

THE  
**DOCTOR**  
 OF

# ALCANTARA

OPERA-BUFFE

BY  
**BENJN F. WOLF,**

LIBRETTO

**Julius Eichberg.**

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ACT II

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CHORUSES

BOSTON

COMPLETE

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# OVERTURE.

JULIUS EICHBERG.

Andantino.

The musical score is written for piano in common time (C) and consists of five systems of two staves each. The tempo is marked 'Andantino'. The first system begins with a piano (*p*) dynamic. The second system includes a *ten:* marking. The third system is marked *piu. f*. The fourth system features a *ff* dynamic. The fifth system concludes with the instruction *con 8<sup>a</sup> ad lib:*. The score includes various musical notations such as chords, eighth notes, and rests.

con 8<sup>a</sup> ad lib:

First system of a piano score. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand has chords with a 'p dim.' marking. The left hand continues with eighth notes. A 'sempre dim.' marking is present in the right hand.

Third system of a piano score. The right hand has chords with a 'pp' marking. The left hand continues with eighth notes. A 'ppp' marking is present in the right hand.

Fourth system of a piano score. The right hand has a melodic line with a 'p' marking. The left hand has chords. The tempo is marked 'Moderato, leggiero.'.

Fifth system of a piano score. The right hand has a melodic line with 'sf' and 'p' markings. The left hand has chords.

Sixth system of a piano score. The right hand has a melodic line with an 'f' marking. The left hand has chords.

3

*dim.* *p* *dim.*

*mf* *p* *mf*

*f* *p*

*cres.* *ff*

*Ped.*

*ff* *ff* *Ped.*



First system of a musical score, consisting of two staves (treble and bass clef). The music features a complex texture with many sixteenth and thirty-second notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of the musical score. It includes a forte (*f*) dynamic marking and the instruction *8<sup>a</sup> allib.* (8th measure ad libitum), indicating a section of improvisation. The right-hand part features a rapid, ascending scale-like passage.

Third system of the musical score. It begins with a *Dot:* (Dotted) marking. The music continues with intricate rhythmic patterns and melodic lines in both hands.

Fourth system of the musical score. It features a piano (*p*) dynamic marking. The texture remains dense with many notes, particularly in the right hand.

Fifth system of the musical score. The music continues with complex rhythmic and melodic structures, maintaining the high level of technical difficulty.

Sixth system of the musical score, the final system on this page. It concludes with a final cadence and a few sustained notes in the bass clef.

7

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with eighth-note chords. A dynamic marking of *cres.* (crescendo) is present in the fourth measure.

Second system of the piano score. The right hand continues with a melodic line, while the left hand plays a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is indicated in the third measure.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment with chords.

Fourth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment with chords. A dynamic marking of *p* (piano) is present in the first measure.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand plays a rhythmic accompaniment with chords. A dynamic marking of *f* (forte) is present in the fourth measure.

Sixth system of the piano score. The right hand features a melodic line with slurs. The left hand plays a rhythmic accompaniment with chords. A dynamic marking of *p* (piano) is present in the fourth measure.

8

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment of chords, primarily octaves and dyads. Dynamic markings include *sf* (sforzando) and *f* (forte).

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand has a more active role with some eighth-note runs. A *p* (piano) dynamic marking is present.

Third system of the piano score. The right hand has a more rhythmic, chordal texture. The left hand features a prominent eighth-note bass line. Dynamic markings include *cres.* (crescendo) and *ff* (fortissimo).

Fourth system of the piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *Dol:* (Dolce) marking is present.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *p* (piano) dynamic marking is present.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *cres.* (crescendo) marking is present.

9

8va

cu

First system of a piano score, measures 1-5. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of chords. A '9' is written above the first measure, and '8va' is written above the fourth measure. The letter 'cu' is written below the bass staff in the third measure.

do.

fp

Second system of a piano score, measures 6-10. The right hand continues the melodic line, with a 'do.' marking below the first measure. The left hand features a rhythmic pattern of chords with a '7' marking below the first measure. The dynamic marking 'fp' is present in the second measure.

p

Third system of a piano score, measures 11-15. The right hand continues the melodic line, with a 'p' dynamic marking in the third measure. The left hand continues the rhythmic accompaniment.

Vivace.

ff

fp

Fourth system of a piano score, measures 16-20. The right hand features a triplet of chords in the first measure, followed by a change to a 3/8 time signature. The dynamic marking 'ff' is in the first measure, and 'fp' is in the second measure. The word 'Vivace.' is written above the second measure.

Fifth system of a piano score, measures 21-25. The right hand continues the melodic line, and the left hand continues the rhythmic accompaniment.

Sixth system of a piano score, measures 26-30. The right hand continues the melodic line, and the left hand continues the rhythmic accompaniment.

First system of musical notation, consisting of a treble staff and a bass staff. The music features chords and melodic lines in both hands.

Second system of musical notation. The treble staff has a dynamic marking of *p cres.* and the bass staff has a *Ped.* marking. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble staff has a dynamic marking of *p cres.* and the bass staff has a *Ped.* marking. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The treble staff has a dynamic marking of *ff* and the bass staff has a *Ped.* marking. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The treble staff has dynamic markings of *dim.* and *p*. The system concludes with a fermata over the final notes.

Sixth system of musical notation. The treble staff has a dynamic marking of *f*. The system concludes with a fermata over the final notes.

Piu mosso.  
graz. ad lib:

11

First system of musical notation, measures 1-8. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords with a '7' marking. A dynamic marking of *ff* is present in measure 3.

Second system of musical notation, measures 9-16. The treble clef continues the melodic line. The bass clef continues the rhythmic accompaniment with '7' markings.

Third system of musical notation, measures 17-24. The treble clef features chords with accents. The bass clef features chords with accents. Pedal markings (*Ped.*) are present in measures 18 and 22.

Fourth system of musical notation, measures 25-32. The treble clef features a melodic line with a long slur over the final two measures. The bass clef features chords with accents. A *Ped.* marking is present in measure 26.

Fifth system of musical notation, measures 33-40. The treble clef features chords with accents. The bass clef features chords with accents.

Sixth system of musical notation, measures 41-48. The treble clef features chords with accents and first finger markings (*1*). The bass clef features chords with accents and first finger markings (*1*). The system concludes with a double bar line.

# WAKE! LADY WAKE.

SERENADE.

Andantino.

*p* *rit.*

CARLOS, behind the Scene. *S* 2. Wake, la - dy wake! the night is wa - ning fast!

1. Wake! la dy wake, the hour of love is near!

*tempo.* *sempre staccato.*

Wake, la - dy wake! The hour will soon be past! Why

Wake! la - dy wake! . . thy lov - er waits thee here. The

do you scorn me la - dy fair! How can you doom me to despair! 'Tis  
moon beams brightly in the skies; To show thee to thy lov - ers eyes, Our

love inspires my plaintive strain, 'Tis love alone can ease my pain, Ah! wake, la - dy

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a melodic phrase corresponding to the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

en - e - my the pry - ing sun, His firesome course long since hath run, Ah! wake, la - dy

wake! I ask one smile from thee! Wake, la - dy wake! and speak of love to

The second system continues the vocal line and piano accompaniment. The vocal line has a more complex melodic line with some grace notes. The piano accompaniment remains consistent with the first system.

wake, and rob my heart of care; Wake, la - dy wake, and ease my soul's des-

me! The birds &c.

pair. The birds of eve now float around, And make the air with love resound.

CHORUS.

Tenors.

Wake, la - dy wake, thy lov - er waits thee here, Wake, wake, the hour of love is near.

Bass.

The third system introduces a chorus with two vocal parts: Tenors and Bass. The Tenors' part is on a treble clef staff, and the Bass' part is on a bass clef staff. The piano accompaniment continues on the grand staff. The chorus consists of a simple, rhythmic melody.



1.

Wake, la - dy wake, Wake, la - dy wake, Wake, la - dy

Wake, la - dy

*f* *p*

wake, the hour of love is near, Wake, la - dy wake, thy

wake the hour the hour of love is near, Wake la - dy wake, Wake la - dy wake, thy lov - er

lov - er waits for thee!

waits for thee

*p*

Vivace.

LUCREZIA. (appearing at her chamber door.)

A Serenade? Who can it be? Some tender swain in love with me?  
 thee! Wake la - dy

Vivace. *Sempre Staccato.*  
*pp*

ISABELLA. (appearing at her door.)

