrics are "I hear it a - gain,..... 'Tis the harp.....". The piano accompaniment features *Sva ..* in the right hand and *Ped.* in the left hand.

..... 'Tis the harp..... in the air!.....

Sva..... loco. *Sva..... loco.*

Ped. ** Ped.*

The second system of the 'Maritana' section continues the vocal line with the lyrics "..... 'Tis the harp..... in the air!.....". The piano accompaniment includes *Sva..... loco.* and *Sva..... loco.* in the right hand, and *Ped.* and ** Ped.* in the left hand.

..... It hangs on the walls..... Of the old Moor-ish

halls,..... It hangs on the walls..... Of the old Moor-ish

halls;..... Tho' none..... know its min - - strel, Or

how it came there..... Listen! listen!

a piacere.

There! there!.....

leggiero.

Ped. * *Ped.* * *Ped.*

'Tis the harp in the air!..... 'tis the harp,.....

Sua.

..... 'tis the harp..... in the air!.....

Sua. *Sua.*

Ped. * *Ped.* *

a tempo.

It

ritard.

Ped. *mf* * *p* *pp*

tell - eth of days.... that are fad - ed and gone;... It tell - eth of the brave, Of the

tre corde.

love - ly and fair,.... Of war - rior's grave.... Of a maid - en's de - spair!

dim.

8va

Ped. pp

There! there!

8va.... loco. *8va..... loco.* *8va..... loco.*

una corda. pp Ped. ** Ped. **

there! there!

8va..... loco. *8va..... loco.*

Ped *pp Ped.* ***

List, pil - grim, list!.... 'tis the harp in the air!..... List, pil - grim,

pp tre corde *Ped.* *

list!.... 'tis the harp in the air!..... List, pil - grim, list!.... 'tis the

cresc. *f* *Ped.* * *Ped.* * *cresc.* *f* *p*

harp in the air!..... List, pil - grim, list!..... 'tis the harp in the

p *p* *cresc.* *p Ped.* *

air!..... List, pil - grim, list!.... 'tis the harp in the air!.....

cresc. *f* *p* *una Ped. corda.*

ANGELUS.

Andante religioso.
Soprans.

CHORUS.

pp

Tenors.

Bass.

An - gels, that a -

An - gels, that a -

An - gels, that a -

PIANO.

pp trem.

- round us ho - ver, Guard us till the close of day;

- round us ho - ver, Guard us till the close of day;

- round us ho - ver, Guard us till the close of day;

An - gels, that a - round us ho - ver, Guard us

An - gels, that a - round us ho - ver, Guard us

An - gels. that a - round us ho - ver, Guard us

my

till the close of day; Our heads, oh! let your

till the close of day; Our heads, oh! let your

till the close of day; Our heads, oh! let your

white wings co - ver, See us kneel, and hear us

white wings co - ver, See us kneel, and hear us

white wings co - ver, See us kneel, and hear us

pray! See us kneel, and hear us pray!..... An - - gels

pray! See us kneel, and hear us pray!..... An - - gels

pray! See us kneel, and hear us pray!..... An - - gels

that a - round us ho - ver, Guard us

that a - round us ho - ver, Guard us

that a - round us ho - ver, Guard us

till the close of day; Our heads, oh, let your

till the close of day; Our heads, oh, let your

till the close of day; Our heads, oh, let your

white wings co - ver, See us kneel, and

white wings co - ver, See us kneel, and

white wings co - ver, See us kneel, and

cresc.

hear us pray! See us kneel, and hear us

hear us pray! See us kneel, and hear us

hear us pray! See us kneel, see us kneel, and hear us

cresc.

f pray! *pp* See us kneel, and hear us pray!

pray! *pp* See us kneel,.... and hear..... us pray!

pray! See us kneel, and hear us pray!

pp

pp hear us pray! hear

pp hear us pray! hear

pp hear us pray! hear

hear us pray! hear

pp *p*

f

us pray, See us kneel, and hear us

us pray, See us kneel, and hear us

us pray, See us kneel, and hear us

pray, and hear us pray!.....

pray, and hear us pray!.....

pray, and hear us pray!.....

fff

All exeunt except MARITANA, who remains still on her knees, looking at the piece of gold in her lap.

DON J.—Why do you sigh in contemplating your gains?

MAR.—Because they are still too little, or too much, signor.

DON J.—What mean you?

MAR.—Too much for remunerating songs of a poor

Gitana, and too little to confirm the dreams of splendour which nightly occupy my slumbers.

DON J.—Ah! a Gitana, then, has her dreams of greatness?

MAR.—Yes, I fancy myself in a gilded coach, glittering with jewels! Oh, I despair of such visionary promises ever coming to pass! I—feathers—diamonds—Ha, aa, ha!

OF FAIRY WAND HAD I THE POWER.

DUET.—MARITANA, AND DON JOSÉ.

Allegro non troppo.

PIANC.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a rhythmic accompaniment of chords in a steady eighth-note pattern. The key signature is one sharp (F#) and the time signature is common time (C).

MARITANA.

Of fai - ry wand had I the pow - er, Some pa - lace bright my home should

Recit.

be,

The piano accompaniment continues with a similar rhythmic pattern. The right hand has some melodic movement, and the left hand maintains the chordal accompaniment. The key signature remains one sharp.

By mar - ble fount, in o - range bow - er, Dan - cing to rau - sic's me - lo - dy.

Don José. *a tempo.*

Those love - ly eyes, those ru - by

lips, Might win a bright - er home for thee, Than crys - tal

hall, where Fai - ry trips Light - ly to e - cho's, to

e - cho's min-strel - sy.

Sva. *pp* *dim.*

Allegro moderato.

MARITANA.

Of fai - ry wand had I..... com -

- mand, At moon-lit

hour, In sil - - ker bow'r, To mu-sic's note, On

air, on air I'd float To mu - sic's note, On

air I'd float, On air, on air I'd float, In gold-en sheen And jew-els

gay, Of pleasure, Queen, of pleasure, Queen— I'd laugh and sing, And dance and

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "gay, Of pleasure, Queen, of pleasure, Queen— I'd laugh and sing, And dance and". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a rhythmic accompaniment of eighth notes.

play,..... I'd laugh and sing, And dance and

The second system continues the musical score. The vocal line has a melodic flourish over the word "play" followed by a dotted line, then continues with "I'd laugh and sing, And dance and". The piano accompaniment continues with the same rhythmic pattern.

play..... Of plea - sure, Queen— I'd laugh and

The third system shows the vocal line with a melodic flourish over "play" followed by a dotted line, then "Of plea - sure, Queen— I'd laugh and". The piano accompaniment continues with the same rhythmic pattern.

sing, And dance and play, Of plea - sure, Queen— I'd laugh and sing,..... and

The fourth system concludes the musical score. The vocal line has a melodic flourish over "sing" followed by a dotted line, then "And dance and play, Of plea - sure, Queen— I'd laugh and sing,..... and". The piano accompaniment continues with the same rhythmic pattern. The word "cresc." is written above the piano part in the final measure.

dance..... and play.

f *ff*

DON JOSE.
Those sparkling

p *p*

eyes..... Are bright-er prize

Than gems that glow On King - ly brow; Of

those a - vai, Ere yet they

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "those a - vai, Ere yet they" are written below the notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including triplets.

fade, of those a - vai, Ere yet they fade, Ere yet, are yet they

The second system continues the musical score. The vocal line has the lyrics "fade, of those a - vai, Ere yet they fade, Ere yet, are yet they". The piano accompaniment continues with similar rhythmic patterns, including triplets and sustained chords.

fade, For joy will quail, When time o'ershade, For joy will quail.....Whentime o'er-

The third system of the score has the lyrics "fade, For joy will quail, When time o'ershade, For joy will quail.....Whentime o'er-". The piano accompaniment features a consistent eighth-note bass line and a melodic right-hand part.

- shade, Then laugh while love.....And beauty aid,.....Then laugh while love And beauty

The fourth system concludes the page with the lyrics "- shade, Then laugh while love.....And beauty aid,.....Then laugh while love And beauty". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

aid, Then laugh while love..... And beauty aid,..... While love and beau - ty

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'aid,' followed by a series of eighth and sixteenth notes for 'Then laugh while love.....'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

aid, Then laugh while love, Then laugh while love And beau - ty

The second system continues the vocal melody and piano accompaniment. The vocal line has a slight melodic rise for 'Then laugh while love, Then laugh while love'. The piano accompaniment maintains its rhythmic texture with some harmonic changes.

aid, Then laugh while love, While love and beau -

The third system shows the vocal line concluding with 'While love and beau -'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

- - - ty aid.

This system features a vocal line with a long rest (indicated by three dashes) followed by the syllable 'ty' and the word 'aid.' The piano accompaniment is highly active, consisting of dense sixteenth-note patterns in both hands, with a dynamic marking of *ff* (fortissimo).

Violoncello.

The final system is for the Violoncello (Cello). It features a melodic line with a dynamic marking of *f* and a fermata over the final note. The bass line provides harmonic support.

Larghetto.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes triplets and a trill.

Musical score for the second system, continuing the vocal and piano parts.

MARITANA.

He thinks, as o - thers

pp *dim.*

Musical score for the third system, including the vocal line and piano accompaniment with dynamic markings.

oft have done, My wild fan - tas - tic thoughts are vain; Are

Musical score for the fourth system, including the vocal line and piano accompaniment.

vi - sions all now here, now gone, Like dreams that rise and fede a -

Musical score for the fifth system, including the vocal line and piano accompaniment.

Don Juan.

- gain,.... Thus wo-man's heart..... is ev - er bought, Gold brightly



gleams..... but in her eyes; *creac.* So, by the lamp, the moth is

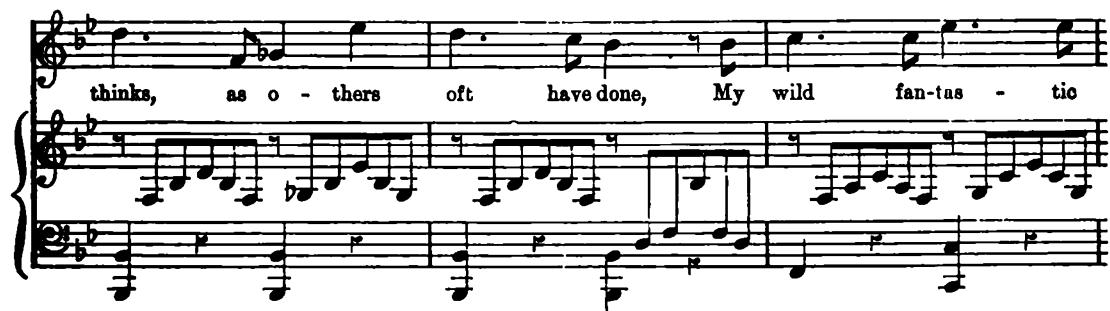


caught, Burn - eth its gid - dy wing, and dies. He

MARITANA.



thinks, as o - thers oft have done, My wild fan - tas - tic



thoughts are vain; Are vi - sions all, now here, now gone, Like



dreams that rise and fade a - gain. Are vi - sions
 DON JOSE. *tr* *tr* *tr*
 Thus..... woman's heart is e - ver

all, now here, now gone, Like.....
 bought,..... woman's heart is e - ver bought, Gold bright - ly

dreams, like.....dreams that.....rise and fade,.....and fade a -
 gleams but in her eyes, Gold bright-ly.... gleams..... but in her

- gain, Are vi - sions all,
 eyes, Thus..... wo-man's heart is e - ver bought, Thus..... wo-man's

now here, now there, like..... dreams, like.....

heart is e - ver bought, Gold bright - ly gleams but in her

dreams that..... rise and fade,..... and fade a - gain, and fade a -

eyes, Gold bright-ly.... gleams..... but in her eyes, Gold bright-ly

pp

- gain, and fade a - gain.....

gleams but in her eyes.....

Allegro.

Don Josa.

Think of the

p

splen - dour - the gold-en glo - ry - The bright ca - reer... which

waits your fu - ture steps, One round of

f

Sea.....

tri - - umph!

f

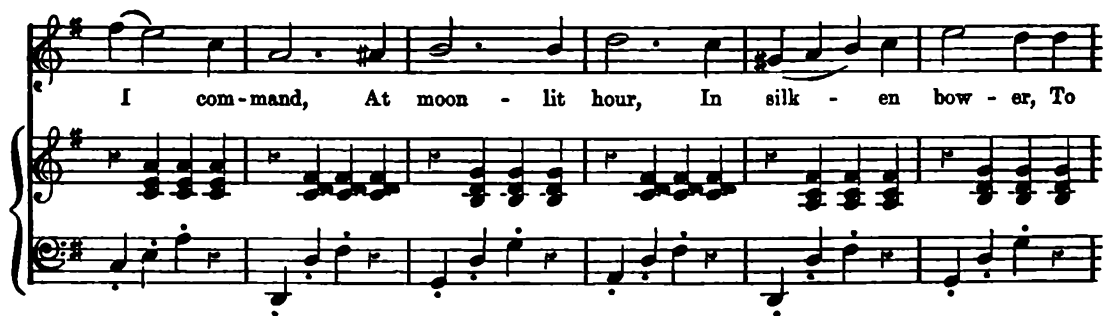
MARITANA
Of

Vivace.

fai - ry wand Had I..... com-mand, Of fai - ry wand Had



I com-mand, At moon - lit hour, In silk - en bow - er, To

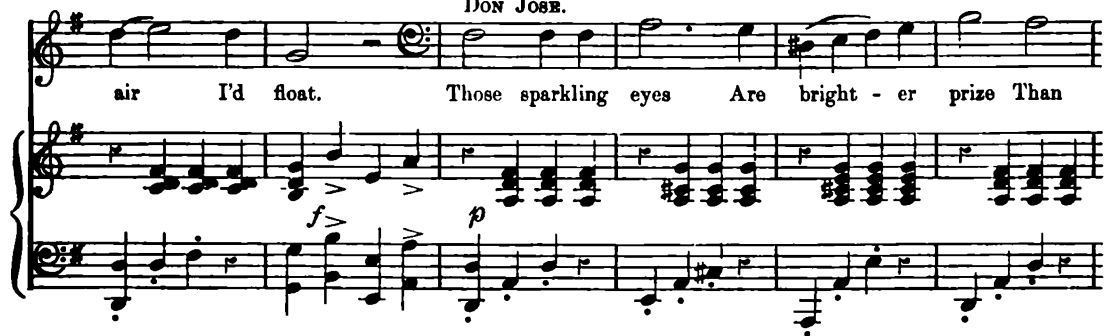


mu - sic's note, On air I'd float,.... To mu - sic's note, On



DON JOSE.

air I'd float. Those sparkling eyes Are bright - er prize Than



gems that glow On King - ly brow; Of those a - vail, Ere



yet.... they fade, For joy will quail When time o'er - shade; Then

MARTINA.

In gold - en sheen And
laugh while love And beau - ty aid. Those spark - ling eyes Are

jew - els gay, Of plea - sure, Queen, I'd laugh and sing, In
bright - er prize Than gems that glow On King - ly brow. Of

gold - en sheen And jew - els gay, Of plea - sure, Queen, I'd
those a - vail, Ere yet..... they fade, For joy will quail When

laugh and sing, . . . Of plea - sure, Queen, I'd dance and play.
 time o'er - shade; Then laugh while love And beau - ty aid.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "laugh and sing, . . . Of plea - sure, Queen, I'd dance and play." and "time o'er - shade; Then laugh while love And beau - ty aid." The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of chords and moving lines. A dynamic marking of *p* (piano) is present in the piano part.

Of plea - sure, Queen,
 Then laugh while love

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "Of plea - sure, Queen," and "Then laugh while love". The bottom two staves are for the piano accompaniment, continuing the rhythmic pattern. A dynamic marking of *cre* (crescendo) is present in the piano part.

I'd laugh and sing, Of
 And beau - ty aid, Then

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "I'd laugh and sing, Of" and "And beau - ty aid, Then". The bottom two staves are for the piano accompaniment. Dynamic markings of *scen* (scenariando), *do.* (ritardando), and *f* (forte) are present in the piano part.

plea - sure, Queen, I'd laugh and
 laugh while love And beau - ty

The fourth system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "plea - sure, Queen, I'd laugh and" and "laugh while love And beau - ty". The bottom two staves are for the piano accompaniment, continuing the rhythmic pattern.

sing, Of plea - sure, Queen, I'd laugh and
 aid, Then laugh while love, while love And

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment, with a forte (f) dynamic marking at the beginning. The key signature has one sharp (F#) and the time signature is 4/4.

sing, and sing..... Ah! In
 beau - ty aid..... Those

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

gold - en sheen And jew - els gay, Of plea - sure, Queen— I'd
 spark - ling eyes, Are bright - er prize, Than gems that glow On

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

laugh and sing, In gold - en sheen And jew - els gay, Of
 King - ly brow, Of those a - vail, Ere yet..... they fade, For

The fourth system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

plea - sure, Queen— I'd laugh and sing, Of plea - sure, Queen— I'd
 joy will quail, When time o'er - shade; Then laugh while love And

dance and play. Of plea - sure, Queen—
 beau - ty aid.

pp

. I'd laugh, I'd laugh and sing,

Of plea - sure, Queen— I'd dance and
 Then laugh, then laugh while love, Then

play,..... I'd dance and play, I'd dance and play, I'd
 laugh while love And beau - ty aid, Then laugh while love And
 dance and play, I'd dance and play!
 beau - ty aid, and beau - ty aid!

DON J.—(*aside*). The little vain coquette.

MAR.—You laugh at my folly, signor?

DON J.—Not in the least! What better to command wealth than such a passport of beauty?

MAR.—Ah, signor, now indeed I know you are jesting with me! (*Cry without of "THE QUEEN!"*)

MAR.—Listen! There's the Queen passing through the grand square, if I could only attract her notice again! Adieu, signor, ambitious as I am I can still remember to be grateful.

[*Exit. Singing "Of fairy wand," &c., L.*]

DON J.—Au revoir, ma belle Maritana! Yes, yes, your aspiring dreams will come to pass, since, through your influence over the heart of the King, Don José looks to realize his own over that of the neglected Queen. Once persuaded of her husband's infidelity, might not the incensed wife be induced to look, even from her throne, for an object worthy of assisting her just revenge? then, Don José—yes, yes, Maritana, your dreams *will* come to pass, and speedily! (*Noise.*) Ah! whom have we here?

Enter DON CÉSAR, from an Hotel of somewhat humble description, evidently a little inebriated.

DON C.—Miserable knaves! Why, they cheat at cards without conscience, as if they were privi-

leged, like us nobles of Madrid. Oh, if it were no dishonour to my sword to chastise such canaille! Robbed, plundered of my last maravédi! I shall sup upon cold air to-night, and sleep—where I shall have the whole blue expanse above for a canopy! Ha, ha, ha!

DON J.—Am I mistaken? No, it is Don César de Bazan!

DON C.—Don José de Santarem?

DON J.—The same. It is long since we met, Don César; you have been some time absent from Madrid?

DON C.—On my travels.

DON J.—They say travel changes a man (*regarding him.*)

DON C.—And his apparel! (*Laughing.*) Ha, ha, ha!

DON J.—Your noble father left you a high name, and a brilliant inheritance.

DON C.—The name I still bear; the inheritance benefits mankind.

DON J.—You had numerous followers.

DON C.—So I have still—*creditors* Go wherever I may, they are *sure* to follow me; and as I am very fond of change, by my valour, but I give them some trouble to run after me. Ha, ha, ha!

ALL THE WORLD OVER.

SONG.

Allegro ma non troppo.

PIANO.

ff

The piano accompaniment consists of two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The music is marked *ff* (fortissimo). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

DON CAESAR.

All the world o - ver,

p

All the world o - ver, To love, to drink, to fight, I de-light! All the world o - ver,

ad lib.

I de-light, To love. to drink. to fight, I de-light!

colla voce. **ff**

Drink..... with the

p

fa - ther, Woo..... with the daugh - ter, Woo..... with the

daugh - ter, Fight..... with the lov - er, Wing'd like the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'daugh - ter,' followed by a dotted half note 'Fight.....' and a half note 'with the lov - er,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *p* (piano).

swal - low, where spring flow'rs in - vite.....

The second system continues the vocal line with a half note 'swal - low,' and a dotted half note 'where spring flow'rs in - vite.....'. The piano accompaniment continues with the same rhythmic pattern, featuring a dynamic marking of *p*.

