

THE

# Black Mantles

(MANTEAUX NOIRS.)

COMIC-OPERA

in 3 Acts

WRITTEN BY  
W. Parke and Harry Paulton.

Composed

by  
P. Bucalossi.

Vocal Score.

Gems.

Piano Score.

White-Smith Music Pub Co.

BOSTON

NEW YORK

CHICAGO

M  
1503  
B918b

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BLACK MANTLES.

(MANTEAUX NOIRS.)

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# THE BLACK MANTLES.

MANTEAUX NOIRS.

OVERTURE.

P. BUCALOSSI.

*Allegro.*

PIANO.

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and arpeggiated figures, while the lower staff provides a rhythmic accompaniment with chords and moving lines. The system concludes with a fermata over the final notes.

The second system continues the piano score with two staves. The upper staff maintains the melodic and harmonic themes established in the first system, while the lower staff continues its accompaniment. The system ends with a fermata.

The third system of the piano score shows further development of the musical themes. The upper staff features more complex chordal textures, and the lower staff continues with its accompaniment. The system concludes with a fermata.

The fourth system of the piano score introduces a new melodic line in the upper staff, characterized by eighth-note patterns. The lower staff continues with its accompaniment. The system ends with a fermata.

The fifth system of the piano score continues the melodic and harmonic development. The upper staff features a series of eighth-note figures, and the lower staff provides a steady accompaniment. The system concludes with a fermata.

The sixth and final system of the piano score concludes the piece. The upper staff features a melodic line that leads to a final cadence. The lower staff continues with its accompaniment. The system ends with a fermata. The dynamic marking *p* (piano) is visible in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand contains dense chordal textures, while the left hand plays a rhythmic accompaniment. Vertical strokes above the notes indicate fingerings.

Second system of musical notation, continuing the piece. The texture remains dense with complex chordal structures in both hands.

Third system of musical notation, showing further development of the chordal and rhythmic patterns.

Fourth system of musical notation, ending with a piano *pp* dynamic marking. The right hand has a melodic line with some grace notes, while the left hand continues with chords.

Fifth system of musical notation, featuring a *rall* (rallentando) marking over a long note in the right hand. The left hand continues with a steady accompaniment.

Sixth system of musical notation, starting with the tempo marking *Andantfno.* and a piano *p* dynamic. The right hand has a melodic line with a first ending bracket, and the left hand plays a rhythmic accompaniment.

First system of musical notation, featuring treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking *cres* is present in the upper right portion of the system.

Second system of musical notation. The music continues with similar rhythmic patterns. A dynamic marking *p* is located in the middle of the system.

Third system of musical notation. The music features some sixteenth-note passages. Dynamic markings *rall* and *tempo* are placed in the lower right area.

Fourth system of musical notation. The music continues with a mix of eighth and sixteenth notes.

Fifth system of musical notation. The music includes some longer note values. Dynamic markings *rall*, *piu mosao*, and *cres* are visible in the lower half of the system.

Sixth system of musical notation. The music features a prominent *ff* dynamic marking at the beginning. Other markings include *dim* and *rall* in the lower right.

*Allegretto.*

*pp e staccato*

*rall un poco.*

*tempo* *cres rall.*

*tempo* *cres*

*ff*

Andante.  
8va

*stringendo.*

*ores*

*f*

Allegretto mosso.

*rallassai.*

*p*

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains five measures. The first measure has a dynamic marking of *cres*. The second measure has a dynamic marking of *dim.*. There are accents over the first notes of the first and second measures.

Second system of musical notation. Treble clef, bass clef. The system contains five measures. The first measure has a dynamic marking of *cres*. The second measure has a dynamic marking of *mf*. There are accents over the first notes of the first and second measures.

Third system of musical notation. Treble clef, bass clef. The system contains five measures. The first measure has a dynamic marking of *cres*. The second measure has a dynamic marking of *assai.*. There are accents over the first notes of the first and second measures.

Fourth system of musical notation. Treble clef, bass clef. The system contains five measures. The first measure has a dynamic marking of *p*. There are accents over the first notes of the first and second measures.

Fifth system of musical notation. Treble clef, bass clef. The system contains five measures. There are accents over the first notes of the first and second measures.

Sixth system of musical notation. Treble clef, bass clef. The system contains five measures. The first measure has a dynamic marking of *ff*. There are accents over the first notes of the first and second measures.



First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music continues with similar rhythmic patterns. The word "cres" is written in the right margin.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music features more complex rhythmic figures. The word "stringendo." is written in the right margin.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. This system includes fingerings (1, 2, 3, 4) and accents. The bass line is mostly rests.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The tempo marking "Allegro mosso." and dynamic marking "mf" are present. The time signature changes to 2/4.

Sixth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music continues with eighth and sixteenth notes. The system ends with a double bar line.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a rhythmic pattern of eighth notes in the treble and chords in the bass.

Second system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains chords. Dynamic markings include *cres* in the first measure and *ff* in the fourth measure.

Third system of musical notation. The treble staff features a series of chords with slurs. The bass staff contains a steady accompaniment of chords. The dynamic marking *marcato assai.* is present in the first measure.

Fourth system of musical notation. The treble staff has a melodic line with a slur and an accent. The bass staff has chords. Dynamic markings include *p* in the third measure and *cres* in the fifth measure.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has chords. The dynamic marking *dim.* is present in the third measure.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has chords. Dynamic markings include *f* in the second measure and *cres* in the fourth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns with accents (v) and dynamic markings including *ff*.

Second system of musical notation, continuing the grand staff with complex rhythmic textures and dynamic markings.

Third system of musical notation, marked with *stringendo.* in the bass clef and *sempre. ff* in the treble clef. The music shows a clear increase in intensity.

Fourth system of musical notation, featuring dense chordal textures and rhythmic patterns in both staves.

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

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

ACT 1.

No. 1. Wedding Chorus. JOY TO THE LOVER.

*Allegro un poco mosso.*

PIANO.

*pp*

The musical score is written for piano and consists of five systems of two staves each. The tempo is *Allegro un poco mosso*. The piece begins with a piano (*pp*) dynamic. The first system shows the initial melody and accompaniment. The second system continues the piece. The third system includes a *cres* (crescendo) marking. The fourth system includes *cres assai* (crescendo assai) and *ff* (fortissimo) markings. The fifth system concludes the piece with a final cadence.

*Marcato e f.*

*sempre f.*

Sopranos  
Tenors.  
Basses.

Joy to the lov - er, - bliss to the bride! May for - tune keep

PIANO.

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro la, the

vil - lage pride. Blest be the knot the knot that's

vil - - lage pride, Blest be the knot, the knot that's

tied, Blest be the knot, the knot that's tied, May *piu f*  
 tied, Blest be the knot, the knot that's tied, May  
*ff* *mf* *ff*

for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi - *eres*  
 for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -  
*mf*

ro - la, the vil - lage pride.  
 ro - la, the vil - lage pride.  
*ff* *p*

Joy! Joy! Joy! Bliss! Bliss!

Joy! Joy! Joy! Bliss! Bliss!

This system contains the first system of music. It features a vocal line with lyrics "Joy! Joy! Joy! Bliss! Bliss!" and a piano accompaniment. The piano part consists of a treble and bass clef with a brace, playing a rhythmic accompaniment of eighth and sixteenth notes.

bliss! Bliss to the bride!

bliss! Bliss to the bride!

This system contains the second system of music. It features a vocal line with lyrics "bliss! Bliss to the bride!" and a piano accompaniment. The piano part continues with a rhythmic accompaniment, including a *res* marking and a *f* dynamic marking.