Wake! Wake la - dy wake! A Serenade! Who can it be? The cav-a-

CAR.

lier the cav-a-lier who followed me? Wake la - dy wake! Wake la - dy

INEZ. (appearing at her door.)

IS. LUC. IN.

wake! A Serenade! Ah it is he! car-li-no sings and waits for me! Hark! Hark! Hark!

CAR.

IS.

LUC

IN.

CAR.

Wake la - dy la - dy wake! Hark! Hark! Hark! Wake

IS.

LUC.

IN.

la - dy la - dy wake! I'm sure it's he! Who can it be! Car - li - no

*Allegro.*

IS.

LUC.

fond - ly waits for me! I'm sure it's he! Who can it be!

*f*

*p*

IN.

IS.

LUC.

IN.

Car - li - no fond - ly waits for me! Hark! Hark! Hark!

Moderato assai.

IS.  
 The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the  
 LUC.  
 The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the  
 IN.  
 The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the

Moderato assai,  
 PP

darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!  
 darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!  
 darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!

*diminuendo.*

**Presto.** LUC. (looking from her door.)  
 (They approach the window.) (They meet, and run back) to their rooms. 'Twas Isabella and I - nez!  
**Presto.**

*p* *ppp* *ff* *p*

IS. (looking from her door.)

IN. (with Emphasis.)

All.

'Twas mama and I - nez! 'Twas Isabella and Lu - cre - zia! I will be be

*pp*

*Andantino.*

CAR. (outside.)

certain. Wake, la - dy wake! The night is waning fast! Wake, la - dy wake! The

*sempre staccato.*

hour will soon be past! Why do you scorn me la - dy fair? How can you doom me

to despair? 'Tis love inspires my plaintive strain, 'Tis love alone can ease my pain! Ah!

wake la-dy wake! I ask one smile from thee: Wake la-dy wake! And speak of love to

me! The birds of eve now sing around, And make the air with love resound, Wake, la - dy  
 CHORUS.  
 Wake, la - dy wake, thy lov - er waits thee here! Wake, wake, the hour of love is near.

*f*

wake Wake la - dy wake! Wake la - dy wake! The  
 Wake la - dy wake, the hour the

*p*

hour of love is near, — Wake la - dy wake! Thy lov - er waits thee

hour of love is near, Wake la - dy wake! Wake la - dy wake! Thy lov - er waits for thee.

*Vivace.* *L.C.C.*

Again that strain? Ah it must be Some tender swain in love with me!

here.

*Vivace.* *pp*

Wake la - dy

wake! Wake la - dy wake! Again that voice Oh! can it be The cav -

*CAR.*

-lier the cav - a - lier who followed me! Wake la - dy wake!

IN. IS. LUC. IN.

Wake la - dy wake! Again those notes! Ah it is he; Carlo sings and waits for me! Hark! Hark! Hark!

This system contains the first vocal entry. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Wake la - dy wake! Again those notes! Ah it is he; Carlo sings and waits for me! Hark! Hark! Hark!". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

CAR. IS. LU. IN. CAR.

Wake la - dy la - dy wake! Hark! Hark! Hark! Wake

This system contains the second vocal entry. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Wake la - dy la - dy wake! Hark! Hark! Hark! Wake". The piano accompaniment continues with a similar rhythmic pattern.

la - dy la - dy wake!

(They advance cautiously to the window.)

*dim.*

This system contains the third vocal entry. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "la - dy la - dy wake!". Below the vocal line, there is a stage direction: "(They advance cautiously to the window.)". The piano accompaniment features a *dim.* (diminuendo) marking. The system ends with a double bar line.

**Allegro.** LUC. (angrily.) IS. (embarrassed.)

(They meet again.) What means this late intrusion here? I only came to take the air!

This system contains the fourth vocal entry. The tempo is marked **Allegro.** The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "(They meet again.) What means this late intrusion here? I only came to take the air!". The piano accompaniment features dynamic markings of *ff* (fortissimo), *p* (piano), and *p* (piano). The system ends with a double bar line.



LUC. to INEZ.

IN. (embarrassed.)

LUC.

And you speak out why this sur-prise? I wanted some light ex-er-cise! At such an

hour! I'm not so blind, Some secret yet remains be-hind I tell you that I don't be-

lieve you. And do you think that we'd de-ceive you?

IN. (saucily.)  
And do you think that we'd de-ceive you?

IS. innocently. LU. (embarrassed.) IS. (ironically.) IN. (saucily.)

And pray mania Why are you here? I heard your voice. Indeed Oh dear!

## YOU SAUCY JADE.

## QUARREL TRIO.

LUCREZIA.

*Vivace.* You saucy jade Go, get to bed, And let me have no im-pu-dence; or sure as fate If you dare

wait I'll send you quickly packing hence! You saucy jade Go get to

INEZ. (pertly.)  
Why do you pray Send me a - way, have you a ren-de-vous to

bed, If you dare wait I'll send you quickly packing hence You saucy quean You saucy quean

night! Are you afraid This ser-e-nade Is meant for you you horrid fright! What do you mean! What do you

How dare you chatter thus to me! You jade take care, Oh! can such saucy hussies  
 mean? You will not dare! ha! ha! I mean to stay and

*cres.*

be! Oh! can such saucy hussies be! Oh! can such saucy hussies be! Oh! can such saucy hussies  
 see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and

*cres.* *du.*

ISABELLA.  
 Pray, I neez pray, your wrath al - lay, I vow your conduct is a shame, Mama your ire, But adds no re  
 be! You saucy jade! You saucy jade!  
 see! You horrid fright! You horrid fright! Ha! ha! I mean to stay and

fire, To what is now an angry flame. Pray, I-uez pray, Your wrath al- lay: I vow your conduct is a  
 Oh! can such saucy hussies be! You saucy jade! You saucy jade!  
 see; ha! ha! I mean to stay and see! You hor-rid fright! You horrid

shame; Mama your ire, But adds more fire, To what is now an an-gry flame! Pray I-uez, pray, Your wrath al-  
 You jade take care! You jade take care! Oh! can such saucy hussies  
 fright ha! ha! I mean to stay and see; ha! ha! I mean to stay and

lay, I vow your conduct is a shame; Mama your ire, But adds more fire, To what is now an an-gry  
 be! Oh! can such saucy hussies be! Oh! can such saucy hussies be! Oh! can such saucy hussies  
 see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and

*Luc. Presto.*

IS. flame! You sau - cy jade, Go get to bed, And let me have no  
 be. laughing

See! *Presto.* Oh! see her storm! She's growing warm! Ha! ha! ha! ha! It's

*f* *mf*

im - pu - dence; Or sure as fate, If you dare wait, I'll send you quick - ly pack - ing  
 ve - ry droll! Poor tender maid; This ser-en - adé Has touch'd her dry and fros - ty

IS. (sobbing.)

*Luc.* What shall I do! Oh! if I knew To whom be - longs this ser - en - adé! A -  
 hence! You sau - cy jade, Go get to bed, And let me have no im - pu - dence; or  
 IN. soul! Ha see her storm! she's growing warm! Ha! ha! ha! ha! It's ve - ry droll!

*CAR.* (impatiently.)

*CHORUS.* (outside.)  
 Wake la - - dy wake! Wake la - - dy wake!  
 Wake la - - dy wake! Wake la - - dy wake!

*piu f*

-las! Heigho! One thing I know: I am a poor un-hap-py maid! Oh! Oh!  
 sure as fate, If you dare wait; I'll send you quick-ly pack-ing hence! I vow most shame-fal-  
 poor tender maid: This serenade has touch'd her dry and fros-ty soul. Ha! ha! ha! ha! It's  
 Wake la - - dy wake! Wake la - - dy wake!  
 Wake la - - dy wake! Wake la - - dy wake!  
 Wake la - - dy wake! Wake la - - dy wake!

oh! oh! Un - - hap - - py maid! My heart is bro - -  
 -ly I'm used! Was ev - er wo - man so a - bused?  
 ve - ry droll! Ha! ha! ha! ha! its ve - ry droll! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
 Wake la - - dy la - -  
 Wake la - - dy la - -

ken I'm a - - fraid, Oh! Oh! Oh! Oh! Un - - hap - -

I vow most shame - ful - ly I'm used! Was ev - er wo - man

ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! it's ve - ry droll Ha! ha! ha! ha! Poor

- - dy wake!

- - dy wake!