Wing'd like the swal - low, where spring flow'rs in -

The third system continues the vocal line with a half note 'Wing'd like the swal - low,' and a dotted half note 'where spring flow'rs in -'. The piano accompaniment remains consistent with the previous systems.

- vite. By changing the scene, All, all is se - rene, By changing the scene, All, all is se -

a piacere.

The fourth system concludes the vocal line with a half note '- vite.' and a dotted half note 'By changing the scene, All, all is se - rene, By changing the scene, All, all is se -'. The piano accompaniment changes to a simple chordal accompaniment with a dynamic marking of *a piacere.*

dolce.

- rene,..... And skies calm - ly blue,..... Bright,

bright as the dew,..... and skies

calm - ly blue,..... For me,..... for me ev - er

shine.....

And skies calm - ly blue,..... For

me ev - er shine..... For me

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "me ev - er shine..... For me". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

ev - er shine..... I'm al - - ways... re - sign'd,.....

The second system continues the musical score. The vocal line has the lyrics "ev - er shine..... I'm al - - ways... re - sign'd,.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a more complex harmonic structure with some chords.

.... Where - e - - ver.... I find,..... War,

The third system of the score has the lyrics ".... Where - e - - ver.... I find,..... War,". The piano accompaniment is characterized by a dense texture of sixteenth notes in the right hand, creating a rhythmic accompaniment for the vocal line.

beau-ty, or wne,..... War, beau-ty, or

The fourth system concludes the page with the lyrics "beau-ty, or wne,..... War, beau-ty, or". The piano accompaniment features a dynamic marking of *ff* and includes a crescendo hairpin.

wine!..... I'm al - ways re - sign'd,..... Wher - e - ver I

find, War, beau - ty, or wine, War,

beau - ty, or wine, Wher - e - ver I find, Wher - e - ver I find, War...

.... beau - ty, or wine!..... I'm al - ways re - sign'd,..... Wher -

- e - - ver I find, War, beau - ty, or

wine, War, beau - ty, or wine, Wher - e - ver I

cresc.

find, Wher - e - ver I find,.... War,..... beau - ty, or wine,.....

f *f*

..... War, beau - ty, or wine,.....

p *f*

..... War, beau-ty, or wine, War,
Sea

p *f*

beau-ty or wine, War, beau-ty, or

wine!

f *Ped.*

DON J.—And what happy event has restored you to your native city?

DON C.—The sweet, but delusive hope, that my creditors were all dead. Alas! creditors never die. But, tell me, what news here? Drink they the same, and fight as many duels as formerly?

DON J.—Duels have become rare in Madrid since the edict of the King.

DON C.—What edict?

DON J.—One, which decrees that all who fight with the sword, shall be shot; except the duel take place during Holy-week, then the survivor is condemn'd to be—

DON C.—What?

DON J.—Hanged.

DON C.—Um! If I mistake not, Holy-week commenced to-day.

DON J.—Exactly so.

DON C.—Then I must keep out of a passion. Hanged! I shouldn't survive the disgrace. (*Noise without.*) Ha, ha, ha! What is all this?

Enter LAZARILLO and BOATMAN.

BOAT.—Foolish boy! I insist on conducting you to your friends.

LAZ.—Why did you prevent me drowning myself? I wish to die.

DON C.—Eh! Die at your age? Drown yourself! you cannot have many creditors, surely?

LAZ.—No, signor; but I am apprenticed to a stern master—an armourer—who, under pretence that the corslets were not kept bright, beat me again to-day.

DON C.—Again! Hath he beaten thee ere now?

LAZ.—Yes, signor, frequently; till I can no longer endure it. I prefer death. (*Terrified.*) Ah! they come to arrest me.

DON C.—(*opposing himself.*) Fear nothing. I'll interpose.

LAZ.—Alas! that captain will not hear of pity.

DON C.—I shall defend you with my sword. (*Touching his sword-hilt.*)

DON J.—(*putting his hand on his arm.*) Recollect! Holy-week;

CAPTAIN and SOLDIERS enter, and the MOB return.

SEE THE CULPRIT.

QUARTETT AND CHORUS.—LAZARILLO, DON CÉSAR, CAPTAIN, AND DON JOSE.

Allegro vivo.

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 2/4. The piece ends with a fermata over the final note.

CAPTAIN.

See, the cul-prit,

The Captain's first line features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are "See, the cul-prit,". The piano accompaniment consists of chords and moving lines in both hands.

LAZARILLO. CAPTAIN. LAZARILLO.

Mer - cy! mer - cy! Quick, ar - rest him! Mer - cy!

This system contains two vocal lines and piano accompaniment. The first vocal line is for Lazarillo, with lyrics "Mer - cy! mer - cy!". The second vocal line is for the Captain, with lyrics "Quick, ar - rest him!". The piano accompaniment continues with chords and moving lines.

CAPTAIN.

mer - cy! See, the cul - prit, quick, ar - rest him!

The Captain's third line features a vocal melody and piano accompaniment. The lyrics are "mer - cy! See, the cul - prit, quick, ar - rest him!". The piano accompaniment includes chords and moving lines.

See, the cul - prit, quick, ar - rest him! See, the

The final line of the score shows a vocal melody and piano accompaniment. The lyrics are "See, the cul - prit, quick, ar - rest him! See, the". The piano accompaniment consists of chords and moving lines.

cul - prit, quick, ar - rest him! See, the cul - prit,

quick, ar - rest him! Why my or - ders dis - o - bey you? Why my or - ders dis - o -

- bey you? Why my or - ders dis - o - bey? Why my or - ders dis - o - bey?

LAZARILLO. DON CÆSAR. LAZARILLO.
Mer - cy! mer - cy! List, I pray you! Mer - cy!

DON CÆSAR.
mer - cy! List, I pray you! If a mere child's

poor en - trea - ty Fail to move that heart of

thine: If his voice ex - cite no pi - ty,

Bro - ther sol - dier list to mine. CAPTAIN.
Come, your du - ty quick - ly

Oh! if 'twere not Ho - ly - week!
seek, Come, your du - ty quick - ly

Oh! if 'twere not Ho - ly - week, Him I'd
 seek, Pray'rs and

send soon to the de - vil;
 tears won't make me ci - vil, Come, your du - ty quick - ly

Oh! if 'twere not Ho - ly - week,
 seek, Come, your du - ty quick - ly

Oh! if 'twere not Ho - ly - week, Oh! if
 seek, Come, some, your

'twere not Ho - ly - week, Him I'd send soon to the
 du - ty quick - ly seek, Pray's and tears won't make me

de - vil! Gal-lant Cap-tain!
 ci - vil! Loose my cloak!

Gal-lant Cap-tain! *ff* Rage con-sumes me! I shall
 Loose my cloak!

rall. *a tempo.*
 choke! Rage con-sumes me! I shall choke! Rage con-sumes me! I shall choke!

rall. *a tempo.*

p LAZARILLO.

Mer - cy! mer - cy! mer - cy!

DON CAESAR.

CAPTAIN. Oh! if 'twere not Ho - ly - week!

DON JOSE. Come, your du - ty seek!...

mer - cy! Stay, this cru - el

Out his curs'd brains I'd dash!

Come, your du - ty seek!... Quick! if you'd es -

an - ger stay!... Pi - ty and for - give - ness

- cape the lash, Quick! if you'd es - cape the

pray. Ne'er a - gain will I be rash,
 Out his curs'd.... brains I'd dash,....
 lash.
 With the churl do not be rash,

Pi - ty! and with - hold the lash!
 Out his curs - ed brains, his brains I'd dash!
 March!
 With the churl do not be rash.

Must I, this scorn? one word! Men—
 Men - di-cant, be not ab - surd,

I vengeance in - stant, ven - geance in - stant, ven - geance
 be not ab - surd, be not ab - surd, be not ab -
 With the churl do not be

wreak! Oh! if it were not
 - surd! Thou threat'nest! In - so - lent!
 rash!

Stay, this
 Ho - ly - week! Be - ware! Still to pro -
 In - so -
 With the churl do not be rash, With the

cru - el an - ger stay, this cru - el an - ger stay, this cru - el an - ger
 - voke me do not dare, Still to pro - voke me do not dare, Still to pro -
 - lent! be - ware, be - ware, Hence, miscreant, fly! hence, miscreant, fly! hence, miscreant,
 churl do not be rash, do not be rash, do not be rash, do not be

stay, Pi - ty and for - give - - - ness
 - voke me do not dare, to pro - -
 fly! hence, mis - creant, hence, mis - - - creant
 rash, do not be rash, With the

and for - give - - - ness, pray, Ne'er a -
 - voke me do not dare, Still to pro -
 fly! mis - - - creant, fly! hence, mis - creant,
 churl do not be rash, do not be

- gain will I be rash, Ne'er a - gain will I be rash,
 - voke me do not dare, Still to pro - voke me do not dare,
 fly! hence, miscreant, fly! hence, miscreant, fly! hence, miscreant, hence
 rash, do not be rash, do not be rash, do not be rash,
 - scen - - - do. *f*

Pi - - ty and with - hold the
 to pro - voke me do not
 mis - - creant, fly! hence, mis - - creant,
 do not be

lash, with - hold the lash, with - hold the lash, with - hold the
 dare, Or on the spot, great Cap - tain, I'll kill thee out -
 fly! hence, mis - creant, fly! hence, mis - creant, fly! hence, mis - creant,
 rash, do not be rash, do not be rash, do not be

lash, with - hold the lash!
 - right, Kill thee out - right!
 fly! Hence, mis - creant fly!
 rash, do not be rash!

DON CAESAR.

Know, Sir, who I am;

ad lib. f

Count de Ga - ro - fa, Don Cæ - sar de Ba - zan; Who, in the

presence, in the presence of his Monarch,

Cov-er'd hath a right, hath a right to ap -

pear. You have in - sul - ted me

(draws sword.)
be - yond all bear - ing; Re-dress I

seek, re - dress I seek. Hence, to the de - vil,

with the Ho - ly - week, Re - dress I seek, re - dress I

(strikes him with the sword.) CAPTAIN. *ff*

seek! Thus I chas - tise, chas - tise! thy dar - ing! A

a piacere. (draws sword.) *a piacere.* DON CESAR.

chal - lenge! ven - geance! A chal - lenge! for - ward! *p* *lento.*

CHORUS. A chal - lenge! the E - dict! hor - ror!

A chal - lenge! the E - dict! hor - ror! *lento.*

colla voce. *p*

LAZARILLO.
Allegro vivace.

Musical score for the first system. It includes vocal parts for Don Cesar, Captain, Don Jose, and a Chorus, along with a piano accompaniment. The tempo is marked *Allegro vivace*. The key signature has one sharp (F#) and the time signature is 3/4. The piano part is marked *PiANO* and *f*.

DON CESAR. Oh! for - bear, in - deed you must,....

CAPTAIN. Oh! you soon shall bite the dust,....

DON JOSE. Come, you will not prove the first
Don't for - get be - fore you thrust,

CHORUS. See this com - bat, all now must,
See this com - bat, all now must,

Allegro vivace.

PiANO.

Musical score for the second system, continuing the vocal parts and piano accompaniment. The tempo remains *Allegro vivace*. The key signature and time signature are consistent with the first system.

Be this fright - ful quar - rel staid,.... If for me your
Hon - our's debt is quick - ly staid,.... Oh! that by a
Brag - gart whom this blade hath staid; On - ly with a
Ho - ly - week who dares in - vade, Be his quar - rel
Blow for blow, and blade to blade, Hap - - py
Blow for blow, and blade to blade, Hap - - py

life were lost, Ev - er - more would grief up - braid,
 cut and thrust, Dun - ning cre - di - tors were paid,
 sin - gle thrust, Your ac - count is quick - ly paid,
 e'er so just, By the hal - ter will be paid,
 he who falls, who falls the first,
 he who falls, who falls the first,

p If for me your life were lost, *cresc.* Ev - er - more would *ff*
 Oh! that by a cut and thrust, Dun - ning cre - di -
 On - ly with a sin - gle thrust, Your ac - count is
 Be his quar - rel e'er so just, By the hal - ter
 Con - quest by the hang - man paid, the
 Con - quest by the hang - man paid, the

f

grief up - braid. Oh! for - bear, in - deed you must,
 - tors were paid! On! you soon shall bite the dust,
 quick - ly paid. Come, you will not prove the first
 will be paid. Don't for - get be - fore you thrust,
Sops.
Tenors.
 hang - man paid. See this com - bat, all now must,
 hang - man paid. See this com - bat, all now must,

Be this fright - ful quar - rel staid, If for
 Hon - our's debt is quick - ly staid; Oh! that
 Brag - gart whom this blade hath staid; On - ly
 Ho - ly - week who dares in - vade, Be his
Unis.
 Blow for blow, and blade to blade, Hap - py
 Blow for blow, and blade to blade, Hap - py
Sva.

me your life were lost, Ev - er - more would
 by a cut and thrust, Dun - ning cre - di -
 with a sin - gle thrust Your ac - count is
 quar - rel e'er so just, By the hal - ter
 he who falls the first, Con - quest by the
 he who falls the first, Con - quest by the
 Sopra. Sopra.
 Sopra.

f
 grief up - braid. Oh! for - bear, in - deed you must,
 - tors were paid! On! you soon shall bite the dust,
 quick - ly paid. Come, you will not prove the first
 will be paid. Don't for - get be - fore you thrust,
 hang - man paid. See this com - bat, all now must,
 hang - man paid. See this com - bat, all now must,
 Sopra.

Be this fright - ful quar - rel staid, If for
 Hon - our's debt is quick - ly staid; Oh! that
 Brag - gart whom this blade hath staid; On - ly
 Ho - ly - weel who dares in - vade, Be his
 Blow for blow, and blade to blade, Hap - py
 Blow for blow, and blade to blade, Hap - py

Unis.
Sva.

me your life were lost, Ev - er - more would
 by a cut and thrust, Dun - ning cre - di -
 with a sin - gle thrust Your ac - count is
 quar - rel e'er so just, By the hal - ter
 he who falls the first, Con - quest by the
 he who falls the first, Con - quest by the

Sops.
Tenors.
Sva.

grief up - braid, Ev - er - more would grief up - braid,
 - tors were paid! Oh! that by a cut and thrust,
 quick - ly paid, On - ly with a sin - gle thrust,
 will be paid; Be his quar - rel e'er so just,
 hang - man paid; Hap - py he who falls the first,
 hang - man paid; Hap - py he who falls the first,
Sua.

Ev - er - more would grief up - braid, Ev - er - more would
 Dun - ning cre - di - tors were paid, Dun - ning cre - di -
 Your ac - count is quick - ly paid, Your ac - count is
 By the hal - ter will be paid, By the hal - ter
 Con - quest by the hang - man paid, Con - quest by the
 Con - quest by the hang - man paid, Con - quest by the
Sua.

grief up - braid, Ev - er - more would grief up - braid.....

- tors were paid, Dun - ning cre - di - tors were paid.....

quick - ly paid, Your ac - count is quick - ly paid.....

will be paid, By the hal - ter will be paid.....

hang - man paid, Con - quest by the hang - man paid.....

hang - man paid, Con - quest by the hang - man paid.....

Sea..... loco.

stacc. *ff*

DON J.—Have a care, my worthy Captain; Don Caesar is a dead thrust. I would not give a single maravédi for *your* share of daylight to-morrow.

Enter MARITANA, joyfully.

MAR.—(*singing as she went out.*) You here, still, signor? Ah, I have seen our beautiful Queen looking so amiable. Diamonds, too, glittering brilliantly. Delightful!

DON J.—(*aside.*) This Gitana! who knows? That fool, Don Caesar too—they might be rendered

subservient to my purpose. (*To MARITANA.*) Still dreaming of greatness, eh?

MAR.—Ah, signor, if I had but your opportunity of going to Court and seeing all the splendour—why you might speak to the King!

DON J.—I prefer speaking to you.

MAR.—Me! The time is badly chosen just now, for here are numbers of people who will require of me to tell their fortunes. Shall I tell yours, signor?

DON J.—By-and-bye. (*Apart.*) Amou you shall learn your own.

Enter PEOPLE.

PRETTY GITANA.

MARITANA, DON JOSE, AND CHORUS.

Allegretto. **PIANO.**

The first system of music is in 3/8 time and G major. It features a piano accompaniment with a treble clef and a bass clef. The right hand has a melodic line with triplets of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'PIANO'.

The second system continues the piano accompaniment. The right hand features a series of triplets of eighth notes, creating a rhythmic pattern. The left hand continues with a steady accompaniment of chords and single notes.

The third system shows the piano accompaniment with a change in dynamics to 'pp' (pianissimo) in the right hand. The right hand has a melodic line with triplets, and the left hand continues with a steady accompaniment.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a slur over a group of notes, and the left hand continues with a steady accompaniment.

The fifth system continues the piano accompaniment. The right hand has a melodic line with a slur over a group of notes, and the left hand continues with a steady accompaniment.

The sixth system continues the piano accompaniment. The right hand has a melodic line with a slur over a group of notes, and the left hand continues with a steady accompaniment. The dynamics are marked 'pp'.

Sopran.

Pret-ty Gi - ta - na, tell us, tell us What the fates, the fates de -

Tenori.

Pret-ty Gi - ta - na, tell us, tell us What the fates, the fates de -

Bassi.

Pret-ty Gi - ta - na, tell us, tell us What the fates, the fates de -

- cree? Pret-ty Gi - ta - na, tell us, tell us, Shall we, shall we,

- cree? Pret-ty Gi - ta - na, tell us, tell us, Sha! we, shall we,

- cree? Pret-ty Gi - ta - na, tell us, tell us, Shall we, shall we,

shall I mar - ried be? shall I mar - ried be?

shall we hap - py be? Pret - ty Gi - ta - na, shall we hap - py be?

shall we hap - py be? Pret - ty Gi - ta - na, shall we hap - py be?

shall we hap - py be? Pret - ty Gi - ta - na, shall we hap - py be?

pp Pret - ty Gi - ta - na, shall I mar - ried be? *p* Pret - ty Gi - ta - na,
pp Pret - ty Gi - ta - na, shall I mar - ried be? *p* Pret - ty Gi ta - na,
pp Pret - ty Gi - ta - na, shall I weal - thy be? *p* Pret - ty Gi - ta - na,

tell us, tell us What the fates, the fates de - cree? Pret - ty Gi -
 tell us, tell us What the fates, the fates de - cree? Pret - ty Gi -
 tell us, tell us What the fates, the fates de - cree? Pret - ty Gi -

shall I mar - ried be?
 - ta - na, tell us, tell us, Shall we, shall we, shall we hap - py be?
 - ta - na, tell us, tell us, Shall we, shall we, shall we hap - py be?
 - ta - na, tell us, tell us, Shall we, shall we, shall we hap - py be?

MARITANA.

Yes, yes, the lan - guage of the

skies With ease can I, can I im - part; But plain - er read, in

star - ry eyes, The lan - guage of the heart.

With whom begins the charm? Young
CHORUS.
With me! with me! with me!
With me! with me!
With me! with me! with me!

Sol - dier, first your palm let me see! You love a pret-ty

SOLDIER.

Willingly, willing-ly,

8va.....

dame, a pret-ty dame? You are to blame, you are to blame!.....

rall.

That's true

a tempo. *tr* *tr*

..... Be - ware of woo - ing an old man's wife, an old man's

tr *tr*

wife, Her youth and beau - ty will cause you strife, will cause you

strife.
CHORUS. ff

Be - ware of woo - ing an old man's wife, an
 Be - ware of woo - ing an old man's wife, an
 Be - ware of woo - ing an old man's wife, an

old man's wife; Her youth and beau - ty will cause you
 old man's wife; Her youth and beau - ty will cause you
 old man's wife; Her youth and beau - ty will cause you

strife, will cause you strife!
 strife, will cause you strife!
 strife, will cause you strife!

pp *loc.*

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and chords.

Piano accompaniment for the second system, continuing the musical texture with intricate fingerings and dynamics.

MARITANA

Vocal line and piano accompaniment for the first vocal entry. The vocal line includes the lyrics: "Who next, who next pur - sues the charm?" with performance markings *Sra.* and *loco.* The piano accompaniment includes a *p* dynamic marking.

MARITANA.

Good Fa - ther, now your

Soprani.

Tell me! tell me!

Tenori.

Tell me! tell me!

Bassi.

Tell me! tell me!