Blest be the knot that has tied the hearts of the bride-groom and

Blest be the knot that has tied the hearts of the bride-groom and

This system contains the third system of music. It features a vocal line with lyrics "Blest be the knot that has tied the hearts of the bride-groom and" and a piano accompaniment. The piano part continues with a rhythmic accompaniment, including a *ff* dynamic marking.

of the bride Long live they in

of the bride Long live they in

bliss to dis - cov - er What hap - pi - ness love can pro - vide...

bliss to dis cov er What hap - pi - ness love can pro - vide...

*1<sup>st</sup> Sop. & Ten.*

*2<sup>d</sup> Sop. & Ten.*

*Basses.*

Blest be the knot that's tied the hearts of the bride-groom, the

Blest be the knot that's tied the hearts of the bride-groom, the

*marcato il basso.*



hearts of the bride-groom and bride. Bless the knot! Long live

hearts of the bride-groom and bride Bless the knot! Long live

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics 'hearts of the bride-groom and bride. Bless the knot! Long live' repeated in two parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

they in bliss to dis - cov - er What hap - pi - ness love can pro -

they in bliss to dis - cov - er What hap - pi - ness love can pro -

The second system continues the vocal and piano parts. The lyrics 'they in bliss to dis - cov - er What hap - pi - ness love can pro -' are repeated. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal lines.

*p* Sopranos. Blest be the knot, the knot that's tied

*p* Tenors. Blest be the knot the knot that's tied

*p* Basses. Blest be the knot the knot that's tied

The third system features a more complex vocal setting. It includes parts for Sopranos, Tenors, and Basses, each with their own melodic line. The lyrics are 'Blest be the knot, the knot that's tied' for Sopranos and 'Blest be the knot the knot that's tied' for Tenors and Basses. The piano accompaniment is marked with a piano (*p*) dynamic and features a more varied harmonic texture.

Joy to the lov - er, Bliss to the bride, May for - tune keep  
 Joy to the lov - er, Bliss to the bride, May for - tune keep

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - - la, the  
 shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - - la, the

*1<sup>st</sup> Sop: & Ten:*  
 vil - lage pride. *2<sup>d</sup> Sop: & Ten:* Blest be the knot that's tied the hearts of the  
 vil - lage pride. *Basses:* Blest be the knot that's tied the hearts of the

bride - groom, the hearts of the bride - groom and bride. Bles the knot!  
 bride - groom, the hearts of the bride - groom and bride. Bles the knot!

Long live they in bliss to dis - cov - - er What  
 Long live they in bliss to dis - cov - - er What

hap - pi - ness love can pro - vide - - Joy to the  
 hap - pi - ness love can pro - vide - - *marcato.* To the *marcato.* bride - groom,

bride groom and bride Joy to the bride-groom and  
to the bride to the bride-groom, to the  
to the bride, to the brid, to the bride-groom, to the

bride May for - tune keep shed ding its gifts on her  
bride May for - tune keep shed ding its gifts on her  
bride, to the bride, May for - tune keep shed ding its gifts on her

wed - ding! Gi - ro - - la, the vil - lage pride  
wed - ding! Gi - ro - - la, the vil - lage pride  
wed ding! Gi - ro - - la, the vil - lage pride

*ff* May for - tune keep shed - ding its gifts on her.

*ff* May for - tune keep shed - ding its gifts on her

*ff*

wed - ding! Gi - ro - - la, the vil - lage pride, the

wed - ding! Gi - ro - - la, the vil - lage pride, the

vil - lage pride, the vil - lage pride.

vil - lage pride, the vil - lage pride.

Scene. "WHO CAN IT BE?" Chorus.

(A) Aria. "OF THE COURT A MAGNATE I" Don Jose.

(B) Chorus "YES OF SPAIN" STB.

(C) Scene. "JOY TO THE LOVER" Girola & Chorus.

*Allegro non troppo.*

1<sup>st</sup> Sopranos & Tenors.  
2<sup>d</sup> Sopranos & Tenors.  
Basses.

Who can it be? this fine gran-

Who can it be?

*Allegro non troppo.*  
PIANO. *pp*

dee! Why comes he near? What seeks he here? Who can it

this fine gran-dee! Why comes he near? What seeks he here?

*cres*

be? Who can it be?.....

Who can it be?.....

*ff*

No - ble stran-ger, deign to tell - - Does your

No - ble stran-ger, deign to tell - - Does your

*p*

vis - it mean us well? No - ble

vis - it mean us well? No - ble stran-ger, No - ble

*p*

stran-ger, Does your vi - sit mean us well? Dis-pel all  
 stran-ger, Does your vi - sit mean us well? Dis-pel all

*ff*

*grac*

fear! Why come you here? Who are you?  
 fear! Why come you here? Who are you?

say, - Pray tell us, pray! Pray tell us, pray!  
 say, - Pray tell us, pray! Pray tell us, pray!

*DONJOSE.*

Your



*a piacere.*

rus-tie eu-ri-os-i-ty dis-miss, And I my weigh-ty mis-sion may dis-

*col canto.*

*a tempo.*

cover bye and bye, bye and bye. All fears dis-

*a piacere.*

*rall assai.*

*Allegro Moderato.*

miss, learn only this, only this.

*a piacere.*

*p*

*Allegro Moderato.*

(A) *Aria. DON JOSE.*

Of the Count a mag-nate I. Note my proud and state-ly-

*p*

mien My com-mands none dare de-ny, High in fa-vour with the

Queen. E - ti - quette in pal - ace proud Is con - troll'd and ruled by

me, My pun - e - til - ous - ness al - low'd, Beau i - deal of a Gran -

*Piu mosso* SAMSON.  
dee! We're very proud that you should deign To come to

PEDRO.  
our poor hum - ble home, Will you par - take of our scant fare? For such per -

JOSE.  
haps you do not care. In sure you are ex - ces - sive kind, To tell the

truth I have just dined.

Sopranos. Yes of

Tenors. Yes of

Basses.

Yes of Spain a

*pp staccato.*

Spain a staunch gran - dée, Cham - ber

Spain a staunch gran-dee staunch gran - dee, Cham - ber

staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his

lain's my hon - ourd post - - I've so

lain's his hon - ourd post, Hes so

hon - ourd post and Cham-ber-lain's his hon-ourd post. Yes, yes, of Spain a

long a pe - di - gree - - That its  
 long a pe - di - gree, pe - di - - gree, That its  
 staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber - lain's his

o - ri - - gin is lost. E - - ti - -  
 o - ri - - gin is lost. Yes, E - - ti - -  
 hon-our'd post, his hon-our'd post, his hon-our'd post, Yes, He's so long a  
*ores*

quette in pa - - lace proud - - - is con - -  
 quette in pa - lace, pa - lace proud, yes, is con - -  
 pe - di - gree, yes, That its o - ri - - gin is lost, yes, He's so long a

troll'd and ruled by me. My pune -

troll'd and ruled and ruled by him, yes, His pune -

ped-i - gree, yes, that its ori - gin is lost, yes, Et - i - quette in

til - ous - ness al - low'd yes Beau i

til' ous - ness al - low'd yes Beau i -

pal - ace proud, yes, is con - troll'd and ruled by him, yes, His pune - til - ous

deal of a gran - dee, Yes, Beau i

deal of a gran - dee Yes, Beau i

ness al - low'd yes Beau i - deal of a gran - dee, yes, Beau i - deal of

deal of a gran - - dee!

deal of a gran - - dee, of a gran - dee.

a gran-dee, yes. Beau i-deal of a gran - dee, gran - dee.