- py maid My heart is bro - - ken I'm a - - fraid

so a - - bused!

ten - der soul! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Wake la - - dy la - - - - dy wake!

Wake la - - dy la - - - - dy wake!

I am be - - trayed! I am be - - trayed,  
 Was ev - - er wo - - man so ea - - bused.  
 It's ve - - ry droll poor ten - - der soul.  
 La - - - dy wake! La - - - dy wake! La - - -  
 La - - - dy wake! La - - - dy wake! La - - -

I am . . . be - - trayed.  
 . . . so . . . a - bused.  
 Poor ten - - der soul.  
 - dy La - - - dy La - - - dy wake.  
 - dy La - - - dy La - - - dy wake.



## HE STILL WAS THERE!

## ROMANZA.

Andantino.

ISABELLA.

Beneath the gloo - my Convent wall, Each azure night, each rosy morn, I saw a

faith - ful shadow fall That filled the air with sighs for - lorn: The night dove

fell o'er him in vain, He feared nor sun - ny sky, nor rain: I soon'd to

he . . . his only care! Turn where I might, he still was there! He still was

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

there!

The second system of the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with the same rhythmic patterns as the first system, showing a melodic line in the right hand and a supporting bass line in the left hand.

His eyes were like . . . the brilliant stars, That nightly deck the sombre

The third system of the musical score. The vocal line starts with a quarter rest, followed by a series of quarter and eighth notes. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand. The accompaniment continues with its characteristic rhythmic patterns.

sky; His form might pass for godlike Mars, And like the zephyr was his

The fourth system of the musical score. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains the same rhythmic structure, with a melodic line in the right hand and a bass line in the left hand.

sigh. So sad his mien, it moved my soul; — His terror

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

seemed be - yond con - trol; His voice pur - sued me every -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture, with some dynamic markings like accents.

where: Turn where I might, he still was there! He still was there!

The third system shows the vocal line with a more active melodic line. The piano accompaniment becomes more complex, with some chords and moving lines in both hands. The system ends with a double bar line.

The fourth system shows the vocal line with a long rest, indicating the end of the vocal part. The piano accompaniment continues with a series of chords and moving lines, ending with a double bar line.

53  
WHEN A LOVER IS POOR.

ARIETTE.

INEZ. *Vivace.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 3/8 time signature. The left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

The piano accompaniment for the first vocal line. The right hand plays chords and eighth notes, while the left hand provides a steady accompaniment. The dynamic is marked piano (*p*).

When a  
on their

The second vocal line and its piano accompaniment. The vocal line includes the lyrics: "lov - er is poor, He can tru - ly a - dore; Then, his sighs and his knees they im - plore, On their knees they a - dore; And our poor lit - tle". The piano accompaniment continues with chords and eighth notes.

lov - er is poor, He can tru - ly a - dore; Then, his sighs and his  
knees they im - plore, On their knees they a - dore; And our poor lit - tle

The third vocal line and its piano accompaniment. The vocal line includes the lyrics: "vows are all hon - est and true: He calls hea - ven and earth, To give hearts are soon moved to be - lieve: So we hear their ap - peal, For their". The piano accompaniment continues with chords and eighth notes.

vows are all hon - est and true: He calls hea - ven and earth, To give  
hearts are soon moved to be - lieve: So we hear their ap - peal, For their

proof of his worth, And a - gainst this, pray tell what a poor maid can  
an - guish we feel; But, they win our com - pas - sion, a - las! to de -

do! But let for - tune once smile And his love proves all  
- ceive. — I have guard - ed my heart A - gainst Love's poi - son'd

guile: No more dare you trust to a word he can  
dart, No more to that spot can his barb find a

say; For as sure as you're born, You will find his fire  
way; And I warn you take heed, of my words at your

gone:—  
need:— Love, bur-then'd with mon-ey Will die in a



day! Love, bur-then'd with mon-ey Will die in a day!

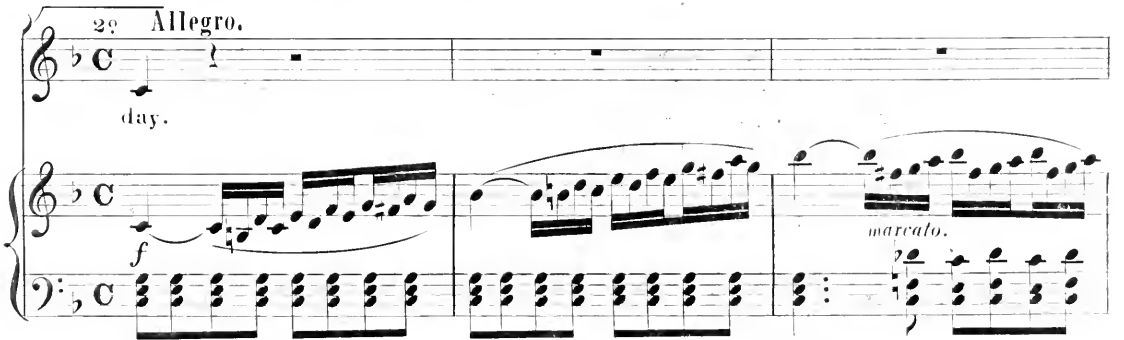


29 Allegro.

day.

*f*

*marcato.*



*cres.*

*ff*



36  
AWAY DESPAIR.

DUETTINO.

Andantino.

ISABELLA.

A - way des - pair! for - ev - er vanish: Bright - er

*dol.*

INEZ.

dreams shall fill my heart: Sor - row from your bo - som

IS.

banish. Bid pale care at once de - part! Ah, how

*p*

IN.

few are hap - py mo - ments! Let us seize them while we

may. Ah! how *cres.* ma - ny heart - deep tor - ments, *p* One bright

IX. Ah! how ma - ny heart - deep tor - ments, One bright

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "may. Ah! how *cres.* ma - ny heart - deep tor - ments, *p* One bright". The middle staff is a second vocal line with lyrics: "IX. Ah! how ma - ny heart - deep tor - ments, One bright". The bottom staff is a piano accompaniment with dynamics *p*, *cres.*, *f*, and *p*.

mo - ment drives a - way! Ah! how ma - ny *cres.* heart - deep

mo - ment drives a - way! Ah! how ma - ny heart - deep

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mo - ment drives a - way! Ah! how ma - ny *cres.* heart - deep". The middle staff is a second vocal line with lyrics: "mo - ment drives a - way! Ah! how ma - ny heart - deep". The bottom staff is a piano accompaniment with dynamics *p* and *cres.*.

tor - ments, *p* One bright mo - ment drives *rit.* a - way.

tor - ments, One bright mo - ment drives a - way.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tor - ments, *p* One bright mo - ment drives *rit.* a - way.". The middle staff is a second vocal line with lyrics: "tor - ments, One bright mo - ment drives a - way.". The bottom staff is a piano accompaniment with dynamics *f*, *p*, *rit.*, and *dol.*.

The fourth system of the musical score consists of two staves for piano accompaniment. The dynamics are *rit.*.



# BUENOS NOCHES.

PEREZ & SANCHO. mysteriously.

*Moderato.*

Hush all right! Hush all right! It is for

you! Here we have, Here we have no more to

do. Candies, candies, candies; open it and see! Buenos, Buenos noches; He! he!

he! He! he! he! He! he! he! He! he! he! He! he! he!

*dim.* *pp* *ppp*

Let us go! Let us go! Our er - rand's

*p*

done! He! he! he! He! he! he! don't mind our

fun! Candies, candies, candies, open it and see! Buenos, Buenos noches; He! he!

*Laughing.*

he! He! he! he! He! he! he! He! he! he! He! he! he!

*dim.* *pp* *PPP*

## LOVE'S CRUEL DART.

## CAVATINA.

CARLOS.

Andante.

Carlos gets onto the bed.

Carlos lifts the lid. (looks around and shuts the lid.)

*p* *f* *p*

This system shows the beginning of the piece. It features a piano introduction with a treble and bass clef. The tempo is marked 'Andante'. The key signature has one flat. The music includes dynamic markings of piano (*p*) and forte (*f*). The lyrics 'Carlos lifts the lid. (looks around and shuts the lid.)' are written above the piano part.

This system continues the piano accompaniment. It features a treble and bass clef. The music includes dynamic markings of piano (*p*) and forte (*f*). The piano part is more active, with many chords and moving lines.