Piano accompaniment for the final system, concluding the piece with a flourish of chords and melodic lines.

palm, your palm, You have a hand - some bride,
 OLD MAN.
 Cheer - ful-ly, cheer - ful-ly. That's true, that's

Più lento. *a tempo.* *tr*
 Of beau - ty she's the pride, the pride. When weak old
 true!

tr
 do - tards to young maids wed, to young maids wed, Young
p

tr *tr*
 men do some - times make love in - stead, make love in -

stead.

ff CHORUS.

When weak old do - tards to young maids wed, to

When weak old do - tards to young maids wed, to

When weak old do - tards to young maids wed, to

young maids wed, Young men do some - times make love in -

young maids wed, Young men do some - times make love in -

young maids wed, Young men do some - times make love in -

DON JOSE.

- stead, make love in - stead. In turn, what say

- stead, make love in - stead.

- stead, make love in - stead.

you;..... shall I tell..... your for-tune? With

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "you;..... shall I tell..... your for-tune? With". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

all..... my heart,..... With all..... my heart.
DON JOSE.
At - tend,..... I pray you.

The second system continues the musical score. The vocal line has the lyrics "all..... my heart,..... With all..... my heart." followed by "DON JOSE." and "At - tend,..... I pray you." The piano accompaniment continues with similar rhythmic patterns, including a section marked "Sra....." in the right hand.

It is, in - deed, your for - tune..... I now

The third system of the score shows the vocal line with the lyrics "It is, in - deed, your for - tune..... I now". The piano accompaniment includes sections marked "Sra..... : loco." in both the right and left hands, indicating a change in tempo.

im - - part!..... To you I pro - mise rank, I

The fourth system concludes the page with the vocal line lyrics "im - - part!..... To you I pro - mise rank, I". The piano accompaniment features a more complex rhythmic texture with many sixteenth notes in the right hand and chords in the left hand.

pro - - mise rank, A car-riage! a

splen - did E - qui - page!..... And speed-y mar-riage! *a piacere.*

MARITANA.

Mar - - riage! O, joy!..... all my heart de - sires, O, joy!.....

all my heart de - sires,.... Glad - ly I hear..... the

stars'..... de - cree;..... On - ly I fear this gold - en

hope,.... On - ly I fear this gold - en hope Is far..... too

bright,..... too bright..... for

me.....

Don JOSE.

A -

- maz'd;..... In - deed, I tell but what's.....

MARITANA.

De - creed by whom?.....
..... de - creed, As you shall see.

..... By thee? by thee? by
By me!..... by me! Yes, yes!

thee? by thee?.....
by me!.....

Ah! ah! more than that, with - in my hand, Ah! more than
Ah! ah! bet - ter than that, with - in thy hand, Bet - ter than

that, with - in my hand, Al - most..... a scep - tre,.....
 that, with - in thy hand, Al - most..... a scep - tre,

high..... com - mand,..... A prince - ly heart a pa - lace
 high..... com - mand,..... A prince - ly heart, a pa - lace

home, A prince - ly heart, a pa - lace home, The mir - - ror'd
 home, A prince - ly heart, a pa - lace home, The mir - - ror'd

hall,..... the glit - t'ring
 hall, the glit - t'ring dome,..... the glit - t'ring

dome, the..... glit - t'ring dome, the.....

dome, the glit - t'ring dome, the

glit - t'ring dome,..... the.....

glit - t'ring dome,..... the.....

f

glit - - - t'ring..... dome.....

glit - - - t'ring..... dome.....
8va.....

f

FAREWELL, MY GALLANT CAPTAIN

FINALE TO ACT I.

Allegro molto.

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The bass line begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Third system of piano introduction. The treble clef part contains the lyrics "cra - - - - - scen - - - - - do." with a crescendo (*crs*) marking above the first part and a decrescendo (*do.*) marking above the second part.

Fourth system of piano introduction, featuring a dense texture of chords and sixteenth-note patterns in the treble clef.

Fifth system of piano introduction. The vocal line begins with the text "DON CÆSAR." and "Fare -". The piano accompaniment is marked with a fortissimo (*ff*) dynamic.

Sixth system showing the vocal line. The lyrics are: "well,..... my gal-lant Cap-tain; I told you how 'twould". The piano accompaniment continues with a steady accompaniment.

Meno vivo.

be; Fare-well, my gal-lant

p

Sva..... *Sva.....*

Cap-tain, I told you how'twould be; Fare-well, my gal-lant Cap-tain, I

told you how'twould be; Fare-well, my gal-lant Cap-tain, I told you how'twould

be; You'll not for-get the les-son due to me, You'll

not for-get the les-son due to me; Fare-well, my

gal - lant Cap - - tain, I told..... you, I

told you how..... 'twould be.

8ve....

MARITANA.

'Midst of this

LAZARILLO.

Th' Al - - de, and the sol - diers, You they seek, I fear, Th' Al -

DON CESAR.

DON JOSK.

Yes, by the name, the name of the

8ve....

(to Jose.)

tu - mult and strife, Scarce half a - wake I seem, The words that you have
 - ca - de, and the sol - diers, You they seek, I fear, Th'Al - ca - de, and the
 King Swear I, the dream,..... the gold - en dream,

said Still paint the gold - en dream, The words that you have
 sol - diers, You they seek, I fear, You they seek, I
 Then I a -
 When-e'er thou wak'st a - gain, Shall on thee bright - ly

said, that you have said, The words that you have said, that you have
 fear,..... Th'Al - ca - de, and the sol - -
 - no - ther jour - ney must take, Then I a - no - ther
 beam,..... When-e'er thou wak'st a - gain,.....

said, Still paint,..... still paint the gold - en
 - diers, You they seek, I
 jour - ney must take, must take, Then I a -
 Shall on thee bright - - ly

dream,..... still paint the gold - - - en dream.
 fear,..... You they seek,..... I fear.
 - no - ther jour - ney must take, that's pret - ty clear.
 beam, Shall on thee bright - - ly beam.
 ALCADE.
 Stay!

in the name of the King I you..... ar - rest, Sir,

MARITANA.

f

'Midst of this tu - - -

LAZARILLO.

f

Why, in the name

DON CESAR.

f

Well, in the name, the

DON JOSE.

f

Yes, by the name

ALCADE.

stay, I you ar - rest, Sir, stay; Your sword at

Soprani.

f

Why, in the name

Alti e Tenori.

f

Why, in the name

Bassi.

f

Why, in the name

- mult and strife, Scarce half . . . a - wake I seem, a - wake I

of the King A no - ble Lord thus stay? a no - ble Lord thus

name of the King Since you . . . ar - rest, I stay, since you ar - rest, I

of - the King swear I, . . . the gold - en dream, the gold - en

once re - sign, Your sword at once re - sign, at once re -

of the King A no - ble Lord thus stay? A no - ble Lord thus

of the King A no - ble Lord thus stay? A no - ble Lord thus

of the King A no - ble Lord thus stay? A no - ble Lord thus

seem: The words that you have said Still paint the gold - en dream,...

stay? Why, in the name, why, in the name, Why, in the name

stay; My sword I thus re - sign, And now the laws, and now the dream, When - e'er thou wak'st a - gain, thou wak'st a - gain, Shall on thee bright - ly, - sign. Your sword at once re - sign, at once re - sign, And now the laws, the stay? Why in the name, why in the name, why in the name

stay? Why in the name, why in the name, why in the name

stay? Why in the name, why in the name why in.... the name

.Sua.....

... the gold-en dream, The words that you have said Still paint the

of the King A no - ble Lord, a no - ble Lord thus

laws o - bey, My sword I thus re - sign, And now the

bright - ly beam, When - e'er thou wak'st a - gain, thou wak'st a -

laws o - bey, Your sword at once re - sign, at once re -

of the King A no - ble Lord, a no - ble Lord, a

of the King A no - ble Lord, a no - ble Lord, a

of the King A no - ble Lord, a no - ble Lord, a

See.....



gold - en dream,..... the gold-en dream, Still..... paint the gold - en, the



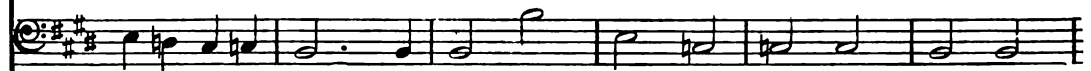
stay? a no - ble Lord thus stay? I,..... Don Cæs - sar, Don Cæs -



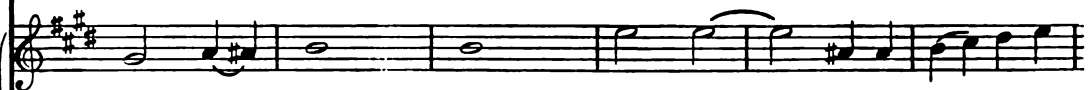
laws, And now the laws o - bey, De - sist,..... I pray, de -



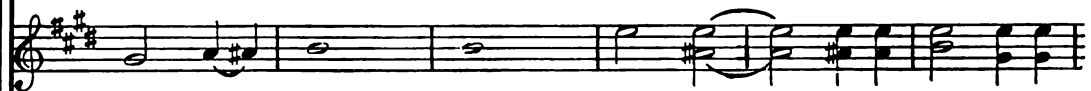
- gain, Shall on thee bright - ly, bright - ly beam, Swear.... I, the dream, the



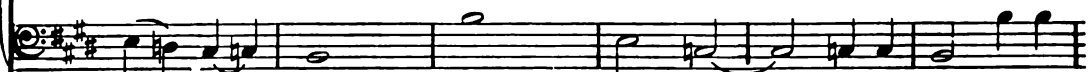
- sign, And now the laws, the laws o - bey, the laws o - bey, the



no - ble Lord thus stay? We,..... Don Cæs - sar, Don Cæs -



no - ble Lord thus stay? We,..... Don Cæs - sar, Don Cæs -

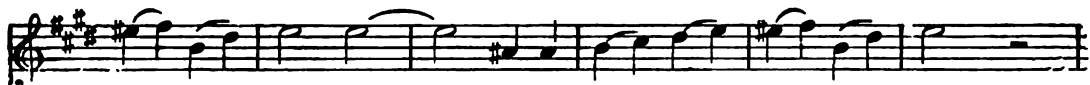


no - ble Lord thus stay? We,..... Don Cæs - sar, Don Cæs -

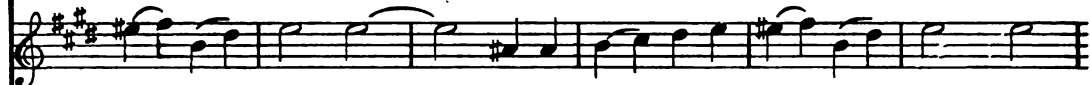


Sea.....





gold - en dream, Still..... paint the gold - en, gold - en dream.



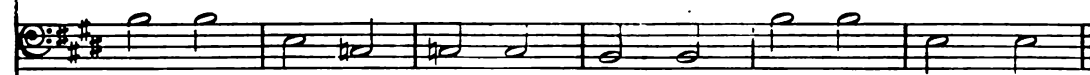
- sar de - fend, I,..... Don Cæ - sar, Don Cæ - sar de - fend, If



- sist,.... I pray, Yes,..... I o - bey, I o - bey, Yes, I o - bey, yes,



gold - en dream, Shall..... on thee bright - ly beam.



laws o - bey, the laws o - bey, the laws o - bey, A -



- sar de - fend, We,..... Don Cæ - sar, Don Cæ - sar de - fend, If



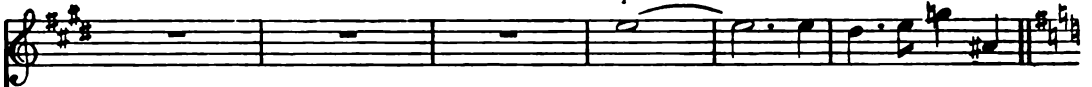
- sar de - fend, We,..... Don Cæ - sar, Don Cæ - sar de - fend, If



- sar de - fend, We,..... Don Cæ - sar, Don Cæ - sar de - fend, If



a piacere.



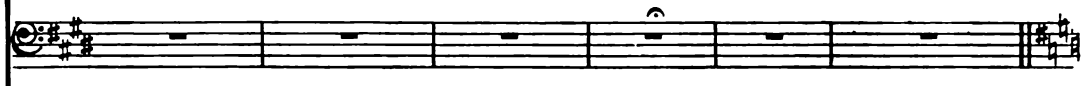
Ah!..... what do my eyes be -



he the word, the word but say.



I o - bey, yes, I o - bey.



- way, a - way, a - way, a - way!



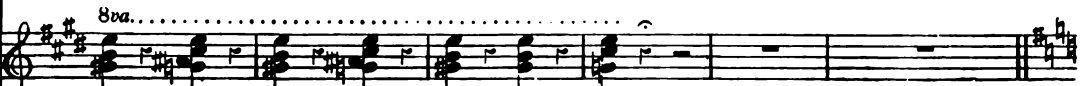
he the word, the word but say.



he the word, the word but say.



he the word, the word but say.



- hold?

Meno allegro.

ff *p*

MARITANA.

Free the gal - lant cap - tive, pray;....

Free the gal - lant cap - tive, pray;.... I to - mor - row

shall have gold,..... Glad - ly I'll his ran - som pay,

I to-mor - row shall have gold,.... Glad - ly I'll his

ran - som pay,..... Glad - ly I'll ran - som pay.

cresc.

LAZARILLO.

Oh! mis-for - tune,
DON JOSE.

I fore-warn'd him,

f *p*

for this quar - rel, Oh! mis-for - tune, for this quar - rel,
for this quar - rel, I fore-warn'd him, for this quar - rel,

Must his life ig - no - bly pay,.... Must his life ig -
 He with life must sure - ly pay,.... He with life must

- no - bly pay? Oh! mis - for - tune, for this quar - rel,
 sure - ly pay; I for - warn'd him, for this quar - rel

Must his life ig - no - bly pay,..... Must his life ig -
 He with life must sure - ly pay,.... With his life must

- no - bly pay?
 sure - ly pay.

MARITANA.

Free the gal - lant cap - tive, pray, . . . Glad - ly I'll his

Soprano.

Oh! mis - - for - - tune, for this

Tenore.

Oh! mis - - for - - tune, for this

Bassi.

Oh! mis - - for - - tune. for this

DON CÆSAR.

ran - som pay, . . . Gen - 'rous crea - ture, they'll not hear you;

quar - rel. Oh! mis - - for - - tune,

quar - rel, Oh! mis - - for - - tune,

quar - rel, Oh! mis - - for - - tune,

MARITANA.

DON CÆSAR.

I'll with gold his ran - som pay; All good an - gels

for this quar - rel, Must his

for this quar - rel, Must his

for this quar - rel, Must his

MARITANA.

I to - mor - row shall have gold,...

ho - ver near you, All must die of some - thing some day,

life, his life ig - - no - - bly

life, his life ig - - no - - bly

life, his life ig - - no - - bly

Glad - ly I'll his ran - som pay.

'Tis a debt we all must pay.

MARCH.

march, by

pay, ig - - no - bly pay?

pay, ig - - no - bly pay?

pay, ig - - no - bly pay?

or - der of the King I you... ar-rest, Sir, stay, I you ar - rest, Sir,

MARITANA.

I'll with gold his ran - som pay, with gold... his ran - som

LAZARILLO.

Why, in the name of the King a no - ble Lord thus

DON CESAR.

Well, in the name of the King, Since you... ar - rest, I

DON JOSE.

Well, in the name of the King, Since he... ar - rest, I

ALCADE.

stay, Your sword at once re - sign, Your sword at once re -

Soprani.

Why, in the name of the King a no - ble Lord thus

Tenori.

Why, in the name of the King a no - ble Lord thus

Bassi.

Why, in the name of the King a no - ble Lord thus



pay, his ran - som pay, with gold his ran - som pay, with gold his ran - som



stay? a no - ble Lord thus stay? Why in the name, why in the name, why in the



stay; Since you ar - rest, I stay; My sword I thus re - sign, And now the laws, and



pray your sword at once re - sign, your sword at once re - sign, And now the laws o -



- sign, And now the laws o - bey, your sword at once re - sign, And now the laws o -



stay? a no - ble Lord thus stay? Why in the name, why in the name, why in the



stay? a no - ble Lord thus stay? Why in the name, why in the name, why in the



stay? a no - ble Lord thus stay? Why in the name, why in the name, why in the





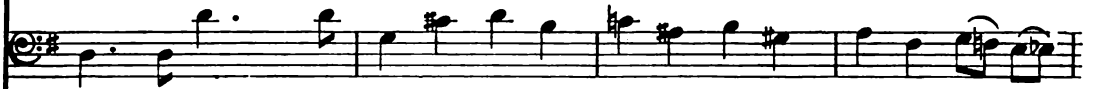
pay,..... his ran-som pay, with gold his ran-som pay, with gold his ran - som



name of the King a no - ble Lord, a no - ble Lord thus stay? a



now..... the laws o - bey. My sword I now re - sign, And now the laws, and



- bey, the laws o - bey, Your sword at once re - sign, And now the laws o -



- bey, the laws o - bey, Your sword at once re - sign, And now the laws o -



name of the King a no - ble Lord, a no - ble Lord thus stay? a



name of the King a no - ble Lord, a no - ble Lord thus stay? a



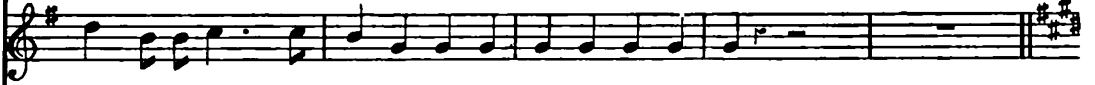
name of the King a no - ble Lord, a no - ble Lord thus stay? a



pay,..... his ransom pay, I'll with gold his ran - som pay, I'll with
 no - ble Lord thus stay? I Don Cæ - sar, Don Cæsar de - fend, I Don Cæ -
 now..... the laws o - bey. De - sist, I pray, the laws o - bey, no! I o -
 - bey, the laws o - bey, the laws o - bey, the laws o - bey, the laws o -
 - bey, the laws o - bey, A - way, a - way, the laws o - bey, a - way, a -
 no - ble Lord thus stay? We Don Cæ - sar, Don Cæsar de - fend, We Don Cæ -
 no - ble Lord thus stay? We Don Cæ - sar, Don Cæsar de - fend, We Don Cæ -
 no - ble Lord thus stay? We Don Cæ - sar, Don Cæsar de - fend, We Don Cæ -
 no - ble Lord thus stay? We Don Cæ - sar, Don Cæsar de - fend, We Don Cæ -



gold his ran - som pay, his ran-som pay, his ran-som pay,



- sar, Don Cæs-sar de - fend, If he the word, the word but say



- bey, the laws o - bey, the laws o - bey, the laws o - bey



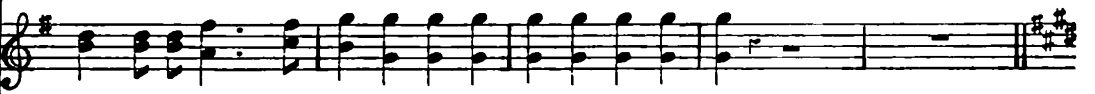
- bey, the laws o - bey, the laws o - bey, the laws o - bey



- way, the laws o - bey, the laws o - bey, the laws o - bey a - way!



- sar, Don Cæs-sar de - fend, If he the word, the word but say



- sar, Don Cæs-sar de - fend, If he the word, the word but say



- sar, Don Cæs-sar de - fend, If he the word, the word but say.



Tutta la forza.



ff

Oh! mis-for - tune, for this quar - rel, Oh! mis-for - tune,

ff

Oh! mis-for - tune, for this quar - rel, Oh! mis-for - tune,

ff

All must die of some - thing some day, All must die of

ff

I forewarn'd him for the quar - rel, I forewarn'd him

ff

Cease this fol - ly, cease this fol - ly, cease this fol - ly,

ff

Oh! mis-for - tune, for this quar - rel, Oh! mis-for - tune,

ff

Oh! mis-for - tune, for this quar - rel, Oh! mis-for - tune,

ff

Oh! mis-for - tune, for this quar - rel, Oh! mis-for - tune.

tff

for this quar - rel, Oh! mis-for - tune, for this quar - rel, Must his life ig -

for this quar - rel, Oh! mis-for - tune, for this quar - rel, Must his life ig -

some - thing some day, 'Tis a debt we all must pay, 'Tis a debt we

for the quar - rel, He with life must sure - ly pay, He with life must

on a - way,.... He with life must sure - ly pay, He with life must

for this quar - rel, Must his life ig - no - bly pay? Must his life ig -

for this quar - rel, Must his life ig - no - bly pay? Must his life ig -

for this quar - rel, Must his life ig - no - bly pay? Must his life ig -

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -

all must pay, All must die of some - thing some day, 'Tis a debt we

sure - ly pay, I forewarn'd him for this quar - rel, He with life must

sure - ly pay, Cease this fol - ly, on, a - way! He with life must

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -

- no - bly pay? Oh! mis-for - tune, for this quar - rel, Must his life ig -



- no - bly pay? Must his life ig - no - bly pay, ig -



- no - bly pay? Must his life ig - no - bly pay, ig -



all must pay, 'Tis a debt we all must pay, we



sure - ly pay, He with life must sure - ly pay, must



sure - ly pay, He with life must sure - ly pay, must



- no - bly pay? Must his life ig - no - bly pay, ig -



- no - bly pay? Must his life ig - no - bly pay, ig -



- no - bly pay? Must his life ig - no - bly pay, ig -



più mosso.