*rall.*

## (B) Repeat of Chorus.

Yes of Spain a staunch grand - dee, Cham - ber -

Yes of Spain a staunch grandee, staunch gran-dee, Cham - ber -

Yes, of Spain a staunch grandee, of Spain of Spain a staunch grandee, and Chamberlain's his

lain's my hon our'd post. I've so

lain's his hon - our'd post. He's so

hon - our'd post, and Cham-ber-lain's his hon - our'd post, Yes, yes, of Spain a

Bass staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

long a pe - - di - - gree - - That its

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

long a pe - di - gree, pe - di - - gree, That its

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

o - ri - - gin is lost.

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

o - ri - - gin, its o - ri - gin, its o - ri - gin is

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

hon-our'd post, his hon-our'd post, his hon-our'd post, his hon-our'd post, his

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

lost.

Treble staff with musical notation, starting with a treble clef and a key signature of three sharps (F#, C#, G#).

post.

Bass staff with musical notation, starting with a bass clef and a key signature of three sharps (F#, C#, G#).

Piano accompaniment with musical notation, starting with a grand staff (treble and bass clefs) and a key signature of three sharps (F#, C#, G#). The piece concludes with a *pp* (pianissimo) dynamic marking.

*Allegro mosso*  
Sopranos

(C) CHORUS & SCENE.  
GIROLA & CHORUS.

Tenors

Basses

Joy to the lo-ver!

Joy to the lo-ver!

bliss to the bride! May for - tune keep shed - ding its gifts on hei

bliss to the bride! May for - tune keep shed - ding its gifts on her

GIROLA. *Meno.*

Thanks dear

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.



friends, this kind - ly greet - - - ing Sets my

*gr*

ti - mid heart a - beat - - - ing, Fast with fear and hope 'tis

throbb - ing, Fast with fear and hope 'tis throbb - ing, I can

*a piacere.*

scarce - ly keep from sob - bing, I can scarce - ly keep from

*piu f*

sob - bing, Brides may, they say,

*a tempo*

So cheer me, pray. • So cheer me, pray, So cheer me,

pray, Friends, cheer me, cheer me, pray!

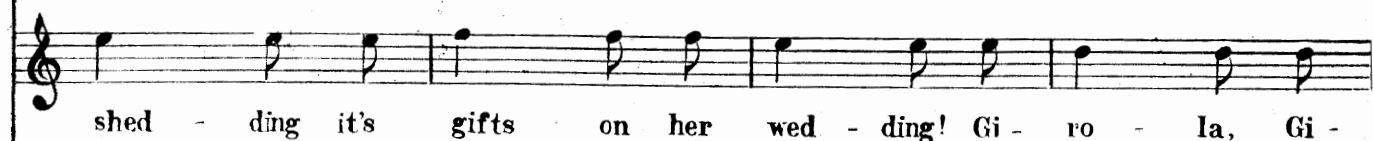
**CHORUS.**  
*f* Joy to the  
 Joy to the

lov - - er - - bliss to the bride! May for - - tune keep

lov - - er, bliss to the bride! May for - - tune keep



shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -



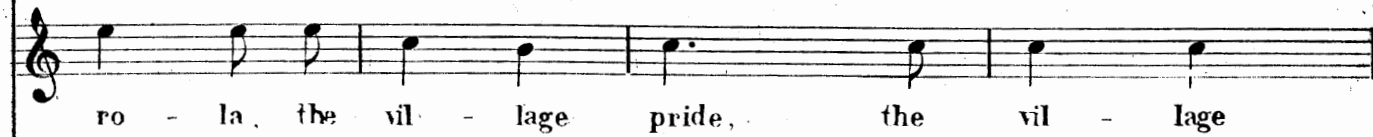
shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -



shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -



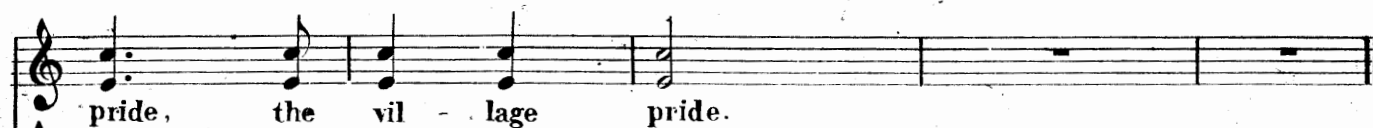
ro - la, the vil - lage pride, the vil - lage



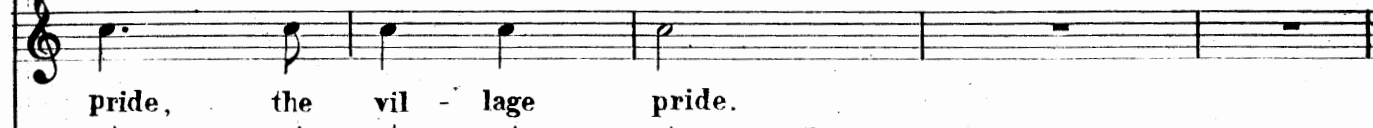
ro - la, the vil - lage pride, the vil - lage



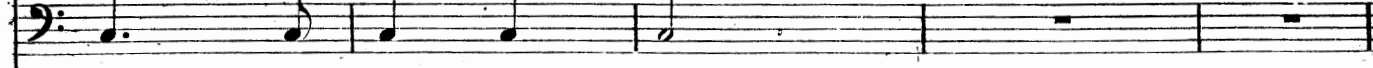
ro - la, the vil - lage pride, the vil - lage



pride, the vil - lage pride.



pride, the vil - lage pride.



pride, the vil - lage pride.



# No. 3 Rondo. "SIX MONTHS AGO"

*Girola.*

*Allegretto mosso.*

GIROLA.

PIANO.

*legato e dolce.*

Six months a - go when keen lum-

*cres: un poco.*

- ba - - go kept my un - cle to his bed - - He of

course could not a - way go, I went mar - ket - ing in -

*cres*

-stead - - Off to Santia-go trotting - On my don - key'twas such fun,

*rall*

There for sale and bar-ter stopping, And re - turn - - ing when twas done.

*col canto.*

*meno mosso*

Fit - ter pat - ter, home-ward wend-ing, while the shades of night des - cend - ing,

*p*

*a piacere.*

Fill-ing me with ti - mid fears, Fill-ing me with ti - mid fears,

*colla voce.*

*a tempo*

Scared al-most by don-key's ears - Wild-ly gaz-ing this way, that,

*rall: a piacere.*

Pit a pat. Pit a pat, Pit a pat, Pit a pat. One

*col canto*

*ff* *pp*

*marcato assai*

night where the road is most dreary at night-fall, I stopp'd was by rob-bers, a gang the most

*staccato.*

*cres e stringendo.*

fright-ful, Seiz'd, dragg'd from my sad-dle, My bas-kets were ri-fled by some - - As the

*mf*

*a tempo*

o - thers, a while, my cries sti-fled, But here I was match for the proud-est of

*rall.*

man, And I scream'd, scream'd as on-ly a wild wo - man

*dim*

*a tempo*

can, When, sud-den-ly, swift - ly how bles-ed the sight! A horse-man ap-

-pear'd, Judge my joy and de - light! And the band in con-fu-sion was soon put to

*Meno mosso.*  
*dolce e p*

flight. All was still! still and

*dolce?*

dark! All was still, still and dark, No one nigh, on-ly

*rall. assai.*

he, No one nigh, on-ly he, Just the two, Just the two, he and I just the

*1<sup>o</sup> tempo*

two, he and I. From his steed then quick des - cend - ing, I could

*cres un poco*

see his arms ex - tend - ing, And I faint - ed much I fear - - My heart's

*cres* *pp*

beat - ing I could hear

*fp*

I - can just re - mem - ber

*rall*

that! Pit a pat, pit a pat, pit a pat a pit a pat!



No. 4 Song. "I NEVER COULD, (LIKE SOME GIRLS.)"

Girola & Chorus.

*Allegro con Brio.*

GIROLA.