Love's cruel dart hath to my heart Its passage found; It spurns control and robs my

This system introduces the vocal line. The lyrics are: 'Love's cruel dart hath to my heart Its passage found; It spurns control and robs my'. The vocal line is written in a treble clef, and the piano accompaniment continues in a treble and bass clef.

soul in grief profound. Oh! can there be no hope for me Her smiles to gain! Her smiles to

This system continues the vocal line. The lyrics are: 'soul in grief profound. Oh! can there be no hope for me Her smiles to gain! Her smiles to'. The vocal line is written in a treble clef, and the piano accompaniment continues in a treble and bass clef.

gain! Oh! must she still my bosom fill And cold remain! The

feathered through whose joyous song floats thro' the grove; Have each their mate, but 'tis my fate In

vain to love . . . Heigh ho!

Oh! wilt thou not un- to my lot Give some relief! Oh! must I sigh un- til I

die Of love lorn grief! Should love like mine, in vain repine, And rend me still And rend me

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, with lyrics 'die Of love lorn grief! Should love like mine, in vain repine, And rend me still And rend me'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

still! While anx - ious care and blank despair My bosom chill! The

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'still! While anx - ious care and blank despair My bosom chill! The'. The piano accompaniment includes a dynamic marking 'p' (piano) and features a more complex texture with sixteenth-note runs in the right hand.

feathered throng whose joyous song Float thro' the grove; Have each their mate But 'tis my fate In

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics 'feathered throng whose joyous song Float thro' the grove; Have each their mate But 'tis my fate In'. The piano accompaniment features a dynamic marking 'p' and a dense texture of chords and sixteenth notes.

vain to love. . . Heigh ho!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics 'vain to love. . . Heigh ho!'. The piano accompaniment features a dynamic marking 'f' (forte) and a complex texture of chords and sixteenth notes, ending with a double bar line.

# THE KNIGHT OF ALCANTARA.

LUCREZIA.

BALLAD.

*Allegretto.*

The piano introduction for the first system is in 6/8 time. It begins with a treble clef and a bass clef. The right hand starts with a quarter note G4, followed by a half note chord of G4-B4-D5. The left hand starts with a quarter note G3, followed by a half note chord of G3-B3-D4. The piece is marked with a forte *f* dynamic.

The first system of the ballad features a vocal line and piano accompaniment. The vocal line begins with the lyrics "There was a Knight as I've been told, Dwelt in a cas-tle strong and old; Its". The piano accompaniment continues from the introduction, marked with a piano *p* dynamic.

The second system of the ballad continues the vocal line and piano accompaniment. The vocal line includes the lyrics "strength all force a - bove; He laugh'd in scorn at". The piano accompaniment is marked with a forte *f* dynamic.

The third system of the ballad concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "mortal power: But once in his se - cur - est hour, His fort was storm'd by Love." The piano accompaniment is marked with a pianissimo *pp* dynamic.

Tra - la - la - la His fort was storm'd by Love! Tra - la -

*mf dim.* *p* *f dim.*

*Piu Lento,*

- la - la His fort was storm'd by Love! Oh! Knight of Al - can - ta - ra No

*p marcato. p*

longer waves your crest, Your sword and spurs lie rust - ing, Your lance too is at

*mf*

rest. Tra - la - la - la Your lance too is at rest

*f p*

Tra - la - - la - la, Your lance too is at rest! Gone is the day of

*mf* *dim* *p*

chi-val-ry From out this hapless hapless land, Gone is the day when "Ladye fayre" With

fan and glove in hand, Could win her gallant chevalier, To dance the Sa-ra-

*pp, f* *p*

**Tempo di Sarabanda.**

band. My heart leaps

*f* *pp*



backward with the strain, And oh! I feel I'm young again. My heart leaps backward

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

with the strain, And oh! I feel I'm young a-gain. I'm young a-gain. young a -

*cres.*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *cres.* (crescendo) and features more complex chordal textures.

gain. O, gay and gallant chevalier, Who nev - er knew what 'twas to fear, Bold

*p*

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *p* (piano) and features a change in the bass line.

Al - can - ta - ra's Knight. A - las for you chi -

*p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *p* (piano) and features a change in the bass line.

- val-rous youth; Too late you leard the sor-ry truth, 'Tis vain 'gainst Love to fight.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "- val-rous youth; Too late you leard the sor-ry truth, 'Tis vain 'gainst Love to fight."

Tra - la - - la - la, 'Tis vain 'gainst Love to fight! Tra - la -

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Tra - la - - la - la, 'Tis vain 'gainst Love to fight! Tra - la -". The piano accompaniment includes dynamic markings: *mf* *dim.* and *p*. The piano part features a consistent eighth-note bass line and chords in the right hand.

la - la, 'Tis vain 'gainst Love to fight. 'gainst Love to fight. 'gainst

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "la - la, 'Tis vain 'gainst Love to fight. 'gainst Love to fight. 'gainst". The piano accompaniment includes dynamic markings: *p* and *cres.*. The piano part features a consistent eighth-note bass line and chords in the right hand.

Love to fight.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Love to fight.". The piano accompaniment includes a dynamic marking: *ff*. The piano part features a consistent eighth-note bass line and chords in the right hand, ending with a double bar line.

# I LOVE, I LOVE.

DUETTINO.

LUCREZIA & CARLOS.

*Allegro con moto.*

CARLOS. I love, I love! This is my song by night and day! I love, I love! No power is greater than love's sway. I love! I love! I love! I love! 'Tis de-li-ri-um ex-treme: 'Tis a phantasy su -

*ff p*

*p*

(With fervor.)

- preme: 'Tis an a-go-ny ca-pricious, And a skyborn joy de-licious! I love! I love! The clouds a -

- bove do not the sun more faithfully o - bey, Than I love's sway, than I love's

sway, By night and day, by day and night, Here in my heart he rules by

might. I love, I love! This is my song by day and night. I love, I love! Naught is greater than love's

*rall.*

*f* *rall.*

LUCREZIA. CARLOS.

sway. Why In this basket? Can you

*P* *leggiero.*

(With affectation.)

ask it! While love has his full con-trol, While he thus doth sway my

LUC. CARL.

50

LUC.

CARL.

son! But—oh pray don't in-ter- fere I have told you why I'm here. No in-deed sir! Is that

LUC.

CARL. (drawing her nearer.)

so! Yes, and I at once must know. Lis-ten then; pay all at-tention; Why I'm here I now will  
*pp*

(Very passionately.)

rall.

mention! I love, I love! This is my song by night and day. I love, I love! Naught is greater than love's

LUCREZIA. (aside.)

Poor youth he's doomed to love in vain, I dare not ease his bo-som's pain. He loves, he

CARLOS. with fervor.

sway. I love, I love, I love! 'Tis an a-go-ny de-

*p* *Leggiero.*

loves he loves! Poor youth he's doom'd to love in vain, I dare not ease his bosom's

- licious: 'Tis a joy and woe ea - pricious. I love, I love, I love!

pain. He loves, he loves, he loves! Pray tell me, sir, the story of your

'Tis an a-go-ny de - licious 'Tis a joy and woe ea - pricious.

woe.

(Mysteriously.)

I will I will, 'tis fit that you should know! Lis - ten then, pay all at -

*pp*

He loves! he loves!  
*(Very passionately.)*  
 - ten-tion: Why I'm here I now will mention. I love, I love! This is my song by

he loves! he loves! he loves! he loves! he loves! he  
 night and day I love, I love! Naught is greater than love's sway. I love, I

loves, he loves!  
 love, I love!

## FINALE TO FIRST ACT.

Moderato.

DOCTOR.                      INEZ.                      DOC. IN.                      DOC.

Inez!                      Doctor!                      Hush! I'm dumb! The awful night-watch this way come! They heard your

IN.                      DOC.                      IN.                      DOC.

scream, I think I'll go!                      You're doomed! And you too! Don't say so!

IN.                      DOC.

Our doom is seal'd as sure as fate!                      We can not fly: it is too late,                      our doom is seal'd as sure as



IN. IS. (entering.)

fate! We can not fly; it is too late. What mean't those screams I heard but

DOC. to IN. IN. to DOC.

now? You're always kicking kicking kicking up a row! I couldn't

IS. (listening)

help it. Ah! that sound! The night-watch marches on its round.

LUCREZIA. (entering)

They come this way! They come this way! What mean't that

*cres.*

L.C.C.

15: cry! But now But now upon the balco-ny? They seem a - fraid At what I said; They seem a - fraid At what I

IN.