- no - bly pay? Oh! mis - for - tune,



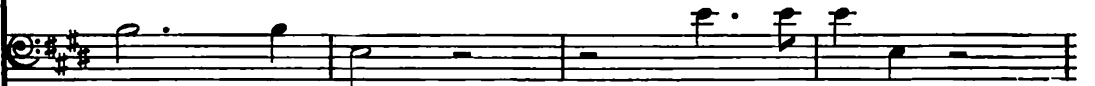
- no - bly pay? Oh! mis - for - tune,



all must pay, All must die of



sure - ly pay, I fore - warn'd him



sure - ly pay, Cease this fol - ly,



- no - bly pay? Oh! mis - for - tune,



- no - bly pay? Oh! mis - for - tune,



- no - bly pay? Oh! mis - for - tune,



Marcato il Basso.



for this quar - rel, Must his life, his

for this quar - rel, Must his life, his

some - thing some day, 'Tis a debt that

for this quar - rel, He with life must

on, a - way, a - way! He with life must

for this quar - rel, Must his life, his

for this quar - rel. Must his life, his

for this quar - rel, Must his life, his

for this quar - rel, Must his life, his

Sva......

1st time. 2nd time.

life ig - no - bly pay? pay? I'll with gold to - mor - row

life ig - no - bly pay? pay? Oh! mis - for - tune, Must his

all must pay. pay. Gen - 'rous

sure - ly pay. pay. I fore - warn'd him for this

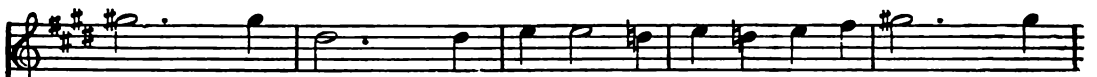
sure - ly pay. pay. Cease this fol - ly, cease this

life ig - no - bly pay? pay? Oh! mis - for - tune, Must his

life ig - no - bly pay? pay? Oh! mis - for - tune, Must his

life ig - no - bly pay? pay? Oh! mis - for - tune, Must his

Sra : *loco.*



pay, to - mor - row pay, I'll with gold to - mor-row pay, to -



life ig - no - bly pay? Oh! mis - for - tune, must his life ig -



crea - ture, they'll not hear you, All good an - gels



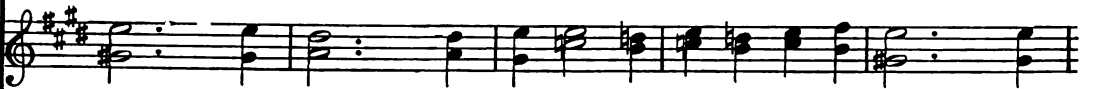
quar-rel, he with life must sure-ly pay I fore-warn'd him for this quar-rel, He with



fol - ly, on, a - way, a - way, cease this fol - ly, cease this fol - ly, on, a -



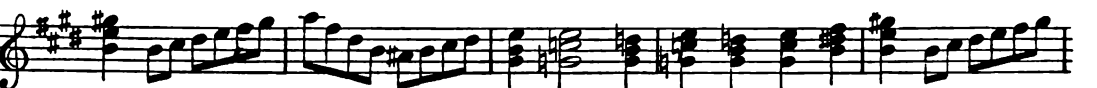
life ig - no - bly pay! Oh! mis - for - tune, Must his life ig -



life ig - no - bly pay? Oh! mis - for - tune, Must his life ig -



life ig - no - bly pay? Oh! mis - for - tune, Must his life ig -



- mor - row pay, to - mor - row pay, to -
 - no - - bly - pay, ig - no - bly pay, ig -
 ho - - ver round thee, a - way, I o - bey, a -
 life must sure - ly pay, must sure - ly pay, must
 - way, a - way, a - way, a - way, a -
 - no - - bly pay, ig - no - bly pay, ig -
 - no - - bly pay, ig - no - bly pay, ig -
 - no - - bly pay, ig - no - bly pay, ig -

- mor - row pay. to - mor - row pay, to -
 - no - bly pay, ig - no - bly pay, ig -
 - way, I o - bey, a - way, I o - bey. a -
 sure - ly pay, must sure - ly pay, must
 - way, a - way, a - way, a - way, a -
 - no - bly pay, ig - no - bly pay, ig -
 - no - bly pay, ig - no - bly pay, ig -
 - no - bly pay, ig - no - bly pay, ig -

The score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is written in bass clef. The lyrics are printed below the vocal line. The piano part features a rhythmic accompaniment with sixteenth-note patterns in the right hand and chords in the left hand.

- mor - row pay.....
 - no - bly pay^P.....
 - way, a - way.....
 sure - ly pay.....
 - way, a - way.....
 - no - bly pay.....
 - no - bly pay.....
 - no - bly pay.....
 - no - bly pay.....

6 6 Sva.....
 Ped.

Sva...

ACT II.

SCENE. I.—Interior of a Fortress.

ALAS! THOSE CHIMES SO SWEETLY STEALING.

ROMANCE.

Before the Curtain rises.
Andante.

PIANO

p soave.

The first system of the piano accompaniment, marked 'PIANO' and 'p soave.'. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is in a slow, lyrical style, with the right hand playing a melody and the left hand providing harmonic support.

(An open window at back shows clock on distant tower, about to strike five.—Don Caesar asleep

The second system of the piano accompaniment, continuing the melody and harmonic support from the first system.

on couch, Lazarillo near him.)

pp

Basso ben legato. Sves.....

The third system of the piano accompaniment, marked 'pp'. It includes the instruction 'Basso ben legato. Sves.....' at the end of the system.

Sves.....

The fourth system of the piano accompaniment, marked 'Sves.....' at the beginning.

Sves.....

The fifth system of the piano accompaniment, marked 'Sves.....' at the beginning.

LAZARILLO. (as clock strikes.)

A - las, those chimes..... so sweet-ly steal - - ing,

8va.....

The first system of the musical score for 'Lazarillo'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'A - las, those chimes..... so sweet-ly steal - - ing,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A '8va.....' marking is present below the piano part.

Gently dul - cet, gent - ly dul-cet to the ear,

8va.....

The second system of the musical score. The vocal line continues with the lyrics 'Gently dul - cet, gent - ly dul-cet to the ear,'. The piano accompaniment maintains its rhythmic pattern. A '8va.....' marking is present below the piano part.

Sound like pi - ty's voice, re - veal - ing To the dy - ing, "death is

The third system of the musical score. The vocal line continues with the lyrics 'Sound like pi - ty's voice, re - veal - ing To the dy - ing, "death is'. The piano accompaniment continues. A '8va.....' marking is present below the piano part.

near." Still he slum-bers, how se - rene - ly!

The fourth system of the musical score. The vocal line concludes with the lyrics 'near." Still he slum-bers, how se - rene - ly!'. The piano accompaniment concludes with a final cadence. A '8va.....' marking is present below the piano part.

Not a sigh dis-turbs his rest; Oh! that an-gels now might

8ves.....

waft him To the mansions of the blest,

8ves.....

Oh! that an-gels now might waft him To the mansions of the

ritard.

pp *colla voce.*

8ves.....

blest. Yes, yes, those

ritard.

8ves.....

chimes,..... so soft - ly swell - ing, As from some

Sves.....

ho - ly sphere, As from some ho - ly sphere,

Sves.....

Sound like hymns of spir - its tell - ing To the dy - ing "Peace is

here," Come! a - bide with us in hea - ven,

Sves.....

Hare no grief can reach thy breast; Come! ap-prov-ing an-gels

8ves.....

wait thee In the man-sions of the blest,

8ves.....

Come! ap-prov-ing an-gels wait thee In the man-sions of the

8ves.....

blest. ritard.

8ves.....

DON C.—(waking). Ha! thou boy, tell me what o'clock is't? [LAZARILLO, troubled, points to clock.

DON C.—Still two hours to live. Deuce! what made me wake so early? Dreaming, too, my creditors were all transported to the moon. Ha, ha! Still two hours. Boy, how shall I pass the time?

LAZ.—Signor!

DON C.—If but two hours of life were thy whole remain of grief or joy in this world—answer me truly, scapegrace—how would'st employ thyself? eh?

LAZ.—(bowing). Pardon, signor, I would send for a priest and confess my sins.

DON C.—Ha, ha! What confess *my* sins in two hours? Two hours might serve for thee, boy, but for me two *years* would scarce suffice. Well thought, I'll make my will—no, that would scarce occupy two minutes.

LAZ.—Alas! and is there no one, signor, might supplicate the King to spare thy life?

DON C.—(reflecting). No, no, boy; no one cares whether I am shot or hanged.

LAZ.—No one?

DON C.—No one! Yes—one—

LAZ.—(eagerly). Oh! name him.

HITHER AS I CAME.

DUET.—LAZARILLO, AND DON CÆSAR.

Allegro moderato. DON CÆSAR.

Hi - ther as I came, one

PIANO. *pp*

poor old man, With sil - ver hair, and

tear - drops in his eyes, Wept that my life was

wast - ed to a span, And mer - cy, and mer - cy im - por -

rall.

colla voce.

- ran - - - do. LAZARILLO. DON CESAR.

- tund with bit - ter cries. Thy Fa - ther? Fran - tic were his looks, that

colla voce.

poor old man, With sil - ver hair, grief's ac - cents on his

tongue, Lost in de - spair, grief's ac - cents on his tongue,

fz

Lost in de - spair, be - fore the guard he ran,

cresc. *f* *p*

Lost in de - spair, be - fore the guard he ran, And

held a do - cu - ment, at least, at least, so long!

LAZARILLO. a piacere.
His sad pe - ti - tion, thee to guard from

DON CAESAR. a piacere.
ill? It was, a - las! it was, a - las! an un - paid Tai - lor's

Allegretto.

bill! Ha! ha! ha! ha! ha! ha! this one e - ter - nal dun,

mf > > > > >

Tor - ment of earth, I shall at least out - - run.....

f *8va*.....

> > > *f*

pp.....

8va..... *loco*.....

p.....

Segue il Trio.

'TURN ON, OLD TIME.

TRIO.—LAZARILLO, DON CÆSAR, AND DON JOSE.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a piano (p) dynamic and features a melody of eighth and sixteenth notes. The left hand starts with a bass clef and provides a harmonic accompaniment of eighth notes.

DON CÆSAR.

Turn on, old Time,.....

The first system of the vocal part for Don Cæsar. It features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves. The lyrics "Turn on, old Time,....." are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the introduction.

..... thine hour - glass,..... The sand of life,..... of life why

The second system of the vocal part for Don Cæsar. It features a vocal line on a single staff with a piano accompaniment on two staves. The lyrics "..... thine hour - glass,..... The sand of life,..... of life why" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern.

stay P..... Turn on, old Time,..... thine hour - glass,....

The third system of the vocal part for Don Cæsar. It features a vocal line on a single staff with a piano accompaniment on two staves. The lyrics "stay P..... Turn on, old Time,..... thine hour - glass,...." are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern.

.... The sand of life,..... of life why stay?.....Quick! let the

gold grain'd mo-ments pass,..... 'Tis they all debts,.....
Sva......

..... all debts must pay;..... Quick! let the gold grain'd mo-ments
Sva......

pass,..... 'Tis they all debts,..... all debts must pay.....
Sva......
rall. *a tempo.*
rall. *a tempo.*

LAZARILLO.

Stay, fleet-ing

.....

Time,..... thine hour - glass,..... The tide of life,.....

..... of life, oh stay!..... Nor let the gold - - - en

mo-ments pass,..... Like worth-less sand,..... like sand a - way,.....

..... Stay, fleet-ing Time,..... thine hour - glass,..... The tide of
Sva.....

life,..... of life, oh stay!..... Nor let the gold - -
Sva.....

- - en mo-ments pass,..... Like worth-less sand,..... like sand a -
Sva.....

Encore
 - way.....
(Enter Don Jos.)
f *p*

LAZARILLO

For him! oh! be..... there ma - ny years,..... A-part, a -
 DON CAESAR.
 Of what a - vail..... are grief and tears, are grief and
 DON JOSE.
 Des - pite, old Time,..... thine

- part..... from ev' - ry woe;..... Nor let his gold - -
 tears,..... Since life must go?..... Quick! let the gold - -
 hour - glass, Turn quick - ly as it may, His sand of life.....

en mo - ments pass,..... Like worth-less sand, like sand a -
 - grain'd mo - ments pass, 'Tis they all debts,..... all debts must
 not yet shall pass,..... If he my wish,..... my wish o -

way..... For him, oh! be there ma - ny years,.....

pay..... Of what a - vail..... are grief and tears,.....

- bey..... Of life there are full hap - py years,.....
Sva.....

..... A-part, a - part..... from ev - 'ry woe;.....

..... Since life, since life..... which came must go?..... And brief the

..... If well the die,..... the die we throw,.....
Sva.....

The blue se - rene which hea - ven wears,..... When waves scarce ebb,.....

long - - - est tide of years,..... As waves that ebb,.....

For May-day smiles and au - tumn tears..... Are waves that ebb,.....
Sva.....

..... scarce ebb and flow,..... When waves scarce ebb and
 that ebb and flow,..... As waves that ebb and
 that ebb and flow,..... Are waves that ebb an

pp
 flow,..... When waves scarce ebb and
pp
 flow,..... As waves that ebb and
pp
 flow,..... As waves that ebb and

flow,..... scarce ebb and flow,..... scarce ebb and flow.
 flow.....
 flow,..... that ebb and flow,..... that ebb and flow.
pp
 Ped.

DON C.—Don José in my prison!
 DON J.—Ought that to surprise you? Am I not an old friend? As first minister I would exert my influence to serve you.
 DON C.—Serve me! (*Looking at clock.*) I have scarcely two hours to live.
 DON J.—Have you no last request?
 DON C.—Um, none! (*Recollecting.*) Yes, yonder boy, who has quitted us; I, somehow, take an interest in his fate.
 DON J.—Is he not the cause of your death?

DON C.—Inadvertently. I owe him that—but, then, I owe something to everybody.
 DON J.—You wish me to take the lad into my service, perhaps?
 DON C.—That is my wish.
 DON J.—It shall be done; what more?
 DON C.—Nothing.
 DON J.—No! Is the last of the Garofas then content to perish like—
 DON C.—(*troubled.*) Hush! I fear to think of such ignominy. If his Majesty would but confer upon me the happiness of falling like a soldier.

YES! LET ME LIKE A SOLDIER FALL.

SONG.

Tempo di marcia. Trumpets.

PIANO. Drums. *pp* *mf*

The first system of the musical score shows the piano accompaniment and trumpet parts. The piano part is in the left hand, and the trumpet part is in the right hand. The tempo is marked 'Tempo di marcia.' and the dynamics are 'pp' for drums and 'mf' for trumpets.

The second system of the musical score continues the piano accompaniment and trumpet parts. The piano part is in the left hand, and the trumpet part is in the right hand.

The third system of the musical score continues the piano accompaniment and trumpet parts. The piano part is in the left hand, and the trumpet part is in the right hand.

DON CÆSAR.

Yes! let me like a Sol - dier fall, Up - on some o - pen

The fourth system of the musical score shows the vocal part of the song. The lyrics are: "Yes! let me like a Sol - dier fall, Up - on some o - pen". The piano accompaniment continues in the left hand.

plain; This breast ex - pand - ing for the ball, To

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'plain;', followed by a quarter note 'This', a quarter note 'breast', a quarter note 'ex -', a quarter note 'pand -', a quarter note 'ing', a quarter note 'for', a quarter note 'the', a quarter note 'ball,', and a half note 'To'. The piano accompaniment features a treble clef with a series of chords and a bass clef with a simple harmonic accompaniment.

blot out ev' - ry stain. Brave, man - ly hearts, con -

The second system continues the musical score. The vocal line has a half note 'blot', a quarter note 'out', a quarter note 'ev' -', a quarter note 'ry', a quarter note 'stain.', a quarter note 'Brave,', a quarter note 'man -', a quarter note 'ly', a quarter note 'hearts,', and a half note 'con -'. The piano accompaniment continues with similar chordal textures.

- fer my doom, That gent - ler ones may tell, How - e'er for - got, un -

The third system of the score. The vocal line includes a quarter note '- fer', a quarter note 'my', a quarter note 'doom,', a quarter note 'That', a quarter note 'gent -', a quarter note 'ler', a quarter note 'ones', a quarter note 'may', a quarter note 'tell,', a quarter note 'How -', a quarter note 'e'er', a quarter note 'for -', a quarter note 'got,', and a half note 'un -'. The piano accompaniment features sixteenth-note runs in the right hand, with a *pp* dynamic marking and a fermata over the final notes.

- known my tomb, I like a Sol - dier fell, How -

The fourth and final system on the page. The vocal line has a quarter note '- known', a quarter note 'my', a quarter note 'tomb,', a quarter note 'I', a quarter note 'like', a quarter note 'a', a quarter note 'Sol -', a quarter note 'dier', a quarter note 'fell,', and a half note 'How -'. The piano accompaniment continues with sixteenth-note runs in the right hand.

- e'er for - got, un - known my tomb, I like a Sol - dier

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A *cresc.* marking is placed above the piano part, and a *ff* dynamic marking is placed below it towards the end of the system.

fell, I like a Sol - dier fell!

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with chords. A *mf* dynamic marking is placed above the piano part.

This system shows the piano accompaniment for the third system, featuring dense chordal textures in the right hand and a steady bass line in the left hand.

I on - ly ask of

The fourth system includes the vocal line and piano accompaniment. The vocal line has a simple melodic line. The piano accompaniment continues with dense chordal textures in the right hand and a steady bass line in the left hand.

that proud race, Which ends its blaze in me, To

The fifth system includes the vocal line and piano accompaniment. The vocal line has a simple melodic line. The piano accompaniment continues with dense chordal textures in the right hand and a steady bass line in the left hand.

die, the last, and not dis - grace Its an - cient chi - val - ry!

f

Tho' o'er my clay no ban - ner wave, Nor trum - pet re - quiem

p

swell, E - nough, they mur - mur o'er my grave, He

f
pp
pp

like a Sol - dier fell, E - nough, they mur - mur

o'er my grave, He like a Sol - dier fell, He like a Sol - dier

fell!

Drums

DON J.—I pledge my honour to see this performed, on condition—

DON C.—Condition to me! What is it?

DON J.—You must marry—

DON C.—Marry! I! what, for an hour and three-quarters? You are jesting.

DON J.—No! Quite the contrary.

DON C.—Ah! then, I see, it's my name you require?

DON J.—Perhaps—

DON C.—To elevate some antique maiden, who sighs to become a Countess—fifty years of age, no doubt?

DON J.—It is immaterial to you.

DON C.—And ugly as a gorgon, eh?

DON J.—You will never behold her.

DON C.—How! Am I to marry an invisible woman?

DON J.—Her features will be rendered invisible to you by a thick veil, which will also prevent her seeing you; but you must give your honour not even to demand her name. Will you consent to take such woman for your wedded wife?

DON C.—I will! and I give my *word* to ask no questions whatever. Ha, ha! And why *not* marry? Mind, on condition that I am to be *shot*, instead of *hanged*!

DON J.—Agreed.

DON C.—And that I see and carouse with the brave fellows commissioned to despatch me!

DON J.—Strange request! however, be it so, a banquet shall be served, and your guards attend; and as your costume is somewhat unbridgroom-like, you'll find apparel more suiting the occasion in vonder chamber. Please you put it on.

DON C.—Oh, by all means. Attention to costume is necessary when one becomes a bridegroom. Ha, ha!