PIANO.

*staccato.*

I ne - ver could (like some girls) smile And sim - u - late e -  
I can - not veil (as o - thers do) The feel - ings that pos -

*rall.*

*tempo*

- mo - - tion, As - sume a love 'tho all the while They're laugh - ing at the  
- sess me, But when the lov'd one comes to woo, My looks at once con -

CHORUS.

no - - tion! She ne - ver could (like some girls) smile And sim - u - late e -  
- fess me. She can - not veil (as o - thers do) The feel - ings that pos -

## GIROLA.

mo - tion! As some a love tho' all the while They're laugh - ing at the  
 sess - her, But when the lov'd one comes to woo My looks at once con -

*rall. a piacere.**a tempo.*

no - tion, And love some ten - der heart ed swain By des - pe - rate flir -  
 fess me, And all my love at once I show To him when lin - g'ring

*col canto.*

*rall.*

ta - tion, And all the love that he can gain Is, love of ad - mi -  
 near me, Yet speaks so low and flut - ter, so I fear he scarce can

*col canto.*

*a tempo.*

Chorus.

ra - tion! I nev - er could (as p'raps I should) my blush - es hide, As  
 hear me. I

## GIROLA.

most girls would. Most maids dis - guise love's ten - der sighs, I nev - er, nev - er

CHORUS

could. Most maids dis-guise love's ten-der sighs, She

*ff*

ne-ver could, she ne-ver could, She ne-ver could (As

pr'aps one should) her blush-es - - hide,

*dim* *pp*

# No. 5 Song. "THERE'S NOUGHT SO UNCERTAIN."

*Dromez.*

*Allegro mosso.*

**DROMEZ.**

**PIANO.**

*f* *p*

*p* *cres*

There's nought so un-cer-tain as great-ness, For  
 be you as great as you will - - And cut some grand fi-gure, you'll  
 find some one big-ger, And some one be-sides great-er still. A

*eres*

cap-tain is great, and a colo-nel - - - Stands out in still great-er re-

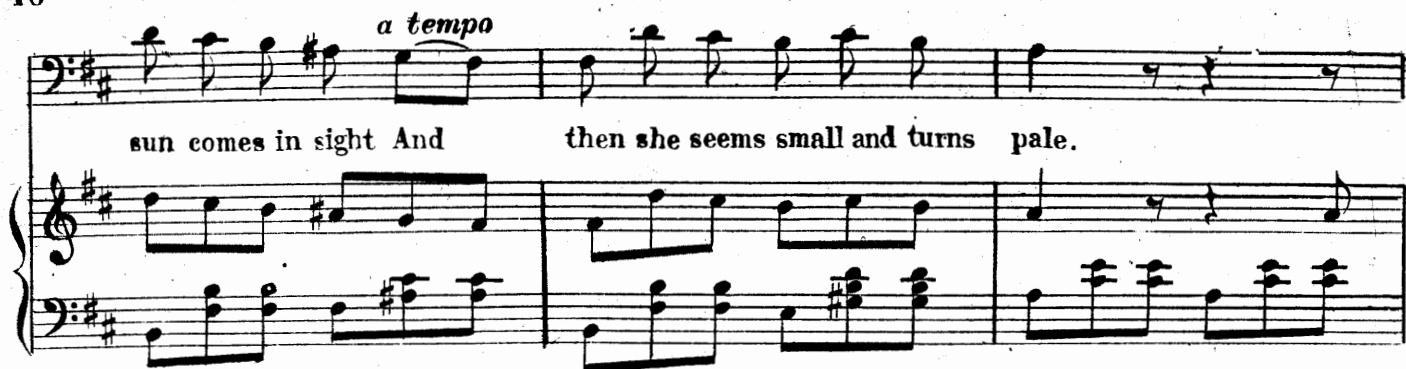
- lief, And though great-est of all, still a gen-er-al's Small to the

Mar-shal com-mand-ing-in- chief; The stars may be great, but a

·co-met - - - Out-shines the whole lot with his

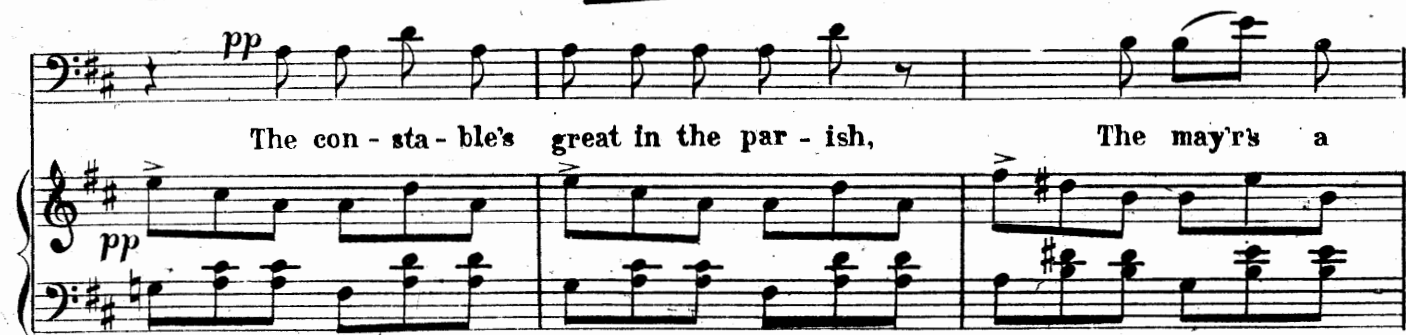
tail, The moon's large and bright till the

*a tempo*



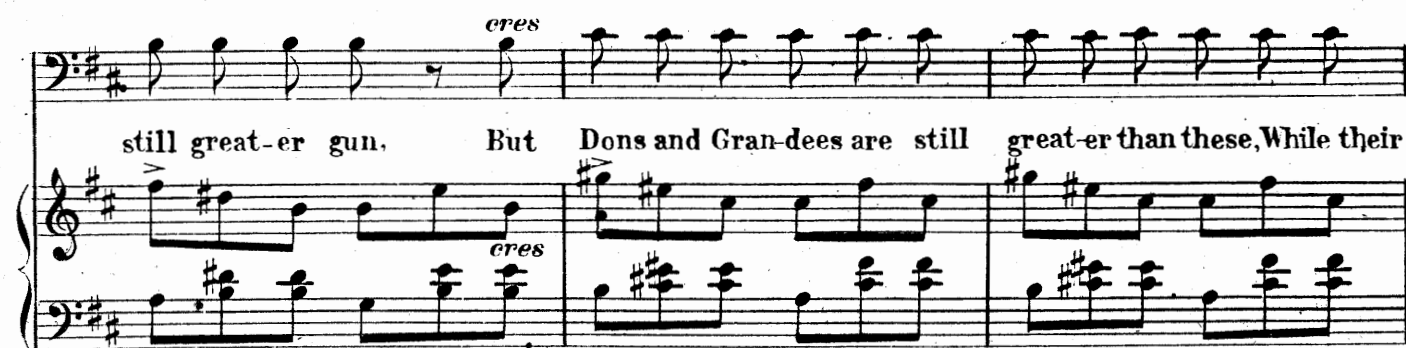
sun comes in sight And then she seems small and turns pale.