They seem a - fraid At what she said; At what she

DOC.

Oh luckless jade! We are be - trayed; We are be - -

Oh luckless jade! We are be - trayed; We are be - -

pp

said, They seem a - fraid At what I said, They seem a - fraid At what I said.

said, They seem a fraid At what she said, At what she said.

- trayed, Oh luckless jade! We are be - trayed, We are be - - trayed. It's all good

- trayed, Oh luckless jade! We are be - trayed, We are be - - trayed. They heard you cry!

DOC. IN. DOC. IN.

bye! What shall we say? You fool! Hey dey! They heard you ery, It's all good bye! What shall we

LUC.

IS.

IN.

say!  
DOC.

hey dey!

They're at the door! They're at the door!

You fool! They're at the door! They're at the door!

*f* (Knocking outside.) *f* (Knocking.) *f* (Knocking.)

TENORI. (Outside.)

BASSI.

open! in the name of the king! open! in the name of the king!

DOC. (trembling.)

IN.

LUC.

Go Inez go! I thank you no! I'm sure there's something wrong I'll find it out ere long! I'll find I'll

find it out ere long! I'm sure there's something wrong I'll find it out ere long! I'll find I'll find it out ere long. (IS. and LUC. go off.)

(Pomposo and Neighbors enter.)

POMPOSO.

The Doctor Par - a - cel - sus! The Doctor

DOC.

Par - a - cel - sus! I am he! Why are you here? What do you want with me?

POM.

I'm Don Hipo-li-to Lopez Pem-po - so, An-to-nio Ricardo Do-lo-ro - so; A

true and faithful servant of the law! Why did you keep me knocking knocking at the door? I'm Don Hipo - Ji - to Lopez Pom -

*f* *p*

po - so, An - to - nio, Ricardo Do - lo - ro - so, A true and faithful servant of the law, Why did you

*f*

DOC. (to IN.) IN. (to POM.)

keep me knocking knocking at the door? Why did you keep him Inez? I don't know! But now you're here, I think you'd better

*p*

POM.

go. Si - lence all attend to me! But now but now upon your Balco - ny I

*sf*

heard a loud a loud and deadly scream! I heard a loud a loud a loud and deadly scream! That balcony you

DOC.

surely dream! No he does not, I heard it too! And I! The deuce! what shall I do!

LUC. IS. DOC.

The fact is that there was a cat. No no! come Doctor none of that! I heard a

DOC. LUC.

scream! And I! and I! and I! The devil! do you think I'd lie!

CHORUS. DOC. CHO.

Moderato.

DOC.

IN.

CHO.

I tell you no!

It was not so!

ery of pain was ve-ry plain, And what it meant we all must know: At once speak out, re- solve our doubt, Be -

IN.

DOC.

IN.

DOC.

I tell you no! It was not so! It was not so!

I tell you no!

It was not so!

-fore be-fore from hence we go! A ery of pain was ve-ry plain, And what it meant we all must know: At

IN.

DOC.

I tell you no! It was not so!

once speak out, re- solve our doubt, Be- fore from hence we go! A ery of pain was ve-ry

DOC. and IN.

It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It wasn't!

plain A cry of pain was ve-ry plain.

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, with triplets in the first two measures.

IS.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

LUC.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

IN.

wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't!

DOC.

wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't!

CHO.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

POM.

Si - - - tence!

Si - - - tence!

The piano accompaniment continues with a similar rhythmic pattern, featuring triplets and a dynamic marking of *ff* (fortissimo) in the final measures.



Si - - - - - tence! I'm Don Hipolito Lopez Pom-po - so An -

*f*

- to nio Ricardo Bo-to - ro - - so, Ex-plain to me the meaning of that cry I heard but now but now upon you bafeo-

*fp*

POM.  
- ny No hes - i - ta - tion, al - ter - ca - tion, spec - u - la - tion, dis - pu - ta - tion, Both - er - a - tion, dis - ser -

LUC.  
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

IS.  
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

CHO.  
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

*p* *cres.* *f*

- ta - tion, ly - ing or pre - va - ri - ca - tion. Hes - i - ta - tion, al - ter - ca - tion, spec - u - la - tion, dis - pu -  
 - la - tion, dis - pu - - ta - tion, hes - i - - ta - tion, al - ter -  
 la - tion, dis - pu - - ta - tion, hes - i - ta - tion, al - ter -  
 - la - tion, dis - pu - - ta - tion, hes - i - - ta - tion, al - ter -

*dim.* *p* *cres.*

- ta - tion. Both - er - a - tion, dis - ser - ta - tion, ly - ing or pre - va - ri - ca - tion. Ex - plain Ex - plain!  
 - ca - tion, spec - u - - la - tion, dis - pu - - ta - tion. Ex - plain Ex - plain!  
 - ca - tion, spec - u - - la - tion, dis - pu - - ta - tion. Ex - plain - Ex - plain!  
 ca - tion, spec - u - - la - tion, dis - pu - - ta - tion. Ex - plain! Ex - plain!

*f* *dim.* *f*

"Silence."

INEZ. (to Pomposo.)

(imitates Pomposo.)

To you! To you! To you! To you Hipolito Lopez Pom-po - - se, An - to - ni - o Ricardo Do - lo -

- ro - so: I will explain the meaning of that cry You heard but now but now upon you bafeo - ny!

CHO. IN.  
Know then, Know then, Know then 'twas I? 'Twas you? but why? 'Twas you but why? \* I

(mysteriously.)  
wandered there to take the air, And in the moonbeams waking dream; While thus entranced, my

eye I glanced up - on the wa - ter's quivering gleam; And there be - held a stran - ger fei'd And

plung'd by ruffians in the stream! I saw no more - But trem - bling o'er I gave that wild and

DOC. (to Inez.) IN.  
 piercing scream. The deuce! what is it that you say! Sus -  
 Oh! horror! Oh! horror! (They run to the window and look out.)  
*ff marcato.* *dim.* *pp*

DOC. IN.  
 - pi - cions thus I turn a - way The deuce what is it that you say? Sus - pi - cion thus I

(They come forward again.)

POM. (to Doc.)

turn a-way! I thought of something of the sort When

*sempre p*

Musical score for POM. (to Doc.) featuring vocal line and piano accompaniment. The piano part includes markings for *sempre p* and *rit*.

first when first I heard you scream, And bade a couple of my men To drag within the stream.

*f* *rit* *risoluto*

Musical score for POM. (to Doc.) featuring vocal line and piano accompaniment. The piano part includes markings for *f*, *rit*, and *risoluto*.

(Two Men bringing in the basket.)

DOC. (aside.)

IN. (aside.)

LUC. (aside.)

We could find nothing else than this! That basket! That basket! That basket!

*p*

Musical score for DOC. (aside.) featuring vocal line and piano accompaniment. The piano part includes a marking for *p*.

LUC.

IS. (aside.)

That basket!

IN.

DOC.

Something, something, something is a - miss.

Something, something, something is a - miss.

Something, something, something is a - miss.

Something, something, something is a - miss.

*Allegro molto.*

Musical score for LUC., IS., IN., and DOC. featuring vocal lines and piano accompaniment. The piano part includes a marking for *Allegro molto.*

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LUCC. and 4S. *f*

IN. *f*

DOC. *f*

POM. *f*

CHO. *f*

A - way A - way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

- way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's nothing

- way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's nothing

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

wrong; We'll find it out in - deed ere long. A - way A - way there's some - thing wrong We'll  
 wrong; You'll find it out in - deed ere long. A - way A - way there's nothing wrong You'll  
 wrong; You'll find it out in - deed ere long. A - way A - way there's nothing wrong You'll  
 wrong; We'll find it out in - deed ere long. A - way A - way there's something wrong We'll  
 wrong; We'll find it out in - deed ere long. A - way A - way there's something wrong We'll

find it out in - deed ere long. A - way a - way a - way a - way a - way there's  
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's  
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's  
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's  
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's

some-thing wrong. A - way a - way a - way a - way a - way there's something  
 nothing nothing wrong. A - way a - way a - way a - way a - way there's nothing  
 nothing nothing wrong. A - way a - way a - way a - way a - way there's nothing  
 something something wrong. A - way a - way a - way a - way a - way there's something  
 something something wrong. A - way a - way a - way a - way a - way there's something

*p* *cres.*

wrong. . . Come . . . a - way . . . Come . . . a - way . . .  
 nothing wrong. Come . . . a - way . . . Come . . . a - way . . .  
 nothing wrong. Come . . . a - way . . . Come . . . a - way . . .  
 something wrong. Come . . . a - way . . . Come . . . a - way . . .  
 something wrong. Come . . . a - way . . . Come . . . a - way . . .