DON J.—Yes, yes, ma belle Maritana, my prediction of thy advancement cometh quickly to pass—married to Don Cæsar, the *widow'd* Countess of Garofa may approach so near the King, as to be ever fascinating his eyes and heart—but, will Maritana consent to this blindfold marriage? I'll tell her 'tis the Queen's *command*.

Enter LAZARILLO, who gives a paper to DON JOSE.

DON J.—For me! (*opens and reads it aside.*) Um! This is a pardon for Don Cæsar! it will not suit the first minister's plans that this should arrive at present (*puts it in his vest.*) Boy, at the request of Don Cæsar, I admit you, at once, into my service.

LAZ.—Thanks, signor, *to-morrow*.

DON J.—Why not to-day?

LAZ.—To-day he lives who dies, alas! for me! I cannot forsake him till—(*agitated.*) To-morrow, signor, I shall be as devoted to your service as I am now to his.

DON J.—As thou pleasest. Go, tell them at the hotel yonder, in my name, to serve a banquet for at least twenty, and say to the Captain of the Guard, I would speak to him in the outer room.

Exit LAZARILLO, R

DON J.—It is a desperate game I am playing, but the very thought of possessing the Queen brings memory back to the happy time I first beheld and loved her.

"IN HAPPY MOMENTS DAY BY DAY."

BALLAD.

The Poetry of this Ballad is by ALFRED BUNN.

PIANO.



The first system of the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of flowing eighth and sixteenth notes.



The second system of the piano introduction, continuing the melodic and harmonic flow. It includes a *dim.* (diminuendo) marking towards the end of the system.

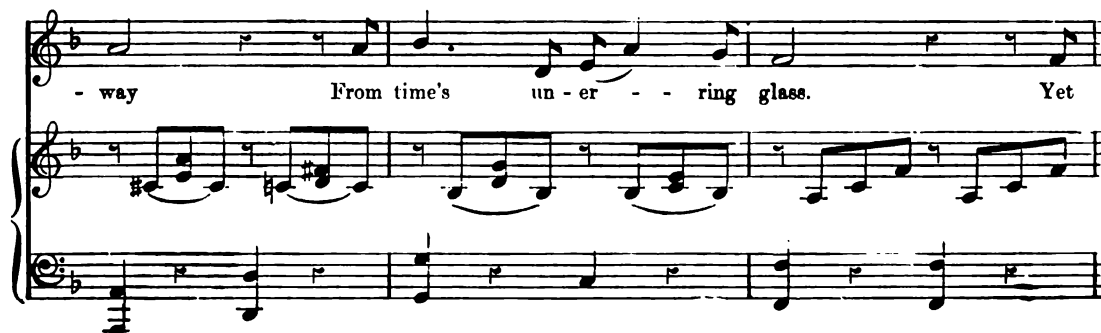
DON JOSE.



The first system of the vocal and piano accompaniment for Don Jose. The vocal line begins with the lyrics "In hap - py mo - ments day by day, The". The piano accompaniment starts with a *p* (piano) dynamic marking.



The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "sands of life.... may pass, In swift but tran-quil tide a -".



The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "- way From time's un - er - - ring glass. Yet".

hopes we used as bright to deem, Re - mem - brance will..... re -

- call, Whose pure and whose un - fa - ding beam Is

dear - er than..... them all, Whose pure and whose un - fa - ding

beam Is..... dear - er than them all.

rall.

Though

an - xious eyes up - on us gaze, And hearts with fond - ness beat, Whose

smile up - on each fea - ture plays, With truth - ful - ness re - ple - Some

thoughts none o - ther can re - place, Re - mem - brance will re - call, Which

in the flight of years we trace, Is dear - er than them all, Which

in the flight of years we trace, Is..... dear - er than them all.

Enter LAZARILLO.

LAZ.—How strange! a sumptuous banquet to be given! This must be some mistake—some—

Enter DON CÆSAR in a costly dress.

LAZ.—(Seeing DON CÆSAR, and staring). I'm not awake!

DON C.—(gaily). Ah, boy! why, how you stare? Saw'st thou never a nobleman in velvet and gold before! Ah! here come our guests, and the banquet! Bravo, Don José! Welcome, friends! Welcome to table! Fill quickly.

LAZ.—Am I dreaming?

Enter SERVANTS, spreading a costly table, others with seats, then SOLDIERS, &c., R. SOLDIERS put aside their arquebuses behind the screen, then fill, drink, &c.

LAZ.—(troubled). Alas! whom see I? Signor, 'tis the Alcade.

DON C.—He's welcome, bid him enter. (SOLDIERS all rise.)

Enter ALCADE and OFFICERS, R.

ALC.—DON CÆSAR de Bazan?

DON C.—I, sir, am he.

[ALCADE gives sentence to DON CÆSAR, who reads it.

ALC.—Your sentence now is changed 'Tis the decree of the King, you be not hang'd, but shot; there 'neath the fortress wall (pointing). You, sir, see it done (to OFFICERS). At seven o'clock the warrant so commands.

[Exit. OFFICERS follow.

DON C.—So: are they gone? That affair's settled. Let us to our cups. (Clock chimes six.) Six by the clock! Fill up, and sing—no time to rehearse.

Enter DON JOSÉ, conducting MARITANA, dressed as a bride, and veiled.

DON J.—Your bride!

DON C.—(to SOLDIERS, laughing). Fill! Long life and a happy widowhood to my future Countess!

LAZ.—(with surprise). His future Countess?

DON C.—Ay, boy. Why not? A bumper to the Countess! Fill! fill! (Fills goblet.)

HEALTH TO THE LADY.

QUARTETT AND CHORUS.

Allegro ma non troppo.

PIANO

Piano introduction for the piece, consisting of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked 'Allegro ma non troppo'.

DON CESAR.

Musical score for Don Cesar, including a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Health to the La - dy, the love - ly bride, Length of years..... to". The piano accompaniment consists of two staves.

CHORUS.
Tenori & Bassi.

Musical score for the Chorus, including a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "her be giv-en. Health..... to the La - dy, the love - ly". The piano accompaniment consists of two staves, with a forte (*ff*) dynamic marking.

Piano accompaniment for the chorus, consisting of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

DON UMBAR.

Like..... this bright - ly spark - ling nec - - - tar,

Like..... this bright - ly spark - ling nec - - - tar,

Ra - - - diant with the light of hea - - - ven!

Ra - - - diant with the light of hea - - - ven!

Like..... this bright - ly spark - ling nec - - tar,

Life..... on her each bliss be -

Don JOSE.

Ra - - - diant with the light of hea - - ven!

- stow, May..... her hours with joy o'er -

f LAZARILLO.

Like this cup of ro - sy nec - tar, May her

DON JOSE.

- flow! Like this cup of ro - sy nec - tar, May her
CHORUS.

Like this cup of ro - sy nec - tar, May her

f

pp

hours with joy o'er - flow! Like..... this cup..... of

DON CESAR.

Like..... this cup..... of

pp

hours with joy o'er - flow! Like..... this cup..... of

pp

hours with joy o'er - flow! Like this cup of

pp

ro - sy nec - tar, May..... her hours..... with joy..... o'er -

ro - sy nec - tar, May..... her hours..... with joy..... o'er -

ro - sy nec - tar, May..... her hours..... with joy o'er -

ro - sy nec - tar, May her hours with joy o'er -

- flow!.... Like..... this cup..... of ro - sy nec - tar,

- flow!.... Like..... this cup..... of ro - sy nec - tar,

- flow!.... Like..... this cup..... of ro - sy nec - tar,

- flow! Like this cup of ro - sy nec - tar,

tr *tr* *tr* *tr*

May..... her hours..... with joy..... o'er - flow!.....

May..... her hours..... with joy..... o'er - flow!.....

May..... her hours..... with joy o'er - - flow!....

May *tr* her hours with joy *tr* o'er - - flow!....

f Health to the La-dy, the love - ly bride, Health to the

f Health to the La-dy, the love - ly bride, Health to the

f Health to the La-dy, the love - ly bride, Health to the

f

ppp La-dy, the love - ly bride, Health to the La-dy, the

ppp La-dy, the love - ly bride, Health to the La-dy, the

ppp La-dy, the love - ly bride, Health to the La-dy, the

pp

love - ly bride, Health to the La - dy, the love - ly bride....

love - ly bride, Health to the La - dy, the love - ly bride....

love - ly bride, Health to the La - dy, the love - ly bride. ...

pp

(While they sing, Lazarillo withdraws the bullets from the arquebuses.)

DON CESAR.

By..... this hand, .. this

p

hand, so soft and trem - bling, By those locks..... so sun - ny

bright;.... 'Neath..... that veil,..... that cru - el veil dis - sem - bling,

Youth and beau - ty hide their light,.... Youth and beau - ty

hide their light!.... Like..... the mist,.... the mist up-on the

MARITANA.

moun - tain, So this veil..... ob - scures..... my sight,....

From.... this bo - som pal - pi - ta - ting, Clos - ing ev - 'ry

beam of light,.... Clos - ing ev - 'ry beam of light....

MARITANA. *pp*

LAZARILLO. *pp* Lo! the or - gan hope in - spir - ing,

DON CESAR. *pp* Yes, the or - gan, hope in - spir - ing,

DON JOSE. *pp* Lo! the or - gan sweet - ly peal - ing,

pp Hark! the or - gan, soft - ly peal - ing,

CHORUS. *pp* Hark! the or - gan, soft - ly peal - ing,

Meno mosso.

p

Call - eth to..... the

Call - eth to..... the

Call - eth to..... the

Call - eth to..... the

Call - eth to..... the

Call - eth to..... the

Call - eth to..... the

hal - low'd rite!..... Ah!..... what mys - te - ry, what
 nup - tial rite;..... Like..... a spi - rit, a
 hal - low'd rite!..... Ah!..... what mys - te - ry, what
 hal - low'd rite!..... Time..... is fly - ing,
 hal - low'd rite..... Ah! what hear we?
 hal - low'd rite..... Ah! what hear we?
a tempo.
cresc. *ff*

mys-te-ry? no es - cap - ing! I must be..... a bride..... to -
 spi - rit, seems to mur - mur, No! he shall..... not die..... to -
 mys-te-ry! no es - cap - ing! I must wed,..... and die..... to -
 quick,..... be stir - ring, You must wed,.... and die to -
 task re - volt - ing! He, by us, must fall to -
 task re - volt - ing! He, by us, must fall to -
 Sta.....

- night!.... Ah!..... what mys - te - ry, what mys-te-ry? no es - cap - ing!

- night;.... Like..... a spi - rit, a spi - rit, seems to mur - mur,

- night!.... Ah!..... what mys - te - ry, what mys-te-ry? no es - cap - ing!

- night!.... Time.... is fly - ing, quick,..... be stir - ring,

- night. Ah! what hear we? task re - volt - ing!

- night. Ah! what hear we? task re - volt - ing!

loco. *Sua*.....

I must be..... a bride to - night!.... I must

No! he shall..... not die to - night!.... No! he

I must wed,..... and die to - night!.... I must

You must wed,..... and die to - night!.... You must

He, by us, must fall to - night! He, by

He, by us, must fall to - night! He, by

Sua.....

be..... a bride to - night!...
 shall..... not die to - night!.... No!.... he shall not
 wed,..... and die to - night!.... I..... must wed, and
 wed,..... and die to - night!.... You.... must wed, and
 us, must fall to - night!.... Ah!.... what hear we?
 us, must fall to - night!.... Ah!.... what hear we?
Sva.....

die to night!.... No!.... he shall not die to - night!
 die to - night!.... I..... must wed, and die to - night!
 die to - night!.... You.... must wed, and die to - night!
 task re - volt-ing! He,.... by us, must fall to - night!
 task re - volt-ing! He,.... by us, must fall to - night!

LAZARILLO.

No!... he shall not die to - night!..... No!... he
 Ah!... what hear we? task re - volt-ing! He,... by
 Ah!... what hear we? task re - volt-ing! He,... by

pp

shall not die to - night,... die... to - night, die... to -
 us, must die to - night,... die... to - night, die... to -
 us, must die to - night,... die... to - night, die... to -

ppp

pp

8vi.....

night!.....
 night!.....
 night!.....

(clock chimes quarter past six, as all exeunt, Soldiers taking their arquebuses.)

pp *ppp*

8vi.....

OH! WHAT PLEASURE.

Allegretto, tempo di polacca. CHORUS OF GUESTS.

8va.....

PIANO.

f Soprans.
Oh! what plea - sure! the soft gui - tar,

f Tenori.
Oh! what plea - sure! the soft gui - tar,

f Bassi.
Oh! what plea - sure! the soft gui - tar,

p

Oh! what plea - sure! the soft, the soft gui - tar,

Oh! what plea - sure! the soft, the soft gui - tar,

Oh! what plea - sure! the soft, the soft gui - tar,
Sra.....

p

And mer-ry cas - ta - net, and mer-ry cas - tr - net, Be -

And mer-ry cas - ta - net, and mer-ry cas - ta - net, Be -

And mer-ry cas - ta - net, and mer-ry cas - ta - net, Be -
Sra.....

pp

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

p

spark - - ling wine, With eyes that shine, that shine. *p* Be -

spark - - ling wine, With eyes that shine, that shine. *p* Be -

spark - - ling wine, With eyes that shine, that shine. *p* Be -

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

- guile, be-guile the hours, While balm-y flow-ers, while balm-y flow-ers, And

spark - ling wine, With eyes that shine, With eyes that shine, *ff*

spark - ling wine, With eyes that shine, With eyes that shine, *ff*

spark - ling wine, With eyes that shine, With eyes that shine, *ff*

Like wand-'ring stars to - ge - ther met, Chase from the heart,

Like wand-'ring stars to - ge - ther met, Chase from the heart,

Liko wand-'ring stars to - ge - ther met, Chase from the heart,

Chase from the heart all sad re-gret, all sad re - gret! Let true de -

Chase from the heart all sad re-gret, all sad re - gret! Let true de -

Chase from the heart all sad re-gret, all sad re - gret! Let true de -

Sva.....

- light each bo - som cheer, Since not a care can en - ter here, can

- light each bo - som cheer, Since not a care can en - ter here, can

- light each bo - som cheer, Since not a care can en - ter here, can

Sva.....

en - ter here; Let true de - light each bo - som cheer, Since not a care can

en - ter here; Let true de - light each bo - som cheer, Since not a care can

en - ter here; Let true de - light each bo - som cheer, Since not a care can

8va.....

ff

en - ter here, can en - ter here, can en - ter here, can en - ter

en - ter here, can en - ter here, can en - ter here, can en - ter

en - ter here, can en - ter here, can en - ter here, can en - ter

8va.....

here, can en - ter here, can en - ter here.....

here, can en - ter here, can en - ter here.....

here, can en - ter here, can en - ter here.....

8va.....

WALTZ.

PIANO.

The first system of the waltz consists of two staves. The treble clef staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic marking. The bass clef staff begins with a bass clef and the same key signature and time signature. The music is written in a flowing, melodic style with some grace notes.

The second system continues the waltz. The treble clef staff features a melodic line with grace notes and slurs. The bass clef staff provides a harmonic accompaniment with a piano (*p*) dynamic marking.

The third system shows a change in dynamics. The treble clef staff has a melodic line with grace notes and slurs. The bass clef staff has a piano accompaniment with a forte (*f*) dynamic marking.

The fourth system continues the waltz with a melodic line in the treble clef and a piano accompaniment in the bass clef, both marked with a forte (*f*) dynamic.

The fifth system features a more active melodic line in the treble clef with sixteenth-note patterns. The bass clef accompaniment is marked with a piano (*p*) dynamic.

The sixth system concludes the waltz with a melodic line in the treble clef and a piano accompaniment in the bass clef, both marked with a forte (*f*) dynamic.

Fortress clock strikes seven; a roll of musketry is heard in the distance; the dance stops suddenly; MARCHIONESS advances.

MARC.—Holy Madelina, what sound was that? my nerves are absolutely aspen leaves.

MARQUIS.—Sweet, my Lady Marchioness, subdue this terrific sensibility. Yonder sound, fair excellence, was a—a mere nothing; some ruffianly

soldier, for drawing his sword in Holy-week, condemned (as one of my rascals informed me) to be shot, at seven o'clock.

MARC.—(with affectation). Dear me, Marquis, was that all? What a noise they make about trifles. Pray continue the dance.

MARQ.—(admiringly). Amiable creature!

WALTZ (resumed).

8va... loco.

8va..... loco.

f

ff

Enter DON JOSE, R.

DON J.—Marquis!

MARQ.—I'm enchanted to behold—

DON J.—Suppress these raptures, Monsieur le Marquis, and listen to me. I have conducted hither your niece, whom you lost some ten years ago.

MARQ.—My niece? Impossible! I have no niece, signor.

DON J.—Oh yes, you have; when I gave you the appointment of Grand Director of the Royal Menagerie, you promised to recollect whatever I wished. Stretch your memory a little, Monsieur le Marquis. I say you *have* a long-lost niece.

MARQ.—Oh, certainly, Don José; now you remind me, I recollect my pretty little niece well enough. Where is the dear infant?

DON J.—Infant? Um! During ten years' absence she is wonderfully grown up, of course.

MARQ.—Certainly, she must be in such a lapse of time. Where is she? I'm all impatience. Is she handsome? like the family? Does she resemble me?

DON J.—(leading in MARITANA). Judge for yourself; here she is! Madame la Countess de Bazan. Madame—Monsieur le Marquis de Montefiori, your noble uncle.

MAR.—A Marquis my—

MARQ.—But I thought Don Cæsar de Bazan, at seven o'clock this evening, was expected to—

DON J.—Join the present party of course; yes, and this way, I perceive, he approacheth. You will apprise the Marchioness, your wife, of the return of her lovely relative. I'll follow instantly, and—
(bows the MARQUIS up).

Enter the KING, R.

MAR.—(joyfully, then with chagrin). He! No! another.

DON J.—(presenting MARITANA to the KING). The Countess.

Bows, and goes up to the MARQUIS, who is explaining to the MARCHIONESS the suggestions of DON JOSE. The company is invited to withdraw, as if to take refreshments. MUSIC as all exeunt but the KING and MARITANA.

KING.—O charming Maritana, my beauteous bride!

MAR.—Bride!

KING.—(with great tenderness). Oh! yes; mine. I could not live without thee. It seemeth to me, beautiful Maritana, as if love's bright genius had but created thy sweet presence to render this world an earthly paradise.

THE MARINER IN HIS BARQUE.

Andante. Violin Solo.

PIANO.

KING.

Hear me, gen-tle Ma - ri - ta - na, By the ma-gic of thy beau - ty, Hear me,

The musical score consists of three systems. The first system is for the piano, with a treble clef and a key signature of one sharp (F#). It features a violin solo in the upper staff and piano accompaniment in the lower staff. The second system continues the piano accompaniment. The third system introduces the King's vocal line in the upper staff, with piano accompaniment in the lower staff. The lyrics are: "Hear me, gen-tle Ma - ri - ta - na, By the ma-gic of thy beau - ty, Hear me,".

swear, too, fair Gi - ta - na, This fond heart beats but for

thee.

Cap - tive 'neath thy chains de - light - ed,

dark and hea - - - vy,
Tho' its doom..... be dark..... and hea - vy,.....

By a smile of thine re - quit - ed, Would not, if it could, be free,

By a smile of thine re - quit - ed, Would not, if it could,..... be

Quasi Allegretto.
free.....

Sua..... loco. The

Ma - ri - ner..... in his barque, When o'er him dim clouds ho - ver, With

rap - ture thro' tem - pest dark, Be - holds one star a - bove; Sweet

hope..... then his bo - som swells, His ev' - ry care seems o - ver, Sweet

hope..... then his bo - som swells, His ev' - ry care... seems o - ver— A *a tempo.*

smile, as from hea - ven; tells Of home, de - light, and love,... A

smile, as from hea - ven, tells Of home, de - light, and love. *p*

Sweet hope then his bo - - som

swells, His ev - - ry

care seems o - ver, A smile, as from

mf

hea - ven, from hea - - - ven, tells Of

home, of home, de - light, and

f *8va. loco.*

love..... The

tr. *ad lib.*

Ma - ri - ner..... in his barque, When o'er him dim clouds ho - ver, With

rap - ture thro' tem - pest dark, Be - holds one star a - bove; Sweet

hope..... then his bo - som swells, His ev' - ry care seems o - ver, Sweet

hope..... then his bo - som swells, His ev' - ry care... seems o - ver— A

ad lib. *a tempo.*

colla voce.

smile, as from hea - ven, tells Of home, de - light, and love,... A

smile, as from hea-ven, tells Of home, de-light and love; A



smile, as from hea-ven, tells Of home, de-light, and love; A



smile, as from hea-ven, tells Of home, de-light, and love; A



smile, as from hea-ven, tells Of home, de-light, and love; A



smile, as from hea-ven, tells..... Of home, de-light, and love,..... Of
8va.....



home, de-light, and love,.... Of home, de - light,
 and love.....