*pp*



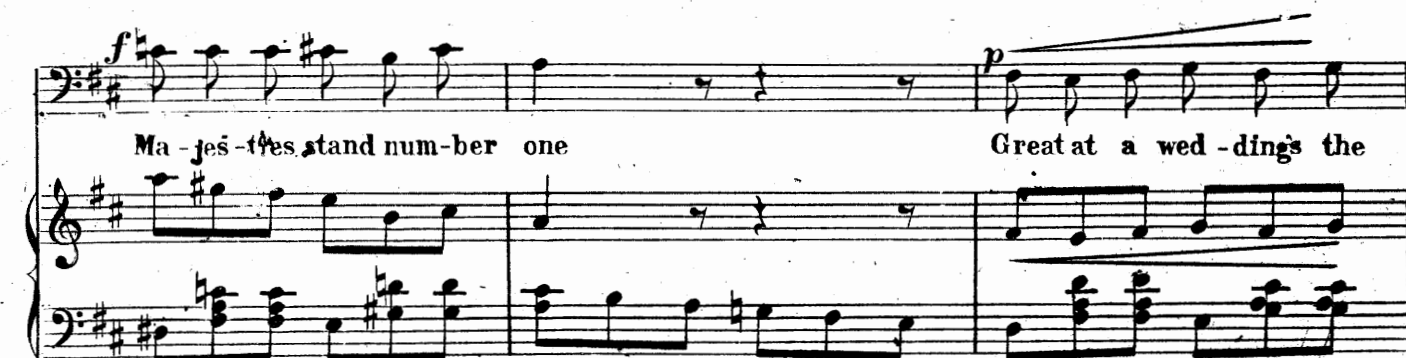
The con - sta - ble's great in the par - ish, The may'r's a

*cres*



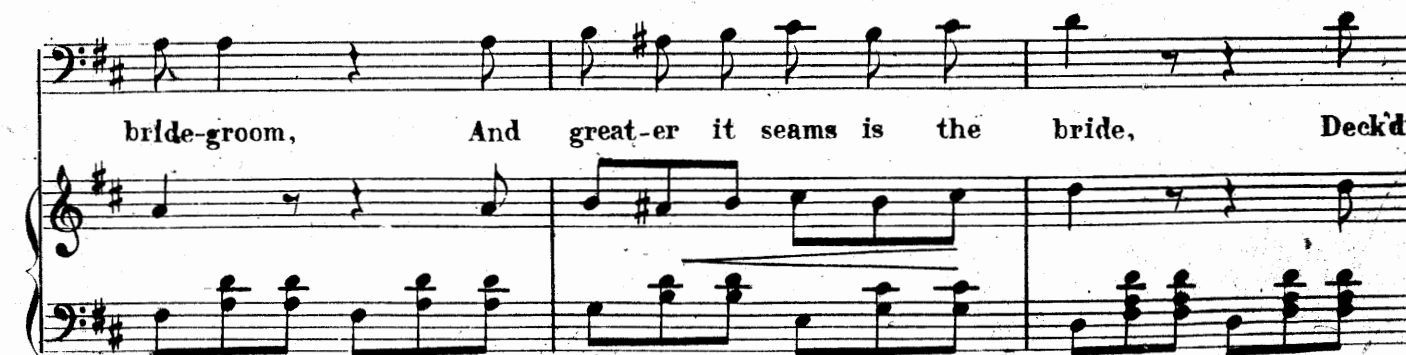
still great - er gun, But Dons and Gran-dees are still great - er than these, While their

*f* *p*



Ma - jes - ties stand num - ber one Great at a wed - dings the

bride-groom, And great - er it seems is the bride, Deck'd



out in her dress she seems quite a prin-cess, No hom-age to her is de-

nied, But up come the Queen and her con-sort, And

off ev'-ry sight se-er trips, To show off their loy-al-ty,

gaz-ing on roy-al-ty, And thus we are left in e-clipse.

## No. 6 Song "AID ME, CUPID"

Don Luis.

*Andante.*

**DON LUIS.**

**PIANO.** *p legato.*

Aid me. Cu - pid, god of love, Ve - nus!  
Hy - men! to thy ro - sy bower is for

on my ef - forts smile, Love tho ten - der as the dove Oft - en  
me a - lone to lead, Vic - tim sought for gold - en dow - er, Ob - ject

needs the ser - pents guile. Oh for some de - vice to win her Whom I  
of a pea - sants greed, Help me from such fate to take her, Shield from



prize all else a - bove. In plot-ting I'm a mere be gin - - ner,  
harm my ten - der dove And my own for e - ver make her,

A - - mere be - gin-ner, Aid me! ah! aid me, oh  
For - e-ver make her. Aid

Cu - pid, god of love! To win her whom I prize all things a - bove! Ah!

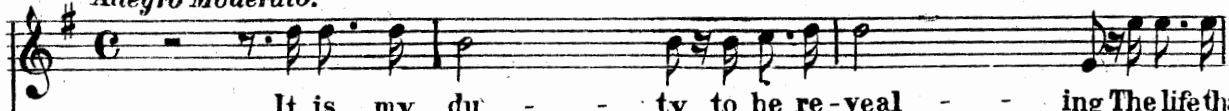
Aid me, oh Cu - pid, god of love!

*tr* *tr* *DC.* *rall.*

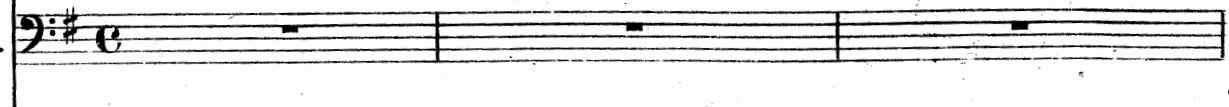
## No. 7 Duet "IT IS MY DUTY."


Girola &amp; Dromez.

*Allegro Moderato.*

GIROLA. 

It is my du - - ty to be re-veal - - ing The life th:

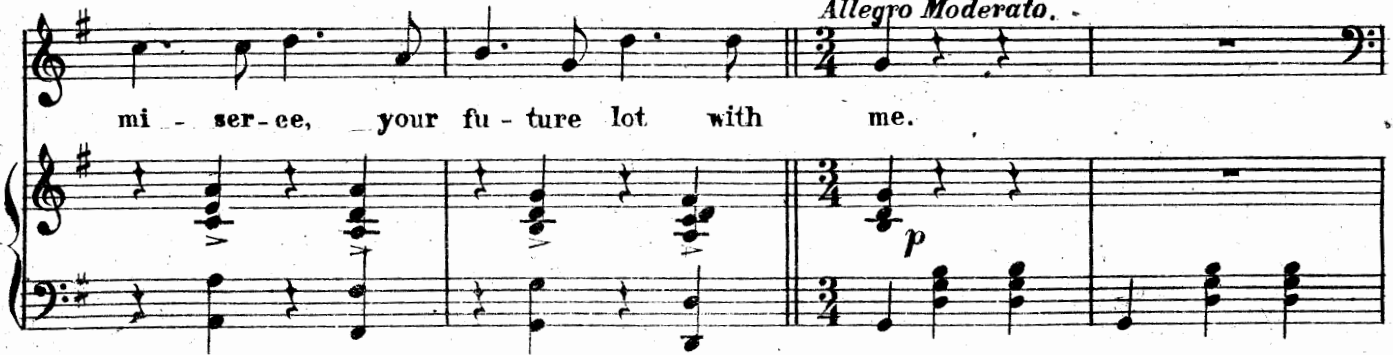
DROMEZ. 

PIANO. 

waits you, 'tis vain con-veal - - ing, 'Twill wretched be, grief, sad - ness


*Allegro Moderato.*

mi - ser - ce, your fu - ture lot with me.



DROMEZ.

I can't help smi - - - ling,



I've no mis-giv-ings, I

dread no fu-ture, no dire an-ti-ci-

**GIROLA.**  
*meno mosso.*

pa-tions. 'Tis sad re-flect-ing What you will suf-fer-

When we are near-er and dear-er re-la-tions.