*cres.* *cres.*



Come a - way! . . . come a - way come a - way come a - way! There's  
 Come a - way! . . . come a - way come a - way come a - way! There's  
 Come a - way! . . . come a - way come a - way come a - way! There's  
 Come a - way! . . . come a - way come a - way come a - way! There's  
 Come a - way! . . . come a - way come a - way come a - way! There's  
 Come a - way! . . . come a - way come a - way come a - way! There's

something wrong come a-way! come a - way! There's something wrong Come a - way! come a - way!  
 noth - ing wrong come a-way come a - way! There's noth - ing wrong Come a - way! come a - way!  
 noth - ing wrong Come a-way! There's noth - ing wrong Come a - way! come a - way!  
 something wrong come a-way come a-way! There's something wrong Come a - way! come a - way!  
 something wrong come a-way come a - way! There's something wrong Come a - way! come a - way!  
 something wrong come a-way come a - way! There's something wrong Come a - way! come a - way!

This block contains the first system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in 3/2 time and have the lyrics "Come a-way!" and "Come . . . come . . . a-way!". The piano accompaniment includes a grand staff with a *cres.* (crescendo) marking and a *ff* (fortissimo) marking.

This block shows a system of piano accompaniment. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. The time signature is 3/2.

This block shows another system of piano accompaniment, continuing the chordal and rhythmic patterns from the previous system. The time signature is 3/2.

# ENTRE ACTE.

ALL' ESPAGNOLA.

*Molto spiritoso.*

*f* *cres.*

*Marcato.*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.*

*Ped.* \*

*p* *cres.* *f*

Musical score system 1. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The system contains five measures. The first measure is marked *Dol:*. Pedal markings are present below the bass staff: *Ped.* under the first measure, *\* Ped.* under the second, *\* Ped.* under the third, and *Ped.* under the fifth. The music consists of chords and moving lines in both hands.

Musical score system 2. Treble and bass staves. Treble clef, key signature of two sharps. The system contains five measures. Pedal markings are present below the bass staff: *Ped.* under the first measure, *\* Ped.* under the second, and *Ped.* under the fifth. The fourth measure is marked *pp* and the fifth measure is marked *cres.*. The music features chords and moving lines.

Musical score system 3. Treble and bass staves. Treble clef, key signature of two sharps. The system contains five measures. Pedal markings are present below the bass staff: *Ped.* under the first measure, *\* Ped.* under the second, and *Ped.* under the fifth. Dynamic markings include *f* (first measure), *p dol:* (second measure), *rit:* (third measure), and *f* (fifth measure). The music features chords and moving lines.

Musical score system 4. Treble and bass staves. Treble clef, key signature of two sharps. The system contains five measures. Pedal markings are present below the bass staff: *Ped.* under the first measure, *\* Ped.* under the second, *Ped.* under the third, and *\* Ped.* under the fourth. The second measure is marked *f Marcato.*. The music features chords and moving lines.

Musical score system 5. Treble and bass staves. Treble clef, key signature of two sharps. The system contains five measures. Pedal markings are present below the bass staff: *Ped.* under the first measure, *\* Ped.* under the second, *Ped.* under the third, *\* Ped.* under the fourth, and *Ped.* under the fifth. The music features chords and moving lines.

Musical notation for the first system, featuring a treble and bass clef with complex chordal textures and a 'Ped.' marking.

Musical notation for the second system, including dynamic markings *p*, *cres.*, *sf*, and *f*, and a 'Ped.' marking.

Musical notation for the third system, including dynamic markings *p dim.* and *sempre*.

Musical notation for the fourth system, including a *dim.* marking.

Musical notation for the fifth system, including the instruction *(Curtain rises.)*, dynamic markings *pp* and *rit.*, and a 'Ped.' marking.

SENORI SENORI!  
TRIO.

CARLOS, DOC. INEZ, CAR.

*Allegro.*

Senor! Senor! Senor! Sen-

Detailed description: This system contains the first musical system of the piece. It features a vocal line at the top and a piano accompaniment below. The tempo is marked 'Allegro'. The piano part begins with a piano (*p*) dynamic and includes a forte (*f*) section. The vocal line starts with a rest and then enters with the lyrics 'Senor! Senor! Senor! Sen-'.

DOC. aside.

CAR. aside.

or! How the dev-il came he here? How he stares at me oh dear? Can this my charmers father's be?

*pp*

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics 'or! How the dev-il came he here? How he stares at me oh dear? Can this my charmers father's be?'. The piano accompaniment features a piano (*pp*) dynamic and includes a section marked *rit.* (ritardando).

DOC. CAR. INEZ. CAR.

He looks quite sour; it must be he, it must be he! Sen - or! Sen - or! Sen - or! Sen - or! Sen -

Detailed description: This system contains the third musical system. The vocal line continues with the lyrics 'He looks quite sour; it must be he, it must be he! Sen - or! Sen - or! Sen - or! Sen - or! Sen -'. The piano accompaniment features a piano (*p*) dynamic and includes a section marked *rit.* (ritardando).

DOC. impatiently.

CAR. aside.

DOC.

or! Sen - or! Sen - or! I dare not now, not now ex - plain; I'd bet-ter bet-ter call a - gain! Good

*can. Sva.*

Detailed description: This system contains the fourth musical system. The vocal line continues with the lyrics 'or! Sen - or! Sen - or! I dare not now, not now ex - plain; I'd bet-ter bet-ter call a - gain! Good'. The piano accompaniment features a piano (*p*) dynamic and includes a section marked *can. Sva.* (crescendo and staccato).

FINEZ. CARATA (de.)

night Señor! Some oth - er day, Good night Señor! Shall I a - way? Twere best at once to speak my mind Such

FINEZ, threatening.

What means your presence here? speak out! Your hon - es - ty ad - mits of doubt! What do you  
 chance I nev'r a - gain may find. Señor! Señor!

DOC.  
 What means your presence here? speak out! Your hon - es - ty ad - mits of doubt! What do you

here this time of day? What do you here this time of day? Are your in - tentions honest: say?

*marcato.*

Dr. C. CAR, very in a hurry. CAR. IN, the same. *All<sup>o</sup> risoluto.* CAR.

yes!... yes!... yes!... All noble hearts as - pire To one sole

*mf* aim: one bright de - sire. My heart is torn by beauty's eye: - Love in my breast love in my breast can never *rit.*

*f* *colla voce.*

DOC. (with fear) INEZ (aside, with terror.)

die. This very night I've seen - Ah! Inez Oh! what can he mean?

DOC. (aside to INEZ.) INEZ. (to DOC.)

In - ez if he should prove a spy! Should it be so, should it be so! Oh life good -



bye oh! life good - - bye! oh! life good - - bye!

DOC.

INEZ, aside.  
p I wonder who this man can be? His presence sore-ly trou- bles me,  
CAR, aside.  
How strangely do they glance at me! They full of trouble seem to.

DOC, aside.  
p I wonder who this man can be? His presence sore ly troubles me,

pp Allegretto con gusto.

I wonder who this man can be? his presence sorely troubles me.  
me, how strangely do they glance at me? They full of trouble seem to me.

I wonder who this man can be his presence sorely troubles me.

Allegro.  
p

IN EZ. 7<sup>th</sup> CAR. *piu mosso.*

Sen - or still you do not say Why you're here. One moment pray! The evening

air was soft: The sky was calm above; I cast my eyes a - loft, And gave my

thoughts to love; I gazed up - on the moon And id - ly dream'd of bliss; While grateful -

*rit.* *Allegretto.*

ly the air Spread o'er my brow its kiss. 'Twas at this Time the evening chimestole on my list'ning

*rit.* *Allegretto.*

So *rit.* DOC. (angrily.)

ear. The tender sheep had gone to sleep, And not a soul was near. It seems Señor you are a

INEZ. CAR. (affectedly.)

fool! what means this sil - ly rid - i - cule, what means this sil - ly rid - i - cule? Beneath your window

DOC. confused. INEZ. frightened.

in my boat I sat with pensive mien: When such a sight burst on my eye! His eye, What do you mean!

CAR. DOC. IN. DOC. IN. CAR. DOC. INEZ.