Sua.....
cresc.
f

Enter DON JOSE, hastily.

DON J.—(*whispering*). Sire, the guests return to the saloon. Withdraw, I beseech, or recognised—

KING.—And Maritana?

DON J.—(*whispers*). Her, at the appointed hour, you'll find at the Villa d'Aranguex. Sire, they come!

KING.—I depart, remember! (*gazing at MARITANA. MARITANA sighs*). [*Exit L.*]

MAR.—(*joyfully*). Gone! Am I free?

DON J.—Yes, he is gone! you are free, (*aside*) till midnight. Go, join the festivity, and anticipate every happiness; they come to invite you.

Enter the MARQUIS, inviting MARITANA to join the dance.

MARQ.—Sweet niece, shall we electrify them with a saraband, eh!

MAR.—Dance? willingly! The departure of yon dark stranger has removed a cloud from my heart; and a secret monitor whispers me, that a dearer object is not far distant, whose presence will quickly confirm every anticipated joy.

Exit L.

DON J.—She little dreams that other is no more! (*exultingly*).

Enter DON CÆSAR, as a Monk.

DON C.—(*touching DON JOSE, R.*). Don José!

DON J.—That voice! Who art thou?

DON C.—(*unmasking*). Don Cæsar, at your service.

DON J.—Alive!

DON C.—Yes. Some benevolent fairy, I presume, withdrew the bullets from the arquebuses. Not liking to disgrace, I won't say disappoint, my executioners, I fell; pretended to be shot; they walked away—I walked hither.

DON J.—For what purpose?

DON C.—To claim my wife.

DON J.—Your wife! Who told you your wife was here?

DON C.—(*laughing*). The same good fairy that withdrew the bullets from the arquebuses. Where is she?

DON J.—(*pointing R.*) In that room—find her out yourself.

DON C.—I will! Oh! I should know her from a thousand, if only by the softness of her small white hand. [*Exit R.*]

DON J.—How to mislead him?

Enter MARQUIS.

DON J.—Ah! this creature! Where's your wife?

MARQ.—Receiving the adulations of her adoring guests, as her lovely white hand touches the trembling lute! O—h! (*sighs*).

DON J.—Ah! I have an appointment in my gift, Grand Master of the Aviary. Instruct the Marchioness to play a part as I direct, the appointment is yours.

MARQ.—I! Grand Master of the Royal Aviary, with a pension of—. What part is the divine Marchioness to play, Don José? Is it on the lute? She'll suspend your every faculty with a single chord!

DON J.—Bah! lute! No, no, I'll tell you. [*Exit L.*]

Re-enter DON CÆSAR, R.

DON C.—(*angrily*). No wife there! Like some phantom, still at every turn she eludes my approach: such is the promised but fading happiness of the profligate, when nothing remains to him but the sad memory of the past.

THERE IS A FLOWER THAT BLOOMETH

SONG.

PIANO.

p *dim.*

The piano introduction consists of two staves. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic and concludes with a *dim.* (diminuendo) marking.

DON CESAR.

There is a flow'r that bloom - eth, When au - tumn leaves are

Stacc. • pp

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part is marked *Stacc. • pp* (staccato, pianissimo). The vocal line is in a single staff with a treble clef and a key signature of two flats.

shed, With the si - lent moon it weep - eth, The

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment maintains a steady, staccato accompaniment pattern.

spring and sum - mer fled. The ear - ly frost of

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment features a final chord and a melodic flourish in the right hand.

win - ter, Scarce its brow hath o - ver - cast, Oh!

pluck it ere it with-er, 'Tis the mem'-ry of..... the

past, Oh! pluck it ere it wi - ther,..... 'Tis the

mem' - ry, the mem'-ry of the past!

It

waft - eth per - fume o'er us, Which few can e'er for - get,

Of the bright scenes gone be - fore us, Of sweet, tho' sad... re -

- gret. Let no heart brave its pow - er, By guil - ty thoughts o'er -

- cast, For then, a pois-on'd flow-er Is the mem'ry of..... the

dim.

past. For then, a poi - sond flow-er..... Is the

mem - 'ry, the mem - 'ry of the past.

pp p

mf p pp

Re-enter DON JOSE, conducting in the MARCHIONESS, veiled, and followed by the MARQUIS.

DON J.—The Countess de Bazan!

DON C.—Ecstasy! (*Aside.*) 'Tis her hand!

MARQ.—Eh? My wife Countess de Bazan! And that the man whom they shot this very evening? I'm petrified! I'll alarm all the—

DON J.—Silence! Remember the appointment.

AH! CONFUSION!

QUARTETT.—MARCHIONESS, DON CÆSAR, DON JOSE, AND MARQUIS.

Allegro. DON CÆSAR. *a piacere.*

(Don Cæsar removes the veil.) Ah! con - fu - sion!

PIANO. *f*

a tempo.

What de - lu - sion! Ah! con - fu - sion! What de -

p

- lu - sion! With sur - prise I'm al - most mute; Who would

win her, Let him wear her, I the prize will ne'er dis -

- pute, I the prize will ne'er..... dis - pute.

DON JOSE.
This de - lu - sion, And con - fu - sion, And re -

- gret, will me just suit! He'll o - bey now,

And not stay now, Ma - ri - ta - na to dis -

- pute, Ma - ri - ta - na to..... dis - pute

MARCHIONESS

Oh! vex - a - tion! Mor - ti - fi - ca - tion! With dis -

DON CÆSAR.

Ah! con - fu - sion! What de - lu - sion! With sur -

DON JOSE.

This de - lu - sion, And con - fu - sion, And re -

MARQUIS.

Ah! con - fu - sion! Hence, de - lu - sion! Soon this

- dain I'm al - most mute; Thus to scorn me,

- prise I'm al - most mute; Who would win her,

- gret, will me just suit! He'll o - bey now,

sword shall end dis - pute; Thus to scorn thee,

Can it borne be? Mar - quis, Mar - quis, he's a
 Let him wear her, I the prize will ne'er dis -
 And not stay now, Ma - ri - ta - na to dis -
 Can it borne be? Yes, dear crea - ture, he's a

brute! Mar - quis, Mar - quis, he's a brute!
 - pute, I the prize will ne'er..... dis - pute!
 - pute, Ma - ri - ta - na to dis - pute!
 brute! Yes, dear crea - ture, he's a brute!

cres

Oh, vex - a - tion, Oh, vex - a - tion, With dis -
 Ah, con - fu - sion, What do - lu - sion, With sur -
 This de - lu - sion, And con - fu - sion, And re -
 Ah, con - fu - sion, Hence, de - lu - sion, Soon this

scen

- dain I'm al - most mute, Oh, vex - a - tion, Oh, vex - a - tion, Oh, vex -
 - prise I'm al - most mute, Ah, con - fu - sion, What de - lu - sion, Ah, con -
 - gret, will me just suit, This de - lu - sion, And con - fu - sion, This de -
 sword shall end dis - pute, Ah, con - fu - sion, Hence de - lu - sion, Ah, de -

do.

- a - tion, With dis - dain I'm al - most mute, I'm al - most
 - fu - sion, With sur - prise I'm al - most mute, I'm al - most
 - lu - sion, And re - gret will me just suit, will me just
 - lu - sion, Soon this sword shall end dis - pute, shall end dis -

mute, Oh, vex - a - tion, Oh, vex - a - tion,
 mute, Ah, con - fu - sion, what de - lu - sion,
 suit, This de - lu - sion, and con - fu - sion,
 - pute, Ah, con - fu - sion, hence de - lu - sion,

With dis - dain I'm al - most mute, Oh, vex - a - tion, Oh, vex -
 With sur - prise I'm al - most mute, Ah, con - fu - sion, what de -
 And re - gret will me just suit, This de - lu - sion, and con -
 Soon this sword shall end dis - pute, Ah, con - fu - sion, hence, de -

- a - tion, Oh, vex - a - tion, With dis - dain I'm al - most
 - lu - sion, Ah, con - fu - sion, With sur - prise I'm al - most
 - fu - sion, This de - lu - sion and re - gret will me just
 - lu - sion, Ah, de - lu - sion, soon this sword shall end dis -

mute, I'm al - - most mute, he's a
 mute, I'm al - - most mute, ne'er dis -
 suit, will me just suit, to dis -
 - pute, shall end dis - pute, he's a
Sva.....

brute, he's a brute, he's a brute!
 -pute, ne'er dis - pute, ne'er dis - pute!
 -pute, to dis - pute, to dis - pute!
 brute, he's a brute, he's a brute!
Sva.....

MARQ.—(touching his sword). I can scarcely restrain my rage.

DON C.—(laughing). Don't be indignant on my account, good Marquis. (Whispering.) But even you, who are twice my age, would prefer single blessedness to a precious piece of antiquity for a wife like that.

MARQ.—Antiquity! If you don't admire her yourself, don't attempt to dishearten others. (Retreats angrily with MARCHIONESS).

DON J.—Then you renounce a bride who has married you for your name alone?

DON C.—Can you ask it?

DON J.—Don't be too hasty, be advised by a friend; your wife is rich; sign a contract to relinquish

her, and quit Madrid for ever; I'll ensure you an annual remittance of five thousand piastres.

DON C.—Pen, ink, and paper! 'Tis done.

DON J.—They are here; write! (showing pens and ink on table). [DON CÆSAR sits at table, R.

DON C.—(sitting). You have only to dictate.

DON J.—(DON C. repeating). Write: I, Don CÆsar, Count de Garofa, consent to quit the Countess, my wife (MARITANA sings), and Madrid, for ever, on payment of— [Music.

(MARITANA sings in the saloon, DON CÆSAR pauses to listen.)

DON C.—Eh! what's that?

DON J.—Write! write!

FINALE TO SECOND ACT.

Allegro.

PIANO.

cresc.

DON CÆSAR.

That voice! that voice! 'Tis

hers, 'tis hers, I swear, I swear!.....

DON JOSE. (*drawing his sword.*)

Cæ - sar! be-ware! Cæ - sar! be-ware! be - ware!.....

Sua......

That

Cæ -

Sua...... *loco.*

voice! that voice! 'Tis hers, 'tis hers, I swear! 'Tis

- sar! Cæ - sar! be - ware! Cæ - sar! be - ware! be -

f

hers, 'tis hers, I swear! With whom I at the al - tar

- ware! Cæ - sar! be - ware! Ere all thy dan - ger yet be

(drawing his sword.)

knelt! With whom I at the al - tar knelt! I'll seek my

felt, Ere all thy dan - ger yet be felt; 'Twill cost thy

wife, I'll seek, I'll seek my wife, I'll
 life, 'Twill cost. 'Twill cost thy life, 'Twill

seek my wife. (At a sign from Don Jose, Soldiers enter, and arrest Don Cesar.)
 cost thy life.

cresc. *ff*

p

Don Jose.

Lo! a cri-mi-nal be -

- fore you, Fled from jus - tice, guard with

life, guard with life. DON CESAR.
But an

in - stant, I im - plore you, but an in - stant, I im -

- plore you, just to know, just to know who is my

DON CESAR.

wife!
DON JOSE. But an in - stant, I im - plore you, But an

No, no, no, it must not be, No,

in - stant, I im - plore you, But an in - stant, an

no, it must not be, No, no, it must not be, No,

in - - stant, Just to know who is my wife!

no, it must not be, No, no, it must not be!

But an in - stant,

No, no, no,

f

But an in - stant, I im - plore you,

No, no, no, it must not be, No, no, it must not

(Enter MARITANA, MARQUIS, MARCHIONESS, and guests.)

but an in - stant, I im -

be, a - way! a - way! No, no, it must not be, a - way! a -

- plore you, Her let me see, her let me see,

- way! Her ar - rest too, Al - gua - zils there,

Enter ALBUAZIL, who detains MARITANA at the back, B.

Stay, stay, stay,
Him to pri - son, Her that way

(DON JOSE, MARQUIS, and MARCHIONESS, stand between MARITANA and DON CÆSAR, to prevent their seeing each other.)

stay, *Meno mosso.* stay!.....
bear, to the Vil - la d'A - ran - juez, a - way!.....
Pesante.

Adagio, ma non troppo.

MARITANA.

What mys - te - ry..... why thus con - trol?..... What hor - ror
DON CÆSAR.

DON JOSE.

Soprani.

CHORUS. *Tenori.*

Bassi.

What mys - te - ry doth thus con - trol?

What mys - te - ry doth thus con - trol?

What mys - te - ry doth thus con - trol?

now..... a-waits my soul, What mys-te - ry..... why thus con -

Not dark-er clouds, when thunders roll, What mys-te - ry

Not dark-er clouds, when thunders roll, What mys-te - ry

Not dark-er clouds, when thunders roll, What mys-te - ry

- trol?..... What hor-ror now..... a-waits my soul!

With mys-te -

pp doth thus con-trol? *pp* Not dark-er clouds, *pp* when thunders roll;

doth thus con-trol? *pp* Not dark-er clouds, *pp* when thunders roll;

doth thus con-trol? *pp* Not dark-er clouds, *pp* when thunders roll;

What mys-te-ry doth thus con-trol? What hor-ror now

ry..... their steps con-trol;..... This meeting would..... dis-tract my

What mys-te-ry doth thus control? Not dark-er clouds,

a-waits my soul! What mys-te-ry doth thus con-trol?

soul; With mys-te-ry..... their steps con-trol;..... This meeting

when thunders roll; What mys-te-ry doth thus control?

What hor - ror now a - waits my soul? What mys - te -
 What hor - ror now a - waits my soul!
 would..... dis - tract my soul!
 Not dark - er clouds, when thun - ders roll,
 Not dark - er clouds, when thun - ders roll,
 Not dark - er clouds, when thun - ders roll,

- ry..... why thus con - trol, why thus con -
 What mys - te - ry must now con - trol?
 What mys - te - ry their steps con -
 What mys - te - ry doth thus con - trol?
 What mys - te - ry doth thus con - trol?
 What mys - te - ry doth thus con - trol?
 What mys - te - ry doth thus con - trol?

- trol?..... What hor - ror now..... a - waits my
 It tor - tures, it dis - tracts,..... dis - tracts my
 - trol; This meet - ing would dis - tract my
 Not dark - er clouds, not dark - er clouds, when thun - ders
 Not dark - er clouds, not dark - er clouds, when thun - ders
 Not dark - er clouds, not dark - er clouds, when thun - ders

cresc.

f
 soul!..... What mys - te - ry,..... what mys - te -
 soul!..... What mys - te - ry,..... what mys - te -
 soul!..... What mys - te - ry,..... what mys - te -
 roll,..... What mys - te - ry..... doth thus con -
 roll,..... What mys - te - ry
 roll,..... What mys - te - ry

pp

- ry..... why thus con - trol? What hor - ror

- ry..... must now con - trol? *pp* It tor - tures,

- ry..... their steps con - trol; *pp* This meet - ing

- trol,..... doth thus con - trol;

doth thus con - trol, doth thus con - trol?

doth thus control, doth thus con - trol?

now..... a - waits my soul,..... what hor - ror

it..... dis - turbs my soul,..... It tor - tures,

would..... dis - tract my soul,..... This meet - ing

pp Not dark - er clouds, when thun - ders roll,

pp Not dark - er clouds, when thun - ders roll,

pp Not dark - er clouds, when thun - ders roll,

now... a - waits my soul!... What mys - te -
 it... dis - turbs my soul!... What mys - te -
 would... dis - tract my soul!... With mys - te -
 Not dark - er clouds, when thun - ders roll,.... What mys - te -
 Not dark - er clouds, when thun - ders roll,.... What mys - te -
 Not dark - er clouds, when thun - ders roll,.... What mys - te -

- ry..... why thus.... con - trol!... What hor - ror, what hor - ror
 - ry..... must now.... con - trol!... It tor - tures, it tor - tures,
 - ry..... their steps.... con - trol;... This meet - ing, this meet - ing,
 - ry..... doth thus.... con - trol?... Not dark - er, not dark - er
 - ry..... doth thus.... con - trol?... Not dark - er, not dark - er
 - ry..... doth thus.... con - trol?... Not dark - er, not dark - er

f *p*
 now a - waits my soul! What mys - te - ry.... why thus.... con -
f *p*
 It.... dis - tracts my soul! What mys - te - ry.... must now.... con -
f
 would.... dis - tract my soul! With mys - te - ry.... their steps.... con -
f *p*
 clouds, when thun - ders roll. What mys - te - ry.... doth thus.... con -
f
 clouds, when thun - ders roll. What mys - te - ry.... doth thus.... con -
f
 clouds,.. when thun - ders roll. What mys - te - ry.... doth thus.... con -
f *p* *f*

f *p*
 - trol?... What hor - ror, what hor - ror now..... a - waits.... my
f *p*
 - trol?... It tor - tures, it tor - tures, It..... dis - tracts.... my
f
 - trol;.... This meet - ing, this meet - ing, would..... dis - tract.... my
f *p*
 - trol?... Not dark - er, not dark - er clouds, when thun - ders
f *p*
 - trol?... Not dark - er, not dark - er clouds, when thun - ders
f
 - trol?... Not dark - er, not dark - er clouds,..... when thun - ders
f *p*

pp soul! What hor-ror now *pp* a-waits my soul! What hor-ror

pp soul! It tor-tures, it *pp* distracts my soul! It tor-tures,

soul! This meeting would dis-tract my soul! This meeting

roll.

roll.

roll.

now a-waits my soul!.....

it distracts my soul!.....

would dis-tract my soul!.....

ppp Not dark-er clouds, when thunders roll.

ppp Not dark-er clouds, when thunders roll.

ppp Not dark-er clouds, when thunders roll.

ppp Not dark-er clouds, when thunders roll.

div.

Allegro vivace.

MARITANA.

Who is he?.....
DON CÆSAR.

Her let me see,.....
DON JOSÉ.

A - way!.....

Allegro vivace.

f

Ah! let me see,.....

ah! let me see, ah!

Ah! let me see,.....

ah! let me free, ah!

Sua.....

a - way!..... a - way! No, no, it must not be! A -

let me see, I will be free, I will be free, Ah! let me see, ah!

let me free, Her let me see, her let me see, I will be free, I

- way, It must not, be, it must not be! No, no, it must not be! A -

let me see, I will, I will be free!.....

will be free, I will, I will be free!.....

- way! It must not be, it must not be, A - way, a - way!

pp CHORUS. *Bassi.*

What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

Tenori.

What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

Soprani.

What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

Sca......

cre

DON JOSE.

A -

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

soul! What ter - rors dread each heart con - trol! What con - ster - na - tion fills each

Sca......

scen *do.*

MARITANA.

Ah! What ter - rors dread each heart con -
 DON CESAR.

Ah! What ter - rors dread each heart con -
 DON JOSE.

- way! Her ar - rest! quick! Al - - gua -
 soul! What ter - rors dread each heart con -

soul! What ter - rors dread each heart con -

soul! What ter - rors dread each heart con -

f

- trol! What con - ster - na - - tion fills each

- trol! What con - ster - na - - tion fills each

- zils, there! Her ar - rest! quick, quick! a -

- trol! What con - ster - na - - tion fills each

- trol! What con - ster - na - - tion fills each

- trol! What con - ster - na - - tion fills each

soul! Him let me see, him let me
 soul! Her let me see, her let me
 - way! Quick, quick, a - way! quick, quick, a -

soul! What ter - rors dread each heart con -
 soul! What ter - rors dread each heart con -
 soul! What ter - rors dread each heart con -

see, Ah, let me free, I will be
 see, Ah, let me free, I will be
 - way! No, no, no, no, It must not

- trol! What con - ster - na - tion fills each
 - trol! What con - ster - na - tion fills each
 - trol! What con - ster - na - tion fills each

free,..... I will, I will be

free,..... I will, I will be

be,..... No, no, It must not

soul!..... What con - ster - na - tion fills each

soul!..... What con - ster - na - tion fills each

soul!..... What con - ster - na - tion fills each

The first system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "free,..... I will, I will be" (Soprano and Alto), "be,..... No, no, It must not" (Tenor/Bass), and "soul!..... What con - ster - na - tion fills each" (Soprano, Alto, and Tenor/Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

Più presto.

free! Ah, what ter - rors dread con - trol,

free! Ah, what ter - rors dread con - trol,

be! Him a - way to Pri - son bear,

soul! Ah, what ter - rors dread con - trol,

soul! Ah, what ter - rors dread con - trol,

soul! Ah, what ter - rors dread con - trol,

Più presto.