I have tastes ex-pen-sive, Make the

mo - - ney fly. Pur - - ses most ex -

- ten - - - sive You will have to sup - ply

*8va*

*cres*

*meno mosso*  
**DROM.**

Oh I don't mind it. Beg that you wont spare ( He'll have to find it,

real ly I don't care,) Dresses fine de - light me, Mo-ney pray don't spare,

*f*

*rall* **GIROLA.**

Coarse stuffs af - fright me Hav-em rich and rare. That's not all lis - ten!

*a tempo*

I have a tem - - per vile, - - I'm fill'd with

jea lous doubt, I sulk and I sel - - dom

smile - If I'm the least put out,

*meno moso.* *DRUM.*

I see you wa - - ver, Oh no, I don't - -

*f* *L.H.* *L.H.*

*GIROLA.* *DRUM.* *GIROLA.* *rall.*

The match you'll break - - Oh no, I wont - - Pray wait, you don't know

half! *p* I'll all con - fess

*DROM.* No, don't, *GIROLA.* Yes, yes, *DROM.* Don't,

pray, pray don't! Pray don't your -

*GIROLA.* Peace you'll ne-ver know, I shall-nag you so, You'll  
- self dis - tress! You're fierce I find,

find, you'll find naught but pain and strife When in-

But I don't mind.

-doors I stay, Storming night and day, You'll

No, no, no, I don't mind,

be, you'll be wea-ried of life. In

no, no, For you must know for

a fu-ry when put out Smash

you must know I like, I like a

*cres*

*stringendo assai.*

and - - scat-ter the things a - - bout, I am fren-zied if  
 - - girl with go, yes, in - deed, it is so, you are fie - ry I

*cres*

*ff*

crossd, if you rouse me you're lost, per - haps slap you I  
 find, But I vow I don't mind, no, no, I like some

may, So you'd best keep a - way. a - - - a - - -

go no no

- way.

no. gun.



# No. 8 Chorus. "VIVA! VIVA! GRACIOUS QUEEN."

*Allegro Marziale.*

PIANO.

*ff* Entry of the Court.

Sopranos

*marcato.*

Tenors.

Basses.

Vi - va! vi - va! gra - cious Queen, Glo - ry, hap - pi -

Vi - va! vi - va! gra - cious Queen, Glo - ry, hap - pi -

- ness, and hon - or! Vi - va! vi - va! gra - cious Queen, Vi - va! gra - cious

- ness, and hon - or! Vi - va! vi - va! gra - cious Queen, Vi - va! gra - cious

Queen! May her reign be bright, se-rene, Bless-ings fair be

Queen! May her reign be bright, se-rene, Bless-ings fair be

show'd up - on her, May her reign be bright, se-rene, Vi - va! gra - cious

show'd up - on her, May her reign be bright, se-rene, Vi - va! gra - cious

Queen! Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -

Queen! Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -

*p*

*f*

ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious

ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious

Queen! *p* Blest the mon-arch is who stands, is who stands -

Queen! *p* Blest the mon-arch is who stands, is who stands -

High in sub - jects' true o - - pin - ion, Fa - vour'd

High in sub - jects' true o - - pin - ion, Fa - vour'd

*cres*

o - ver o - ther lands, Is this Span - ish fair do -

o - ver o - ther lands, Is this Span - ish fair do -

*cresc. assai* ***ff***

- min - ion, Fa - your'd o - ver o - ther lands, Is this

- min - ion, Fa - your'd o - ver o - ther lands, Is this

***ff*** *dim.*

Span - ish fair do - min - ion. ***ff*** Vi - - val vi - val gra - cious

Span - ish fair do - min - ion. ***ff*** Vi - - val vi - val gra - cious

***ff***

Queen! Vi - - va vi - - va! gra - - cious Queen!

Queen! Vi - - va vi - - va! gra - - cious Queen!

This section consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Queen! Vi - - va vi - - va! gra - - cious Queen!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

*ISABEL* *a piacere.*

Good peo-ple, glad-ly we re-ceive your bless-ings and with joy re turn-them, By fu - ture godd

*col canto.*

This section begins with the vocal line for Isabel, marked *a piacere*. The lyrics are: "Good peo-ple, glad-ly we re-ceive your bless-ings and with joy re turn-them, By fu - ture godd". The piano accompaniment is marked *col canto* and features long, sustained chords in the right hand and a steady bass line in the left hand.

- will we be-lieve we shall still, we shall still con - tin - ue to earn them.

This section continues the vocal line from the previous block. The lyrics are: "- will we be-lieve we shall still, we shall still con - tin - ue to earn them." The piano accompaniment continues with sustained chords and a steady bass line.

*Allegro Pastorale.*

This section is a piano accompaniment for the *Allegro Pastorale*. It features a lively, rhythmic melody in the right hand with trills and a steady bass line in the left hand. The tempo is marked *Allegro Pastorale*.

# No. 9 Song HOW BLEST MUST BE.

Isabel Philip & Chorus.

*Alla Pastorale.*  
*legato.*

**ISABEL.**

How blest must be this coun - try life, Far  
This hap - py state no dis - cord knows, Free

**PIANO.**

*p*

from the mad - ding ei - tys roar! Where  
from dis - turb - ing ei - vie din! A

**Sopranos.**

**Tenors.**

**Basses.**

Ci - ty's roar,  
Ci - vie din,  
Ci - ty's roar,  
Ci - vie din,

*mf*

va - pid calm gives place to strife, And soft - est sounds in  
peace as dull each eye doth close As will the mor - row

*p*

PHILIP.

e - ther. The pi - - ping finch, The  
 morn be - gin. The warb - ling lark, The

E - ther soar.  
 Morn be gin.

E - ther soar.  
 Morn be gin.

ISABEL.

PHILIP.

ISABEL.

caw - ing rook, The bab - bling brook, The quack ing duck, The  
 mag - ging daw, The bleat - ing lamb, The old ewe's baa! The

PHILIP.

coo - - ing dove, the low - - ing cow, The fierce mad-bull, the  
 chirp - ing wren, the scream - ing jay, The dog's bow-wow the

ISABEL.

grunt-ing sow! Ah! we who dwell in state-ly Court, Must vain-ly sigh for  
 ass - es bray!

*rall.*

such sim-ple-ci-ty, Po-e-try pure of word and thought, Love here in ru-ral

sweet fe - li-ci-ty

*Sopranos.*

*Tenors.* Ah! we who dwell in state-ly Court, Must vain-ly sigh for

*Basses.* Ah! they who dwell in state-ly Court, Must vain-ly sigh for

*mf*

*dim:*

such sim - pli - ei - ty

*dim:*

such sim - pli - ei - ty

*dim:*

*p*



# No.10 Chorus "AWAY! AWAY!"

Finale to Act 1.

*Allegro.*

1<sup>st</sup> Sopranos  
& Tenors.

2<sup>d</sup> Sopranos  
& Tenors.

Basses

PIANO.

*Allegro.*

*ff*

*mf*

*mf*

*mf*

*p*

A - way! a-way! de - part, de-part 'Tis close of day and

A - way! a-way! de - part, de-part 'Tis close of day and

time to start, 'Tis ours to guide the hap - py pair, The groom and bride

time to start, 'Tis ours to guide the hap - py pair, The groom and bride

joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and  
 joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and

*cres*  
 time to start, 'Tis ours to guide the hap - py pair. Whose joys, whose joys we.  
 time to start. 'Tis ours to guide the hap - py-pair. Whose joys, whose joys we

share. *p* Thro' the val - ley and o - - ver the  
 share. *p* Thro' the val - ley and o - - ver the  
*p*

hill. To their bri - - dal home in the dis - - tant mill.

hill, To their bri - - dal home in the dis - - tant mill.

*p*

ISABEL.