What? What? What? Where? Where? Where? There! Upon that balcony, ah heaven! did he see

DOC. CAR.

We're lost our tale of life is told. Be quiet you make my blood run cold. I think, I

have, I think I have, impress'd them well, The rest I now will quickly tell: the rest I now will quickly

VNEZ.

*p* I wonder who this man can be? His presence sore-ly trou-bles

tell. How strangely do they glance at me? They full of

DOC.

*p* I wonder who this man can be? His presence sore-ly trou-bles

*pp* Allegretto con gusto.

me. I wonder who this man can be? His presence sorely troubles me.  
 trouble seem to be, how strangely do they glance at me? They full of trouble seem to be.  
 me. I wonder who this man can be? His presence sorely troubles me.

*Allegro.*

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and G major. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Recit. INEZ, (aside to Doctor, with terror.)

Se - nor! it is all a plan, I see the ar - ti -

The second system features a recitative vocal line on a single staff and piano accompaniment on two staves. The piano part is highly rhythmic and dramatic, with frequent accents and dynamic markings like *pp* and *f*. The lyrics are "Se - nor! it is all a plan, I see the ar - ti -".

Recit.

CAR. (with fear.)

fire! *presto.* This honey worded man is an a - gent of police! They eye me

The third system features a recitative vocal line on a single staff and piano accompaniment on two staves. The piano part is very rhythmic and dramatic, with frequent accents and dynamic markings like *f* and *pp*. The lyrics are "fire! *presto.* This honey worded man is an a - gent of police! They eye me".

(goes towards the door.) DOC. (preventing CAR. IN.)

so, I think I'll go! Señor here you must repose. Señor

*pp* *p*

DOC. CAR. IN. CAR. frightened.

here you must re - pose! Who you are we now suspect! eh! What your purpose we de - lect! Pray kind

DOC. CAR. Let me change my pret - ty

peo - ple let me go! I didn't mean to hurt you! no! DOC. No, no, no, you can't not

clothes. INEZ. CAR. (pleading.)

pass. Señor here you must repose! Se - nor, Se - nor a - las! Se - nor Se - nor a - las! For a

*pp*

moment cease your rig-or! Can you harm this pret-ty figure? You can-not revenge in-

*Ped.*      •      *Ped.*      \*      *Ped.*

voke, On my pretty tinsel'd cloak! I am not a thief be-lieve me! Really

*Sp*

sobbing.

sir I don't decei've you! A no-ble Senor is my pa! A noble la-dy is my ma! Myself am

with an infantine voice.      DOC.      CAR.

not unknown to fame, And Senor, Carlos is my name! Carlos! Carlos! Carlos! Carlos! Carlos!

*p*

INEZ. CAR. DOC. (surprised.) CAR.

Carlos! Car-los! Then you real-ly Car - los are! The son of Se - nor Bal - tha -

INEZ. CAR. DOC.

Bal - tha - zar! Baltha - zar!

zar! Balthazar! Baltha - zar! Baltha - zar! Baltha - zar! Baltha - zar! Baltha -

Baltha - zar! Baltha - zar! Baltha - zar!

To give of - fence we did not mean, Had we known you it ne'er had

zar! Bal - tha - So odd a house I ne'er have seen, This sud - den change what can it

zar! To give of - fence we did not mean Had we known you it ne'er had

Non troppo. p



been, To give of - fence we did not mean, Had we known you it ne'er had been. Oh Se - nor  
 mean, So odd a house I ne'er have seen, This sud - den change what can it mean.  
 been, To give of - fence we did not mean, Had we known you it ne'er had been, Oh Se - nor

Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor  
 Be - cause I'm Car - - los!  
 Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor

Car - los! Se - nor Car - los! Se - nor Car - los! His pres - ence a - larming, sus - pic - ious, dis -  
 Be - cause I'm Car - - los! This con - duct is charming but some - what a -  
 Car - los! Se - nor Car - los! Se - nor Car - los! His pres - ence a - larming, sus - pic - ious, dis -

*p*

arming, We still must con-tin-ue to act out our part, His pres-ence a-lar-ming, sus-pic-i-ous, dis-  
 lar-ming, I cannot di-vine what it means for my part; This con-duct is char-ming but some-what a-  
 arming, We still must con-tin-ue to act out our part. His pres-ence a-lar-ming, sus-pic-i-ous, dis-

arming, We still must con-tin-ue to act out our part. Ah Se-nor Car-los! Se-nor Car-los!  
 lar-ming, I cannot di-vine what it means for my part. Be-  
 arming, We still must con-tin-ue to act out our part. Ah Se-nor Car-los! Se-nor Car-los!

Se-nor Car-los! Se-nor Car-los! Se-nor Car-los! Se-nor Car-los! Se-nor Car-los!  
 cause I'm Car-los! Be-cause I'm Car-  
 Se-nor Car-los! Se-nor Car-los! Se-nor Car-los! Se-nor Car-los! Se-nor Car-los!

Se - ñor Car - los! His presence a - larming, sus - pi - cions, dis - arming, We still must con - tin - ue to  
 - - - los! This conduct is charging but somewhat a - larming, I cannot di - vine what it  
 Se - ñor Car - los! His presence a - larming, sus - pi - cions, dis - arming, We still must con - tin - ue to

act out our part, His presence a - larming, sus - picions, dis - arming, We still must con - tin - ue to  
 means for my part, This conduct is charming but somewhat a - larming, I cannot di - vine what it  
 act out our part, His presence a - larming, sus - picions, dis - arming, We still must con - tin - ue to

act out our part, His presence a - larming, sus - picions, dis - arming, We still must con - tin - ue to  
 means for my part, This conduct is charming but somewhat a - larming, I cannot di - vine what is  
 act out our part, His presence a - larming, sus - picions, dis - arming, We still must con - tin - ue to

act out our part. His presence a - larming sus - picious, dis - arming We still must con - tin - ue to  
 meant for my part, This conduct is charming, but somewhat a - larming, I cannot di - vine what is  
 act out our part, His presence a - larming, sus - picious, dis - arming, We still must con - tin - ue to

act out our part, To act..... our part, To act..... our part,  
 meant for my part. What for..... my part, What for..... my part,  
 act out our part, To act..... our part, To act..... our part,

To act.... our..... part.  
 What for.... my..... part.  
 To act..... our..... part.

# GOOD NIGHT SENOR BALTHAZAR.

Moderato, ♩

Piano introduction in 3/4 time, marked Moderato. The music is in G major. The right hand features a melodic line with a long slur over the first six measures, and the left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) and a *tr.* (trill) in the right hand.

LUC.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 3/4 time. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "Ah! Senor Baltha - zar! Ah! Senor Baltha - zar! Pleasant dreams and slumbers".

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues in G major, 3/4 time. The piano accompaniment features some arpeggiated chords. The lyrics are: "bright Be your hap - py lot to night. Of gloomy nightmares have no fear. Ghosts nor".

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes in G major, 3/4 time. The piano accompaniment continues with chords. The lyrics are: "demonus lurk not here. They will not your slumbers mar! Good night Senor Bal - tha -".

zar! They will not your slumbers mar! Good night, Senor Bal - tha - zar! Ah!

*piu. f*

Senor Bal - tha - zar! Ah! Senor Bal - tha - zar! May no blood stain'd corpse af -

*p* *pp*

fright you: But may an - gels songs delight you: May no cold and glas - sy eye, Moans, or

*rit.* *a tempo.*

screams of ag - o - ny, Ghosts or fiends, your slumbers mar! Good night, Senor Bal - tha -

*rit.* *a tempo.*

zar! May no fiends your slumbers mar! Good night, Señor Bal - tha - zar! Ah!

*piu. f*

Señor Bal - tha - zar! Ah! Señor Bal - tha - zar! Murd'ers dark and rob - bers

*pp*

bold. Spare yor life and take your gold; As your here all helpless lie... May each

*pp*

bad thing pass you by! May no dreams your slumbers mar! Good night, Señor Bal - tha -

zar! May no dreams your slumbers mar! Good night Senor Bal - tha - zar! Ah!

Senor Bal - tha - zar! Ah! Senor Bal - tha - zar! Pay no heed to ghostly

dreams: of gibbets in the pale moonbeams; If owlets scream or jackals bark, or bats flit

o'er you in the dark: Let them not your slumbers mar! Goodnight, Senor Bal - tha -



zar: Let them not your slumbers mar! Good night Senor Bal - tha - zar! Ah!