The second system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "free! Ah, what ter - rors dread con - trol," (Soprano and Alto), "be! Him a - way to Pri - son bear," (Tenor/Bass), and "soul! Ah, what ter - rors dread con - trol," (Soprano, Alto, and Tenor/Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The tempo marking "*Più presto.*" appears at the beginning and end of the system.

Ah, what ter - rors dread con - trol! What con-ster-na-tion
 Ah, what ter - rors dread con - trol! What con-ster-na-tion
 Him a - way to Pri - son bear, A - way to Pri-son
 Ah, what ter - rors dread con - trol! What con-ster-na-tion
 Ah, what ter - rors dread con - trol! What con-ster-na-tion
 Ah, what ter - rors dread con - trol! What con-ster-na-tion

fills each soul, What con - ster - na - tion fills each soul, What
 fills each soul, What con - ster - na - tion fills each soul, What
 bear, A - way to Pri - son bear, A - way to Pri - son
 fills each soul, What con - ster - na - tion fills each soul, What
 fills each soul, What con - ster - na - tion fills each soul, What
 fills each soul, What con - ster - na - tion fills each soul, What

ff Ped.

con - ster - na - tion fills each
 con - ster - na - tion fills each
 bear, A - way to Pri - son bear, A -
 con - ster - na - tion fills each
 con - ster - na - tion fills each
 con - ster - na - tion fills each

soul! Ah, what ter - rors dread con - trol,
 soul! Ah, what ter - rors dread con - trol,
 - way! Him a - way to Pri - son bear,
 soul! Ah, what ter - rors dread con - trol,
 soul! Ah, what ter - rors dread con - trol,
 soul! Ah, what ter - rors dread con - trol,

Ah, what ter - rors dread con - trol! What con-ster-na-tion

Ah, what ter - rors dread con - trol! What con-ster-na-tion

Him a - way to Pri - son bear, A - way to Pri - son

Ah, what ter - rors dread con - trol! What con-ster-na-tion

Ah, what ter - rors dread con - trol! What con-ster-na-tion

Ah, what ter - rors dread con - trol! What con-ster-na-tion

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with eighth-note patterns.

fills each soul, What con - ster na - tion fills each soul, What

fills each soul, What con - ster - na - tion fills each soul, What

bear, A - way to Pri - son bear, A - way to Pri - son

fills each soul, What con - ster - na - tion fills each soul, What

fills each soul, What con - ster - na - tion fills each soul, What

fills each soul, What con - ster - na - tion fills each soul, What

The piano accompaniment includes a section marked *ff Ped.* (fortissimo, Pedal).

con - ster - na - tion fills each
 con - ster - na - tion fills each
 bear, A - way to Pri - son bear, A -
 con - ster - na - tion fills each
 con - ster - na - tion fills each
 con - ster - na - tion fills each

The first system of the musical score consists of six staves. The top three staves are vocal parts: the first two are soprano and alto lines, and the third is a tenor/bass line. The bottom three staves are piano accompaniment, with the right hand on the top staff and the left hand on the bottom staff. The piano part features a rhythmic accompaniment with chords and some melodic lines. There are dynamic markings like 'V' and a '*' in the piano part.

soul! What ter - rors dread each heart con - trol! What con - ster -
 soul! What ter - rors dread each heart con - trol! What con - ster -
 - way! Her that way bear, her that way bear, her that way
 soul! What ter - rors dread each heart con - trol! What con - ster -
 soul! What ter - rors dread each heart con - trol! What con - ster -
 soul! What ter - rors dread each heart con - trol! What con - ster -

The second system of the musical score consists of six staves. The top three staves are vocal parts: the first two are soprano and alto lines, and the third is a tenor/bass line. The bottom three staves are piano accompaniment, with the right hand on the top staff and the left hand on the bottom staff. The piano part features a rhythmic accompaniment with chords and some melodic lines. There is a dynamic marking 'staccato.' in the piano part.

- na - tion fills each soul!..... A - way,..... a -
 - na - tion fills each soul! A - way,..... a -
 bear, her that way bear! A - way,..... a -
 - na - tion fills each soul!..... A - way,..... a -
 - na - tion fills each soul!..... A - way,..... a -
 - na - tion fills each soul!..... A - way,..... a -

- way!.....
 - way!.....
 - way!.....
 - way!.....
 - way!.....
 - way!.....

(DON CÆSAR is forced off L., MARITANA, R., followed by DON JOSE.)


ACT III.

SCENE I.—*A magnificent apartment.*

INTRODUCTION.

Allegretto.

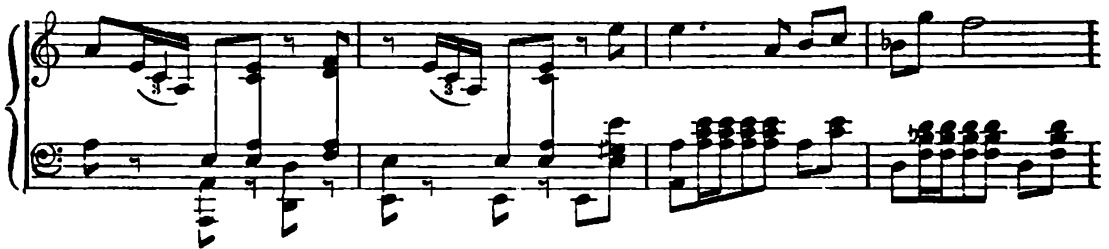
PIANO *p*



(Doors R. and L. At back, a corridor overlooking the gardens of distant Palace. MARITANA, discovered



surveying the apartment.)



dim. *pp* *Segue Recit.*

RECIT. MARITANA.

How drea - ry to my heart is this gay cham - ber! Those cry - stal

pp

mir - rors, and those mar - ble walls, Add to my gloom,

while sweet - ly sad re -

- membrance The joy - ful hours of li - ber - ty re - calls

pp Tremolo.

Poco più lento. My

lone - ly form re - flect - ed as I pass, Seems

pp

like a spec - - tre on my steps to wait,

Vivo.
f

ad lib.
En - quir - ing from the gold en-wreathed glass,

ad lib.
"Can migh - ty gran - deur be thus de - so - late?"

pp *colla voce.* *Lento.*

SCENES THAT ARE BRIGHTEST.

BALLAD.

The Poetry by ALFRED BUNN.

Cantabile e con molto semplicità.

MARITANA.

Scenes that are

pp

Ped.

Sva.....

Detailed description: This system contains the first line of music. The vocal line is in a soprano register, starting with a rest followed by the lyrics 'Scenes that are'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *pp* is present. A pedaling instruction *Ped.* is shown with a line extending across the piano part. An *Sva.....* marking is placed above the piano part.

bright - est May charm..... a - while,.....

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'bright - est May charm..... a - while,.....'. The piano accompaniment continues with the same eighth-note pattern. There are some triplets and slurs in the piano part.

Hearts which are light - est, And eyes..... that

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics 'Hearts which are light - est, And eyes..... that'. The piano accompaniment continues with the same eighth-note pattern. There are some triplets and slurs in the piano part.

smile: Yet o'er them, a - bove us,

cresc.

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics 'smile: Yet o'er them, a - bove us,'. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *cresc.* is present. The system ends with a double bar line.

dim.

Tho'..... na - ture beam,..... With none..... to

Andante.

love us How sad..... they seem..... With

none..... to love us, How sad..... they

ritard.

colla voce.

seem!

a tempo.

Ped.

Words can - not

scat - ter the thoughts..... we fear,.....

For, tho' they flat - ter, They mock..... the

ear. Hopes will still de - ceive us,

With..... tear - ful cost,..... And when..... they

leave us, The heart..... is lost,..... And when..... they

leave us, The heart..... is lost.

[Exit. Noise of a carriage heard to stop.

Enter LAZARILLO.

LAZ.—Madame, from the corridor I perceive a carriage; it is Don José de—eh! not here! (Looks off, R.) I see—again plunged in melancholy! What can this mystery be? and who is yonder lady, so secluded? A prisoner in this palace.

Enter DON JOSÉ.

DON J.—Lazarillo!

LAZ.—Signor. (Bowing.)

DON J.—(in an under tone). Where's the lady?

LAZ.—(points off, R.). Signor.

DON J.—Um! You saw the cavalier who spoke to me yesterday? Did you know his features?

LAZ.—Yes signor; they are stamped on every piastre in Spain. It was the King.

DON J.—True; but mind you make no mistake; nevertheless, if your memory fail in the least, look on this likeness (gives him gold), and when he comes here to-night—

LAZ.—The King, Signor?

DON J.—(whispers). Ay, boy, the King. Mind, none else must be admitted.

LAZ.—Should any other attempt?

DON J.—Drive him, from the lattice there, to depart; if he refuse, be ready with your arquebuse, and fire at him.

LAZ.—I obey, Signor. [Rings, and exits, L.]

DON J.—Having no real authority for the detention of Don César, he is, unfortunately, still at liberty, and in Madrid; luckily, however, his ignorance of the King's pardon will keep him out of the way for fear of a reaprehension; and the King, amused by the sparkling eyes of the Gitana, will utterly forget the beauteous Queen, that bright idol which he no longer worships, but for one sweet smile of whom Don José would how gladly perish!

THIS HEART BY WOE O'ERTAKEN

Lento, e molto cantabile.

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and a fermata over a dotted quarter note. The left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. Continues the melodic and accompanimental lines from the first system.

DON JOSK.

First system of vocal introduction. The vocal line begins with the word "Sou..." followed by a dotted line. The piano accompaniment continues with the same accompanimental pattern. The system ends with the word "This".

Second system of vocal introduction. The vocal line continues with the lyrics "heart... by woe o'er - tak - en, Since love,... since love re - jects its". The piano accompaniment continues.

Third system of vocal introduction. The vocal line continues with the lyrics "pray - er, By joy's.... last hope..... for - sak - en, Sinks in des -". The piano accompaniment continues.

rall.

- pair, lost in despair, in deep des - pair; This heart by woe o'er-

- tak - en, Since love... . re - jects its

pray - er; By joy's... last hope, by hope... for - sak - en, Sinks in des-

- pair,.... sinks, lost in deep des - pair;..... This heart.... by woe o'er -

- tak - en, Since love.... since love re-jects its pray - er; By

joy's... last hope ... for - sak - en, Sinks in des - pair,... lost in despair, in deep des -

rall.

- pair. This heart..... by woe o'er -

pp *8va.....*

- tak - en, Since love re - jects, since love re - jects its

ritard.

8va..... *ritard.*

pray'r,..... By joy's last hope, last hope for - sak - en, Sinks in des -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase that spans across the system. The piano accompaniment features a steady, rhythmic pattern of chords in the right hand and a more active bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

- pair, in deep des - pair, By joy's last hope for -

The second system continues the musical piece. The vocal line has a slight melodic rise towards the end of the system. The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand. The overall texture remains consistent with the first system.

- sak - en, Sinks lost in deep des - pair,..... Sinks in des -

The third system shows the vocal line with a long note at the end, indicating a continuation of the phrase. The piano accompaniment continues with its characteristic rhythmic accompaniment. The key signature and time signature remain unchanged.

- pair, in deep des - pair, Sinks lost in deep des - pair.

The fourth system concludes the musical piece. The vocal line ends with a final note. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano) in the right hand. The piece ends with a final chord in the piano accompaniment.

Allagro, ma non troppo.

p *cresc.* *ff*

3 *3* *3* *3*

ff *p*

Sol my

cou - rage now re - gain - ing, Ban - ner wav - ing, trumpet sound - ing, No - bly

dar - ing, my gage main - tain - ing, For - ward, heart of Chi - val - ry, Forward,

heart of Chi - val - ry! So the

wound-ed knight un - ti - ring, On his

gal - lant steed re - bound - ing, At his la - dy's feet ex - pi - ring,

vibrato appassionato.

Dies for love and Vic - to - ry. At his la - dy's feet ex - pi - ring,

ad lib.

Dies for love and Vic - to - ry.

colla voce. **ff**

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Second system of musical notation, continuing the complex rhythmic patterns and triplets.

Third system of musical notation, including a forte (*ff*) dynamic marking.

Fourth system of musical notation, including the vocal line and piano accompaniment.

No! my

Fifth system of musical notation, including the vocal line and piano accompaniment.

cou - rage now re - gain - ing, Ban - ner wav - ing, trum - pet sound - ing, No - bly

dar - ing, my gage main - tain - ing, For - ward, heart of Chi - val - ry, Forward,

heart of Chi - val - ry! So the

wound - ed knight un - ti - ring, On his

vibrato appassionato.
gal - lant steed re - bound - ing, At his la - dy's feet ex - pi - ring,

Dies for love and Vic - to - ry. At his la - dy's feet ex - pi - ring,

ad lib. *f*

f *colla voce.* *f*

love and Vic - to - ry!.....

Re-enter MARITANA.

MAR.—That voice!
 DON J.—Ah! the Countess—
 MAR.—You! Oh! do not mock me by that title.
 DON J.—Nay, it is your own; but you appear uneasy.
 Have I not kept my word? (*Smiling.*)
 MAR.—(*despondingly*). Perfectly. I am a Countess—
 I reside in a costly palace. Every desire of my
 proud heart, save one, has come to pass.
 DON J.—And that one is, your husband? (*making a
 signal off the stage*). Your cup of delight is now
 brimful; your husband arrives.

Enter LAZARILLO, showing in the KING.

MAR.—Husband! he? (*retreats*).
 [DON JOSE retires with LAZARILLO.
 KING.—(*detaining her*). Lovely Maritana, do not
 fly me. Wherefore tremble? Fear'st thou me?
 MAR.—(*sighing*). Indeed, yes!
 KING.—Thou art unhappy?
 MAR.—(*sadly*). Indeed, indeed; yes!
 KING.—Wherefore?
 MAR.—Pardon! This strange marriage—thou, so
 exalted, I so humble!
 KING.—(*frowning*). I exalted! Who hath told
 thee?
 MAR.—That brow severe—that lofty bearing: yes,
 yes, I feel so high thou art, I tremble to raise to
 thee one inquiring look.
 KING.—Courage, sweet Maritana! Were the earth
 at my command, I'd give thee all. Don José
 told me that thou would'st fondly receive my
 affection.
 MAR.—Don José falsely reared this delusion, haply
 to enrich himself with thy wealth.
 KING.—Wealth! an thou would'st possess it also, it
 shall flow like the golden shower of Danae into
 thy lap!
 MAR.—I disregard affluence.
 KING.—Nay, Maritana; doth it grieve thee thy hus-
 band is endowed with riches?
 MAR.—Willingly would I share poverty with one
 who shared my heart!
 KING.—(*tenderly*). Listen to me, beautiful Maritana,
 listen!
 MAR.—You *are* my lord—I must obey.
 KING.—Obey! Oh, it is too cold a word. (*A shut
 heard*). An intruder into the presence of—
 (*checking himself*). Go in till this be past; I'll
 follow soon, believe.

MAR.—(*aside*). Ah! me. Unlucky Maritana!
 [Exit, R.
 KING.—(*looking after her*). The prize is mine! At
 length she believes all—all.

[DON CÆSAR appears in balcony.

KING.—Ah! a man here! (*stands aside to observe*).

[LAZARILLO fires again without.

DON C.—That's one way of receiving a gentleman,
 by sending a bullet thro' his brains!

Enter LAZARILLO, the arquebuse in his hand.

LAZ.—DON CÆSAR!
 DON C.—(*looking about*). Eh? who knows me?
 (*sees the KING*). Pardon, Signor, I did not
 perceive you.

KING.—Why come you in at the window?
 DON C.—Refused admittance at the door, the window
 was the only way. Egad! a man needs a stout
 courage to storm a fortress under such a brisk
 cannonade (*shaking a bullet from his hat*). It is
 but to show the tip of one's feather above yon
 corridor, and whizz comes a bullet at your head.
 Spirit of Hospitality, how are thy rights abused!

KING.—(*sternly*). I am master here, and insist on
 knowing your motive for this intrusion.

DON C.—Well, then, since you are master of the
 house, I come to seek the Countess de Bazan!
 They say, she lives here!

KING.—The Countess? Do you know her?
 DON C.—Ha, ha, ha! She's the acquaintance of ten
 minutes only; but if you *are* master here, tell
 me where to find her.

KING.—(*indignantly*). I tell! I! Are you aware,
 Signor, that I am—

DON C.—Who?
 KING.—(*in confusion*). Wh—o! Don Cæsar do
 Bazan!
 [Seating himself.

DON C.—(*aside*). Parbleu! I must chastise this
 impostor.
 [Touches his sword.

LAZ.—(*appearing at the balcony*). It is the King!
 [Aside, and disappears.

DON C.—(*aside*). Ha! The King! here, at this hour!
 KING.—And pray Signor, who may you happen to
 be? Your name!

DON C.—My name! Oh, if you *are* Don Cæsar de
 Bazan (*putting on his hat*). I am King of Spain!

KING.—(*rising*). You! King of—ha, ha, ha!

I AM THE KING OF SPAIN.

DUET.—DON CÆSAR AND KING.

Allegro pomposo.

PIANO.

ff fff

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a forte (ff) dynamic and reaches a fortissimo (fff) dynamic towards the end.

DON CÆSAR.

Sure - ly, as thou art Don Cæ - sar, Yes, I am

3 3

The first line of the duet features Don Caesar's vocal line on a single staff and piano accompaniment on two staves. The vocal line includes the lyrics "Sure - ly, as thou art Don Cæ - sar, Yes, I am". The piano accompaniment includes triplet markings (3) over the chords.

King, yes, I am King of Spain..... KING.

The second line continues Don Caesar's vocal line with the lyrics "King, yes, I am King of Spain..... KING.". The piano accompaniment continues with similar rhythmic patterns.

In - so - lent! thou the King of

3

The third line of the duet features Don Caesar's vocal line with the lyrics "In - so - lent! thou the King of". The piano accompaniment includes a triplet marking (3) over the chords.

Spain! In - so - lent! thou the King of Spain! I

p

The fourth line concludes Don Caesar's part with the lyrics "Spain! In - so - lent! thou the King of Spain! I". The piano accompaniment ends with a piano (p) dynamic marking.

ritard.

can't my mirth re-strain, I can't my mirth restrain, I can't my mirth re -

Allegretto scherzoso.

- strain. *Sra*

Sva

DON CESAR. (*with sarcasm.*)

You mar - vel, Sig - nor, at this hour We, un-at -

Sva

- ten - ded, ... here are seen, ... So near a pret - ty wo - man's door, That woman,

Sva

too, is not the Queen!.... But Kings, you know, like o - ther men, Some -
Sca..... loco.

- times a lit - tle thus give way. Kings are but mor - tal, Don Cæ - sar, Of

course, you'll not your King be - tray?..... Don Cæ - sar, now, I re -
 KING.
 Of course! of course!
Sca..... p

- mem - ber well, A wit - ty, brawling, mad - brain'd sot!..... Be - neath his wea - pon
Sca.....

'twas that fell, The Cap-tain of the guard, was't not?..... Be kind e-nough to
Sua..... *loco.*

make it clear, If shot, as or - der'd, t'o - ther day; And

be - ing dead, how came you here? Of course, I shall not you be -

- tray..... *piu mosso.* What for -
 KING.
 Of course! of course! But Sire,.... your me - mo - ry is short;....
piu mosso.

- get we?

A most im - por - tant, a most im - por - tant thing.....

pp

Don Cæ - sar,..... at eight o'clock re - ceiv'd, re-ceiv'd The

cresc.

DON CÆSAR. (*aside*).

Un-hap - py fate!..... un-hap - py

ad lib.

par - don, the par - don of the King!.....

colla voce.

fate!..... The par - don ar - riv'd..... at eight,.....

rall.

.... Un-hap - py fate!..... un-hap - py fate!..... And I was

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a major key with two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex, rhythmic pattern in the right hand.

shot,.... was shot.... at se - ven!

KING.

You, to de - nounce.... me,

The second system continues the vocal line and piano accompaniment. The vocal line has a more dramatic, descending melodic line. The piano accompaniment features a prominent, sustained chord in the right hand, creating a somber atmosphere.

were..... too late,..... You, to de - nounce.... me, were..... too

The third system shows the vocal line continuing with a similar melodic pattern. The piano accompaniment maintains its rhythmic and harmonic structure, with some dynamic markings like *mf* and *f*.

late,..... You see..... I am for - gi - -

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final, sustained note. The piano accompaniment features a series of chords in the right hand, suggesting a resolution or a change in mood.