All's ' pre - pard no long - er need we stay! To the

*dim:*

moun - tain sum - - mit haste - - a - way!

way! a - - way! 'Tis - - time to start, 'tis - - close of

- way! a - - way! 'Tis - - time to start, 'tis - - close of

*ff*

day and - - time to - - start, 'Tis ours to - - guide - - the

day and - - time to - - start. 'Tis ours to - - guide - - the

*p* *cres*

*p* *cres*

hap - py - - pair, The groom and bride whose joy we share, whose

hap - py - - pair, The groom and bride whose joy we share, whose

*dim.* *dim.*

*dim.*

joy we share. A-way! a-way! de-part! de - - -

joy we share. A-way! a-way! de-part! de - - -

*eres*

*eres*

part! de - - - part!

part! de - - - part!

part! de - - - part!

See my or - ders they ful - fil, See they

*p*

**DON JOSE.**

start to-wards the mill! Gra - cious Queen, I will, I will - -

Quick her

Quick her

*f*

GIROLA.

*Meno.*

Come, my friends, - - no long-er

Ma-jes-ty's com-mands o - bey!

Ma-jes-ty's com-mands o - bey!

*Meno.*

wait.

I must hast - - - en to my fate!

There's no

*a piacere.*

hope of more de - - lay, - - There's no hope of more de - -

*Allegretto.*

- lay!

Shades of

**GIROLA.**

eve are fast des - cend - - ing, Come, - friends,

**DON LUIS.**

I must fol - low where they're guid-ing, In the mill se - cure-ly hid - ing,

**DON PHILIP.**

Pa-tient-ly I'll wait be-hind While de-part the bri-dal train,

*pp*

let's our way be wend - - - ing,

I'll be near my love to cheer And watch o'er one I hold so

But 'ere long the bride will find Phil - ip by her side a - -

*eres*  
My - - heart's beat - - ing loud there -

dear I must fol - - low where they're guid - ing

-gain! I'll a - way when all is still, To the

at. Pit a pat, pit a pat, pit a pat, pit a  
 fol-low and be near!  
 far and dis - tant mill.

*Sopranos.*  
 A - way! a - way! a -

*Tenors.*  
 A - way! a - way! a -

*Basses.*  
 A - way! a - way! a -

The first system of the score features a vocal melody in the upper staves and piano accompaniment in the lower staves. The lyrics are: "at. Pit a pat, pit a pat, pit a pat, pit a fol-low and be near! far and dis - tant mill." The vocal parts are labeled "Sopranos.", "Tenors.", and "Basses." and all sing "A - way! a - way! a -". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

pat!  
 - way! a - way! a - way! a - way! a - way! A -  
 - way! a - way! a - way! a - way! a - way! A -

The second system continues the vocal melody and piano accompaniment. The lyrics are: "pat! - way! a - way! a - way! a - way! a - way! A - - way! a - way! a - way! a - way! a - way! A -". The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking in the right hand.



- way! a-way! de - part, de-part 'Tis close of day and time to start, 'Tis  
 - way! a-way! de part, de-part 'Tis close of day and time to start, 'Tis

*f*

ours to guide the hap - py pair, The groom and bride whose joy we share. A-  
 ours to guide the hap - py pair, The groom and bride whose joy we share. A-

- way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis  
 - way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis

*eres*

ours to guide the hap - py pair, Whose joys, whose joys we share. A -

ours to guide the hap - py pair, Whose joys, whose joys we share. A -

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in a 7/8 time signature and features a key signature of one sharp (F#). The lyrics are: "ours to guide the hap - py pair, Whose joys, whose joys we share. A -". The piano accompaniment includes a *res* marking above the first measure.

- way! a - - way! 'tis - - time to start, 'Tis - - close of day and

- way! a - - way! 'tis - - time to start, 'Tis - - close of . day and

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "- way! a - - way! 'tis - - time to start, 'Tis - - close of day and" on the first line, and "- way! a - - way! 'tis - - time to start, 'Tis - - close of . day and" on the second line. The piano accompaniment includes a *f* marking above the first measure.

time to - - start, 'Tis ours to - - guide - - the hap py

time to - - start, 'Tis ours to - - guide - - the hap - py

*eres*

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "time to - - start, 'Tis ours to - - guide - - the hap py" on the first line, and "time to - - start, 'Tis ours to - - guide - - the hap - py" on the second line. The piano accompaniment includes a *p* marking above the first measure and a *eres* marking above the fifth measure.

*dim:*

pair, the groom and bride whose joy we share, whose joy we share. A way! a-way! de-

*dim:*

pair, the groom and bride whose joy we share, whose joy we share. A way! a-way! de-

*dim:*

*cres*

-part! de - - part! de - - - part! 'Tis close of

*ff* *sino alla fine.*

-part! de - - part! de - - - part! 'Tis close of

*cres*

*ff*

day and time to start, A - - way! - de - -

day and time to start, A - - way! de - -

-part! 'Tis ours to guide the hap - py pair, the groom and

-part! 'Tis ours to guide the hap - py pair, the groom and

*sempre ff*

Detailed description: This system contains the first two systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *sempre ff* (sempre fortissimo) appearing in the second system.

bride whose joy we share

bride whose joy we share

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal parts, which appear to be mostly rests in this section. The bottom two staves are piano accompaniment, concluding the piece with a final cadence.

End of Act 1.

## No. 11 ENTR' ACTE.

ACT 11.

*Allegro con Brio.*

PIANO.

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a fortissimo (*ff*) dynamic and features a series of chords and eighth-note patterns. The left staff begins with a bass clef and a key signature of one flat, providing a harmonic accompaniment with chords and eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system continues the piano introduction. The right staff features a melodic line with eighth-note patterns and rests. The left staff provides a steady accompaniment with chords and eighth notes. A crescendo (*cres*) marking is placed above the right staff towards the end of the system.

The third system continues the piano introduction. The right staff has a melodic line with eighth notes and rests. The left staff has a harmonic accompaniment with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking is placed above the right staff.

The fourth system concludes the piano introduction. The right staff has a melodic line with eighth notes and rests. The left staff has a harmonic accompaniment with chords and eighth notes. A crescendo (*cres*) marking is placed above the right staff.

*p* *p*

*ff*

*Allegretto Moderato.*  
*p con grazia* *trem.*

*cres sempre.*

*Allegro Quisto.*  
*p*

No. 12. Chorus. "SAFE TO THE BRIDAL HOME."

*Andantino.* *MINORE.* *legato e p*

Soprano. Safe to the bri-dal home we've

Tenors. Safe to the bri-dal home we've

Basses. Safe to the bri-dal home we've

PIANO. *MINORE.* *p*

brought you, Gui - ding the path of the hap-py hap-py

brought you, Gui - ding the path of the hap-py hap-py

pair - Fast are the fet-ters Hy-men wrought you,

pair - Fast are the fet-ters Hy-men wrought you,

Such ro-sy chains tis a joy to wear. The ho-ney-moon  
 Such ro-sy chains tis a joy to wear. The ho-ney-moon  
 shines in the vault a-bove, And you sky to-night shall be  
 shines in the vault a-bove, And you sky to-night shall be  
 lit by love! Safe to the bri-dal home we've brought  
 lit by love! Safe to the bri-dal home we've brought

*f* *p* *fp* *eres*



*dim:*

you, Safe to the bri - dal home,

*dim:*

you, Safe to the bri - dal home,

*dim:*

*f*

*mf*

Safe to the bri-dal home, Safe

*mf*

Safe to the bri-dal home, Safe

*mf*

Safe to the bri-dal home, Safe

*p*

*mf*

*p*

*rall un poco*

to the bri-dal home.

to the bri-dal home.

*col canto.*

*dim:*

*pp*

No. 13. Ballad. "THE HEART SIGHS EVER TO BE FREE."

Girola.

*Allegretto Moderato assai.*

GIROLA.