*dim.*

*f* *mf* *p dim.*

Se - nor Bal - tha - zar! Vir - tue be your guiding Star! Good night Se - nor

*grva.* *grva.*

Piccolo. *pp*

Bal - tha - zar! Good night, Senor Bal - tha - zar! Good.

*ppp* *ppp*

night! Se - nor! good night! Senor! Bal - tha - zar! tha - zar!

*ppp*

95  
FINALE.

*Lento.* BALTHE: Dear me, I am very gloomy!

*pp* *sf* *pp*

sings. I feel very miserable on this sofa.  
May no dreams your slumbers mar good night, Señor Balthazar.

*pp*

Ah! what is that! How gloomy they were! What a strange reception! so sad! so confused!

yawns. *Allegretto con moto.*

*pp*

tremble o'er with fear!

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a few notes and rests. The middle staff is the right-hand piano part, featuring a complex, flowing melodic line with many sixteenth and thirty-second notes. The bottom staff is the left-hand piano part, consisting of a steady, rhythmic accompaniment of chords.

tremble o'er with fear! The moment is supreme: With courage arm yourself! 'Tis

DOC. IN.

The second system continues the musical score with three staves. The vocal line (top staff) contains the lyrics: "tremble o'er with fear! The moment is supreme: With courage arm yourself! 'Tis". The piano accompaniment (middle and bottom staves) continues with the same intricate textures as the first system.

like some horrid dream: — The moment is supreme! But I with fear am cold! But

The third system continues the musical score with three staves. The vocal line (top staff) contains the lyrics: "like some horrid dream: — The moment is supreme! But I with fear am cold! But". The piano accompaniment (middle and bottom staves) continues with the same intricate textures as the first system.

I with fear am cold! With horror, wild you seem! And I am so! How

DOC. IN.

Be bold! Approach!

The fourth system concludes the musical score with three staves. The vocal line (top staff) contains the lyrics: "I with fear am cold! With horror, wild you seem! And I am so! How". The piano accompaniment (middle and bottom staves) continues with the same intricate textures as the first system.

calmly does he sleep! My heart with grief is torn. — our crime is dark and deep! We ne'er shall cease to mourn!

tremble! He sleeps But should he wake! (gloomily.)  
 DOC. Have no fear! 'Twill be another crime, But

Oh! spare him for my sake. I freeze with fear! Alas should thy overbear!  
 he must die this time. Come quickly.

DOC. (speaks) "Be cautious" IN. (speaks) "It is not easy, truly."  
 (They approach the sofa.) Take him, Take him, Take him.  
*pp* *p* *Vivace.*

INEZ. (behind the sofa,)

DOC. Yes, it is done! By the  
 Take him, Take him, Take him! Pull him, Pull him, Pull him, Pull him, Pull him, Pull him!

feet! Yes, it is done!  
 Take him, Take him, Take him, Take him, Take him, Take him! Pull him, Pull him, Pull him,

(horrorstruck) BALD: "who goes there!" CAR, draws a long sigh.

By the feet By the feet! What is  
 Pull him, Pull him, Pull him, By the feet! What is

(Sigh)

that? That ghostly sound!

that? That ghostly sound!

*Lento*

*pp* (*Carlos gets out of the sofa and sits upon it.*)

CAR. (dreamily.)

Oh! where am I? I dream! What bliss steals o'er my heart!

*dol:*

How came I here? Oh yes! They begg'd I'd not depart I'd not depart— Oh words de-li-cious! Oh hope auspicious!

INEZ.

CAR.

Yes - try a - gain! Yes try a - gain!

cieus! oh words de - li - - cieus oh hope aus - picious,

DOC.

Come try a - gain! Come try a - gain!

(Balth:) In vain I listen, 'Twas but a dream!

He sits down on CAR: (Omnes:) Light! Light! Murder! Police! Assassins!

LUC, IN, IS, and Neighbors enter with

All? molto.

LUC.

What does it mean? What does it mean? What does it mean? What does it mean? Speak quickly an - swer now! What

IS.

Neighbors.

What does it mean? What does it mean? What does it mean? What does it mean?

Light.

Piano accompaniment for the 'Light' section, featuring a rhythmic pattern of eighth notes and quarter notes, with four triplet markings in the right hand.

means this fearful row? Answer!

BALTHAZAR (to CAR.) What! My son!  
CAR. (to Balth.) Ah! My Pa! embraces Balthaz.

means this fearful row? Answer!

Answer!

1s. CAR.

Is he your son? My ca- va- lier! Ah then I need no longer fear. That is my  
*non troppo.*

ALL. LUC. (aside.) CAR. (to 1s.)

pa! His name is Se- nor Bal- tha- zar! Balthazar! He came . . . . for her - I still un- to my



LUC. (aside.)

CAR.

vows are true. He came . . . . . for her—I still un-to my vows are true.

The first system of music shows a vocal line for Luc (aside) and Carlos. The lyrics are "vows are true. He came . . . . . for her—I still un-to my vows are true." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p*.

IN. (to Carlos.)

ALL.

IN.

Were you not in the ri-ver tossed? I vow, we both thought you were lost! What lost! Were you not

The second system of music features vocal lines for Inez (to Carlos), all characters, and Inez. The lyrics are "Were you not in the ri-ver tossed? I vow, we both thought you were lost! What lost! Were you not". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p* and *f*.

CAR.

IN.

CAR.

IN.

in the basket? When? When it was thrown. I'd left it then. What left it!

The third system of music features vocal lines for Carlos and Inez. The lyrics are "in the basket? When? When it was thrown. I'd left it then. What left it!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p*.

DOC. (to Inez.)

We may breathe a-gain! You fool! I said to you, you know when you were frighten'd it was not

The fourth system of music features a vocal line for Doc (to Inez) and piano accompaniment. The lyrics are "We may breathe a-gain! You fool! I said to you, you know when you were frighten'd it was not". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *pp*.

*Vivace.* 15.

*Vivace.* Ho - ly peace Joy and hope

so, Our bo - soms filling, Al - ternate

*p Vivace.*

Sorrow banished, dull care vanished, radiant glories o'er us crowd. Ho - ly peace,

thrilling, Sorrow banished, dull care vanished, radiant glories o'er us crowd. Our ho - soms

*fr*

Joy and hope Sorrow banished, radiant glories o'er us

filling, Al - ternate thrilling! dull care vanished,

crowd. And our sunshine knows no cloud!

Hearts beat light-ly, Hope smiles brightly; Hearts beat lightly, Hope smiles

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "crowd. And our sunshine knows no cloud!". The middle staff is another vocal line with lyrics: "Hearts beat light-ly, Hope smiles brightly; Hearts beat lightly, Hope smiles". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

And our sunshine knows no cloud!

brightly.

*cres.* *f*

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "And our sunshine knows no cloud!". The middle staff is another vocal line with lyrics: "brightly.". The bottom staff is a piano accompaniment with chords and moving lines in both hands, including dynamic markings *cres.* and *f*.

*Lento.* CAR.

Hope ev-er smiling When clouds darkest low - er, Sorrow be - guiling With sunshine's gay

*pp Lento.*

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "Hope ev-er smiling When clouds darkest low - er, Sorrow be - guiling With sunshine's gay". The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and moving lines in both hands, including dynamic markings *pp* and *Lento.*

dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to joys ro-sy

1S.  
 1N.  
 Hope ev-er smiling When clouds darkest low-er, Sorrow be-guiling With sunshine's gay  
 bow'r. Hope ev-er smi-ling! Sor-row be-

dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to joys ro-sy bow'r.  
 dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to joys ro-sy bow'r.  
 guiling Now hovers o'er us, Flying be-fore us, Leading the way un-to joys ro-sy bow'r.

LUC.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

IS.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

IN.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

CAR.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

DOC.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

CHORUS.

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

*ff* Hope ever smi-ling When clouds darkest lower *ff* Sor-row be-guil-ing With sunshine's gay

*ff* *gr.* *ff* *gr.*

dow'r Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.  
 dow'r Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's ro-sy bow'r.  
 dow'r Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.  
 dow'r Now hovers o'er us Fly-ing be-fore us Leading the way un-to Joy's rosy bow'r.  
 dow'r Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.  
 dow'r Now hov-ers o'er us Fly-ing be-fore us Leading the way un-to Joy's ro-sy bow'r.

*rit.*  
*f* *Vivace.*

FINE