- ven!..... You see..... I am..... for - gi - ven! You, de -

- nounce..... me, were too late,..... You see I am, I

Tempo lmo.
am.... for - given!

Tempo lmo. *Sva*.....

DON CESAR.

'Twere use - less lon - ger to re - tain A ti - tle not my

Sva.....

own..... KING.

Then, Sir,..... you are not King..... of

Spain?.... Then, Sir,..... you are not King of

Sva.....

crec.

Spain, You are not King of Spain, You are not King of

Sva.....

più vivo.

No, I my dig - ni - ty fore - go, No, no, I own my ti - tle

Spain?

tr

tr

più vivo.

vain, And doff my bor-row'd plumes a - gain, And doff my bor-row'd plumes a -

Ha! ha! I can't my grief re - strain! So ve - ry brief has been you.

Sca......

tr *tr*

Allegro. ff

- gain, To cry..... a - loud, Vive! King of Spain!.... Vive! King of

ff

reign! Most high..... and migh - ty King of Spain!.... King of

Sca.

Allegro. f

Spain! To cry..... a - loud, Vive! King of Spain!.... Vive! King of

Spain! Most high..... and migh - ty King of Spain!.... King of

Spain! To cry a - - loud,..... Vive!

Spain! Most high and migh - - ty

King..... of Spain! To cry a - -

King..... of Spain! Most high and

- loud,..... Vive! King.....

migh - - - - - ty King.....

Sua.....

..... of Spain!....

..... of Spain!....

Sua.....

Enter LAZARILLO.

LAZ.—Sire, in haste, a messenger.
 [Gives KING a paper.]
 KING.—(reading it.) Ah! from the Queen! Arrived there, at the Palace, and expecting me! just now, provoking! Boy, call thy fellows up, and order strait they thrust forth yon stranger; and if our heavy anger thou would'st not incur, see it instant done. [Exit.]

LAZ.—(with remorse.) Sire! I will. My benefactor, Don Cæsar! I had nearly shot you just now!
 DON C.—Never mind, boy. Where's that lady?
 [Looking about.]
 LAZ.—If you mean the mysterious lady who—Ah! here she comes! Oh, Signor, beware!
 DON C.—I must speak with her. Watch, let no one interrupt us!
 LAZ.—Alas! what peril! [Exit L.]

OH, MARITANA!

LUET.-MABITANA AND DON CÆSAR.

Andante. RECIT. MARITANA. DON CÆSAR.

A stran-ger here! Is it

PIANO

pp

Sva.....

MARITANA.

thus, is it thus we meet? That voice, that

Sva.....

pp *dim.*

DON CÆSAR. MARITANA.

voice, Once more we meet! 'Tis the Zin - ga - ra! Yes, Mar-i - ta - na.

pp *p*

Cantabile, con molto espressione.

DON CESAR. (*with grief.*)

Oh, Ma-ri - ta - na! wild wood -

- flow'r, Did they but give thee a proud - er name,..... To

place thee in a king-ly bow-er, And deck thee, and deck thee....

MARITANA.
with a gild-ed shame! No! Ma-ri - ta - na,

though in this bow'r, Lips the most pure, shall ne - ver

blame;... A cap - tive in a stranger's pow - er. Shall per - ish ere she

yield, ere she yield... to shame!

p

rall.

a tempo. *Più mosso.* But who art

thou, my con - duct thus to scan? But

who art thou, my conduct thus to scan?

pp a tempo.

DON CESAR.

Dolce. I am..... thy

MARITANA.

My Hus-band!

Hus-band, Don Cesar de Ba-zan, Thy Hus-band!

rall.

yes, he is the man! yes,..... my Husband, ne-ver-more to

yes, I am the man!..... yes,..... thy Husband, ne-ver-more to

rall. pp

dim.

part, Thine,... for e - ver, is this faith - ful heart, Ah!

part, Thine,... for - - ver, is this faith - ful heart, *Più vivo.*

thine.... for e - ver is this faith - ful heart, Ah!

live..... for e - ver in this faith - ful heart, Ah!... ..

collu voce.

yes,..... my Hus-band! ne - ver-more to part,..... yes, *rit.*

yes,..... thy Hus-band! ne - ver-more to part,..... yes, *rit.*

collu voce.

thine,..... for e - ver, is... this faith-ful heart,

thine,..... for e - ver, is... this faith-ful heart,

colla voce. *pp*

Thine for e - ver is this faith - ful heart, Thine for

Live for e - ver in this faith - ful heart, Live for

e - ver is..... this faith - - ful heart.....

e - ver in..... this faith - - ful heart.....

colla voce. *Morendo.*

RECIT.

..... But first to prove it? Dost thou re - member those

p

words which at the altar thou said'st to me?

Moderato.

DON CÉSAR.
Yes, yes, I'll prove it, I

rall. *f*

said "Re-mem-ber, The rest of my ex-is-tence

Lento. pp

"I devote to thee! The rest of my ex-is-tence

rall. ad lib. *Allegro.* **MARITANA.**
"I de-vote to thee." Yes, yes, oh joy! 'Tis

he! 'tis he! Thy Husband!

DON CÆSAR.

My Husband! Mine!.....

Yes, Thine!.....

MARITANA.

DON CÆSAR.

rall *pp*

f

Allegro moderato.

This heart, with joy o'er-flow - ing, Like

This joy my heart.....o'er-flow - ing, Like

nec - tar - sparkling wine,..... In sun - lit crys - tal

nec - tar - sparkling wine,..... Sweet ma - gic round..... me

glow - ing, Seems in - spir'd by rays di - vine.
 throw - ing, Wakes in ec - sta - cy di - vine.

This heart with joy o'er - flow - ing,
 This joy... my heart o'er - flow - ing,

In - spir'd... by rays... di - vine, yes, This heart with joy... o'er -
 Like nec - tar-spark - ling wine, yes, This joy my heart o'er -

- flow - ing, Like nec - - tar, like nec - tar - spark - ling wine, In
 - flow - ing, Like nec - - tar, like nec - tar - spark - ling wine, Sweet

sun - lit cry - tal glow - ing, Seems in - spir'd by rays..... di -
 ma - gic round..... me throw - ing, Wakes in ec - sta - cy..... di -

- vine, by rays di - vine, by rays di - vine, by rays di - vine!.....
 - vine, in ec - sta - cy, in ec - sta - cy, in ec - sta - cy di - vine!.....

Enter LAZARILLO.

LAZ.—Fly, Signor, guards approach the palace!

MAR.—(troubled). Save thyself! Escape!

DON C.—Leave thee, my wife! The King at thy chamber door!

MAR.—In yonder garden walketh the Queen; I saw her from the lattice above; Fly to her feet; tell her that poor Maritana is here, a captive, in peril! She will rescue me.

DON C.—She! *This sword—*

MAR.—No, no, the Queen *alone* can, will save me! If you love me, do as I entreat. To the Queen, to the Queen!

DON C.—To the Queen!

[Music. *Exit by the window; she turns to the portrait of the Virgin, and falls on her knees.*

SAINTED MOTHER.

PRAYER.—MARITANA AND LAZARILLO.

Lento.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in a slow, steady rhythm. The left hand plays a continuous eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

MARITANA.

Saint - - ed Mo - ther,

Maritana's part begins with a vocal line and a piano accompaniment. The vocal line starts with a long note on 'Saint' followed by a dotted note on 'ed' and a quarter note on 'Mo'. The piano accompaniment features a rhythmic eighth-note pattern in the left hand and chords in the right hand.

guide..... his foot - steps, Guide them at a

The vocal line continues with 'guide..... his foot - steps, Guide them at a'. The piano accompaniment maintains the eighth-note accompaniment in the left hand and provides harmonic support in the right hand.

mo - ment, guide them at a mo - ment sure;.....

The vocal line concludes with 'mo - ment, guide them at a mo - ment sure;.....'. The piano accompaniment continues with the same rhythmic accompaniment.

LAZARILLO.

Saint - - ed Mo - ther, guide..... his

Lazarillo's part begins with a vocal line and a piano accompaniment. The vocal line starts with a long note on 'Saint' followed by a dotted note on 'ed' and a quarter note on 'Mo'. The piano accompaniment features a rhythmic eighth-note accompaniment in the left hand and chords in the right hand.

foot - steps, Guide them at a mo - - ment, at a

Let the wick - ed heart then
 mo - ment, . . . a mo - ment sure, Let the wick - ed heart then

pp

per - ish, And the good, the good re - main se - cure, Saint - ed
 per - ish, And the good, the good re - main se - cure, Saint - ed

cresc.

Mo - ther, oh, be - friend him, And thy gent - lest pi - ty lend him!
 Mo - ther, oh, be - friend him, And thy gent - lest pi - ty lend him!

ritard.
mf pp

MARITANA.

Ah! Saint - ed Mo - ther, guide..... his.....

The first system of the musical score for 'Maritana'. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Ah! Saint - ed Mo - ther, guide..... his.....'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

foot - steps, Ah! guide them at a mo - ment,

The second system of the musical score. The vocal line continues with the lyrics 'foot - steps, Ah! guide them at a mo - ment,'. The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

LAZARILLO.

at a mo - ment sure, Ah! Saint - ed

The third system of the musical score, titled 'LAZARILLO.'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'at a mo - ment sure, Ah! Saint - ed'. The piano accompaniment continues with the same rhythmic accompaniment as the previous systems.

Mo - ther, guide..... his foot - steps, Ah!

The fourth system of the musical score. The vocal line continues with the lyrics 'Mo - ther, guide..... his foot - steps, Ah!'. The piano accompaniment remains consistent. The system ends with a double bar line and a repeat sign.

guide them at a mo - ment, guide them at a mo - ment

The fifth and final system of the musical score. The vocal line concludes with the lyrics 'guide them at a mo - ment, guide them at a mo - ment'. The piano accompaniment provides the final accompaniment for this section.

Let the wick - ed heart then per - ish, Let the
 sure, Let the wick - ed,..... Let the

wick - ed heart then pe - rish. Saint - ed Mo - ther, oh!... be -
 wick - ed heart then pe - rish. Saint - ed Mo - ther, oh! be -

- friend him,..... And thy gen - tlest, and... thy gen - tlest pi - ty
 - friend him,..... And thy gen - tlest, and... thy gen - tlest pi - ty

pp

lend him. Let the wick - ed heart then per - ish, Let the

lend him. Let the wick - ed,..... Let the

wick - ed heart then pe - rish. Saint - ed Mo - ther, oh!... be -

wick - ed heart then pe - rish. Saint - ed Mo - ther, oh! be -

- friend him,..... And thy gen - tlest, and.... thy gen - tlest pi - ty

- friend him,..... And thy gen - tlest, and.... thy gen - tlest pi - ty

pp

a piacere.

lend him, And thy gen - tlest, thy gen - tlest pi

lend him, And thy gen - tlest, thy gen - tlest pi

- ty lend..... him!

- ty lend..... him!

LAZ.—That step! It is the King! [Retires.

Enter the KING.—Re-enter DON CESAR, who locks the door.

KING.—Why lock'st thou the door?

DON C.—That none else hear what now I dare to utter. Thou art my King—thou'st my dishonour sought—my wife insulted—thus I that wrong repay! [Throwing down his sword.

KING.—Intruder! What ho! who waiteth?

MAR.—To death they'll drag thee! By the lattice fly!

DON C.—(to KING). Sire, an instant hear me.

KING.—(with emotion). Away, I spare thy life.

DON C.—Sire, I bear a mission.

KING.—A mission!—thou? From whom?

DON C.—Sire, from the Queen! who would save Maritana.

KING.—How! did they dare admit thee to the presence of Her Majesty?

DON C.—No, sire, they did not admit me by the portal, therefore climbed I the garden wall,

resolved to cast myself, unlooked for, at Her Majesty's feet.

KING.—(angrily). What sought thou of the Queen? Audacious!

DON C.—To save my wife: that effort saved my King!

KING.—Thy King!

DON C.—At least, his honour! To avoid the notice of the guards, hidden behind the foliage, I heard, in converse deep, two voices, a woman's and a man's. Shall I go on?

KING.—Proceed.

DON C.—“Madam, you are betrayed,” said the cavalier to the lady; “the King to-night meeteth his mistress in yonder villa.”

KING.—And that traitor was—

DON C.—Don José!

KING.—And the lady?

DON C.—The Queen.

KING.—The Queen! Oh, shame!

REMORSE AND DISHONOR.

TRIO.

Andante.

PIANO.

pp

MARITANA.

Re -

morse and dis - ho - nor Their an - guish im - part, Oh! may they sub -

- due him And van - quish his heart. Re - morse and dis - ho - nor Their
DON CÆSAR.
If shame and dis - ho - nor Such
KING.
Oh! shame and dis - ho - nor Such

p

an - guish im - part, Oh! may they sub - due him And van - quish his
 tor - tures im - part, Oh! what can re - quite us For guilt in the
 an - guish im - part, Oh! what can re - quite us For guilt in the

heart!
 heart *p*
 heart *p* Shame and dis - ho - nor Such an - guish im -

Re - morse and dis - ho - nor their an - guish im - part, Oh!
 - part, Oh!
 If
ff
 Oh!

may they sub - due him, Oh! may they sub - due him, Oh!

shame and dis - ho - nor, If shame and dis - ho - nor, If

shame and dis - ho - nor, Oh! shame and dis - ho - nor, Oh!

may they sub - due..... him, And van - quish his

shame and dis - ho - nor Such tor - tures im -

shame and dis - ho - nor Such an - guish im -

heart! Oh! may they sub - due him, And van - quish his

- part, Oh! what can re - quite us For guilt in the

- part; It seems as a ser - pent Were twin'd round my

heart! Oh! may they sub - due him, And van - quish his
 heart! Ah! what can re - quite us For guilt in the
 heart! It seems as a ser - pent Were twin'd round my

tr. heart! Ah!..... *pp* Re -
 heart? For guilt, for guilt in the heart?..... *pp* If
cresc. heart! Were twin'd, were twin'd round my heart!..... *pp* Oh!

-morse and dis - ho - nor Their an - guish im - part! Oh! may they sub -
 shame and dis - ho - nor Such tor - tures im - part; Ah! what can re -
 shame and dis - ho - nor Such an - guish im - part; It seems as a

- due him, And van- quish his heart!

Poco più mosso.

- quite us For guilt in the heart? If shame and dis - ho - nor Such

ser - pent Were twin'd round my heart!

tor - tures im - part,.... Ah! what can re - quite us For

Ah! what can re - quite us, Ah!

guilt in the heart?

Ah! what can re - quite us, Ah!

what can re - quite us, What can re - quite us For guilt in the

what can re - quite us, What can re - quite us For guilt in the

heart? Ah! what can re - quite us For guilt in the

heart? Ah! what can re - quite us For guilt in the

heart? Ah! what can re - quite us For guilt in the

stringendo.

heart? For guilt in the heart? What can re -

heart? For guilt in the heart? What can re -

heart? For guilt in the heart? What can re -

- quite, Ah! what can re - quite us For

- quite, Ah! what can re - quite us For

- quite, Ah! what can re - quite us For

guilt in the heart, in the heart? Ah!

guilt in the heart, in the heart? Ah!

guilt in the heart, in the heart? Ah;

what can re - quite us For guilt in the

what can re - quite us For guilt in the

what can re - quite us For guilt in the

guilt in the heart, For guilt in the heart, For guilt in the heart

guilt in the heart, For guilt in the heart, For guilt in the heart

guilt in the heart, For guilt in the heart, For guilt in the heart

heart, For guilt in the heart?.....

heart, For guilt in the heart?.....

heart, For guilt in the heart?.....

Sva.....

KING.—Unlock the door, I say, and let me forth!

DON J.—Sire, thou would'st arrive too late.

KING.—Too late, say'st—

DON C.—Think'st thou DON CÆSAR spared the man, who, though scorned by his Queen, to whom he spoke of love, would have betrayed his King? No, sire, by this true hand the traitor fell. I have done my utmost to save thine honour. can'st thou destroy mine? [*Kneels.*]

KING.—(*much affected, and making a sign to MARTANA, who gives him DON CÆSAR'S sword*). No, DON CÆSAR; and may that loyal sword which has so preserved the dignity of your King, ever defend with equal bravery thine own. Rise! I hear footsteps. Now, unlock the door.
[DON CÆSAR unlocks the door.]

Enter LAZARILLO, OFFICERS, &c., of the KING'S household.

NOBLE.—Sire, we have sought you at the request of Her Majesty—

KING.—And found us in the villa of the Count de Bazan, one of our most loyal subjects. DON CÆSAR de Bazan, we appoint you Governor of Grenada.

DON C.—Valentia is also vacant, sire.

KING.—Would you prefer Valentia to Grenada?

DON C.—Valentia is one hundred leagues from Madrid, sire, and beyond the reach of my creditors.

KING.—(*laughing*). Well, well, Governor of Valentia, be it then.

WITH RAPTURE GLOWING.

FINALE.

PIANO. *Allegro. tr.*
f e marcato.

The piano introduction consists of two staves. The right hand features a melodic line with a trill (tr) and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

The piano accompaniment continues with a complex rhythmic pattern in the right hand, including a trill and a triplet. The left hand maintains a steady accompaniment.

MARITANA.
With rap - ture glow - ing, Bounds this

The Maritana section begins with a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and transitions to piano (*pp*). The vocal line includes a trill and a triplet.

heart o'er - flow - ing, With rap - ture glow - ing, Kind

The second system of the Maritana section continues the vocal and piano accompaniment. The piano part features a trill in the right hand.

friends a - round.... ap - prove,..... With rap - ture

The third system of the Maritana section concludes the vocal and piano accompaniment. The piano part features a forte (*f*) dynamic and a piano (*pp*) dynamic.

glow-ing, Bounds this heart o'er - flow - ing, With rap - ture

glow-ing, Kind friends.....: up - prove. Hence with sad - ness, welcome

dolce.

pp

glad - ness, Love and trea - sure, wel - come plea - sure,

f

Wel - come joy and peace,..... Wel - come joy..... and

f

love.

CHORUS.
Soprani.

Vi - va, Ma - ri - ta - na! May thy name be great in

Tenori.

Vi - va, Ma - ri - ta - na! May thy name be great in

Bass.

Vi - va, Ma - ri - ta - na! May thy name be great in

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with the word "love." followed by the instruction "CHORUS. Soprani." The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The lyrics "Vi - va, Ma - ri - ta - na! May thy name be great in" are written below the staff. The second staff is for Tenors, with the same melody and lyrics. The third staff is for Basses, with the same melody and lyrics. The fourth and fifth staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a forte dynamic marking "f" and features a rhythmic pattern of eighth notes in the bass clef, with some triplets indicated by a "3" over the notes.

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The vocal parts (Soprano, Tenor, and Bass) continue their lines with the lyrics "sto - ry, May thy fame be bright in glo - ry, Ma - ri -". The piano accompaniment continues with the same rhythmic pattern of eighth notes in the bass clef, with some triplets indicated by a "3" over the notes.

- ta - - na! Vi - va, vi - va, vi -
 - ta - - na! Vi - va, vi - va, vi -
 - ta - - na! Vi - va, vi - va, vi -

- va, vi - va, vi - va, vi - va, vi - va!
 - va, vi - va, vi - va, vi - va, vi - va!
 - va, vi - va, vi - va, vi - va, vi - va!

pp

MARITANA.
tr

With rap - ture glow - ing, Bounds this heart o'er - flow - ing;

With rap - ture glow - ing, Kind friends a - round ap - prove;.....

tr *ff*

With rap - ture glow - ing, Bounds this heart o'er - flow - ing;

tr *pp*

With rap - ture glow - ing Kind friends..... ap - prove; Hence, with

tr *dolce.*

sad - ness, welcome glad - ness, Love and trea - sure, wel - come plea - sure,

pp *f*

Wel-come joy and peace,..... Wel-come joy..... and

love.

Vi - va Ma - ri - ta - na, May thy name be great in

Vi - va Ma - ri - ta - na, May thy name be great in

Vi - va Ma - ri - ta - na, May thy name be great in

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

sto - ry, May thy fame be bright in glo - ry, Ma - ri -

O joy, O joy..... and

- ta - na, Vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi -

- ta - na, Vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi -

- ta - na, Vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi - va, vi -

ff

love!.....

- va!.....

- va!.....

- va!.....

ff