PIANO.

*p con grazia.*

*dolce.*

The heart sighs e - ver  
The heart sighs e - ver

*rall.*

*p a tempo*

to be free, From all but love's en - thrall - ing  
to be free, All bright and tempt - ing lures re -

rap - ture! 'Tis like a bird in green - wood tree That  
- fus - ing, Un - til at length it turns in glee To

*rall. quasi a piacere.*

would not long sur - vive its cap - ture, It can not bear the  
 love, but love of its own choos - ing; Ah, let my heart e -

*col canto.*

gild - ed cage, its song is mute, its strength ex - pend - ed, It  
 - lect its own, My life - long bliss is more in dan - ger By

*rall.*

beats its wings in fu - tile rage, Then pines and drops till life is  
 wed - ding one un - lov'd tho' known, Than one a dord tho' still a

*con portamento.* *Meno Mosso.*  
*& tempo*

end - ed! Love knows not sea - son, will - not  
 stran - ger!

*dolciss.*

*pp* be Sub - dued by du - - ty's stern de - cree,

La - ment - ing, mourn - - ing li - - - ber - ty - -

*dim.* The heart sighs e - - ver to - - be free *cres*

Love knows not sea - - son, will not be Sub-dued by

du - - - ty's stern de - cree. *pp* The heart sighs *pp*

*rall* e - ver, e - ver, to be e - - ver free. *pp* *D.C.*

# No. 13 $\frac{1}{2}$ MELODRAME.

*Allegretto assai Moderato.*

PIANO.

*pp con sordini.*

The musical score consists of six systems of piano accompaniment. Each system is written for the right and left hands of a piano. The right hand part is primarily melodic, featuring eighth and sixteenth notes with slurs and accents. The left hand part provides a rhythmic accompaniment with eighth and sixteenth notes, often in a steady eighth-note pattern. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The first system includes the performance instruction 'pp con sordini.' The second system begins with a dynamic marking of 'mf'. The third system includes a 'pp' marking. The score concludes with a repeat sign and a final cadence in the right hand.

## No. 14. Duet "LOVE IS NEVER BLIND."

Girola &amp; Don Luis.

*Allegretto Moderato assia.*

GIROLA.

DON LUIS.

PIANO.

*dolce.*

Love is blind, the sa-ges say,

Round his eyes a veil is fold - ed, In the dark he wends his way,

Hits the mark but ne'er be - holds it;

Could he see us as we are.

Where would be each fond il - lu - sion,

Ma - ny a lov - er's gui - ding star.

*rall.*  
 Would be quenche'd in dark con-fu-sion!

**GIROLA.**  
 . Love's not blind, ah no! his eyes Are the sharpest and the

bright-est! In-to ev' - - ry breast he prys, Makes of sad-dest hearts the

light - est! His per-cep - tion is so clear, He is proof a-gainst il -

- lu - sion, Why, when lov'd one grows more dear - - Still be cold and un-de -

ceiv - ing! 'Tis a li - bel you will find - -

Love is ne - ver, ne - ver, ne - ver blind, 'Tis a li - bel

you will find - - Love is ne - ver, ne - ver, ne - ver blind,

Love is blind, ah no, his eyes - - Are the sharp - est and the

*p*



*rall.*  
 bright est eyes, Love is blind, Yes! Love is blind, Yes!  
 bright - est eyes, Ah no! Ah no!

*rall.* *tempo legato.*  
 'Tis a li - bel you will find, ah! 'Tis a li - bel, 'Tis a li - bel you will

*rall.*  
 find, ah! 'Tis a li - bel, 'tis a li - bel you will find, Yes, you will

*cres.*  
 find, - - yes you will find!

*calando.*

No. 15. Serenade "I SING LOVE'S DULCET SOFTEST LAY."

Don Philip & Don Jose.

*Allegretto Grazioso.*

**DON PHILIP**

**DON JOSE**

**PIANO.** *p staccato.* *dim:*

**DON PHILIP.**

I  
Love's

sing love's dul - cet soft - est lay,  
sighs a - lone shall fill my throat, *pp* Tra la la, la la la, *cres* Tra la la la

la! Be - neath the pale and wan - ing moon!  
Let stu - pid seers my ef - forts scoff, *pp* Tra la la, la lala, *cres* Tra la la la

al In - spir'd by sil - v'ry lu - nar-ray, My  
Sweet warb - ling, ze - phyr - like, shall float And

pas - sions pent up pangs al - lay, My pas - sions pangs al -  
love shall mel - low ev' - ry note, Shall mel - low ev' - - ry

*nearly spoken*  
- lay!  
note! This dash'd things out of tune,  
My up - - per G's gone off!

*DON JOSE.*

I can't en - dure this out side  
My suff'ring's here are most a -

*mf* *staccato.*

Get out! get  
Do stop that

berth It is the cold - est spot on earth with-out a doubt!  
- cute, And an - gry cats my post dis - pute - with fierce mia - oo!

(turning.)

out-  
row!

Tra la la,

All warmth has from my bo-dy fled,  
And symptoms of catarrh in - crease,

And cold is sett-ling in my  
With mew tra-loo! and chill dis-

*eres un poco*

(sneezing.)

(sneezing.)

Don't in-ter-rupt

love's se - re -

*sneezing*

head, a choo!! oh dear! a choo!! oh dear!  
-may'd.

a choo!!

*1<sup>o</sup> tempo*

-nade I sing love's soft - - est lay,

Mia-oo,

*p*

*eres*  
dul-cet - - - lay, - - - Be - neath the wan - ing

mia-oo!                      mia-oo!

moon - - - wan - - - ing

mia-oo!                      mia - oo!                      mia - oo!

*rall.*

*col canto.*

*a tempo*  
moon!

mia-oo!

*eres*                      *f*

No. 16 *Whispering Quartet.* "HUSH! HUSH! HUSH!"

*Girola, D. Luis, D. Philip, D. Jose.*

*Allegro Guisto.*

GIROLA. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. LUIS. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. PHILIP. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. JOSE. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

PIANO. *p*

*eres un poeo*

hush! Let not a word be heard! Cau-tious we must be and wa-ry, 'Tis so ve - ry

hush! Let not a word be heard! Cau-tious we must be and wa-ry, 'Tis so ve - ry

*cres sempre.*

(spoken.)

ne - ces - sa - ry, And as dark! Hark! hark! hark!

Can you

ne - ces - sa - ry, And as dark! Hark! - hark! hark!

Who is near?

hear me? Can you

Are you there?

I should think so!

(spoken.)

Who is near? Hush! hush!

hear me! Hush! hush!

Are you there? Hush! hush!

I should think so! Hush! hush!

*ppp*  
 hush! hark! hark! hark! hush! hush! hush!  
*ppp* Sweet est creature! do not  
*ppp*  
 hush! hark! hark! hark! hush! hush! hush!  
*ppp*  
*p*

*p*  
 Hush! who is near?  
 fear me  
*eres un poco.*  
 Faith - - - ful as the stars a -  
 fear,  
*p*  
 I can't help it, I must sneeze,  
*mf*

*eres assai.*  
 Loose me, Se-nor, if you please. - Hark!  
 hove, Stay thou near me, deign to  
 I can't help it, I must sneeze, I know I shall,  
*eres*



Loose me, - - Sen - or, if you please, Hark! Loose me,  
 hear me sing Of my un - dy - ing love, - - Stay thou  
 hear - - hear me sing of my un - dy - ing  
 I can't help it, I can't help it, I can't help it, I can't

*ff*

*dim* Sen - or, if you please, Loose me, Sen - or, *dim sempre.*  
 if you please,  
 near me, deign to hear! Stay thou near me! deign to hear!  
 love. Stay thou near me! deign to hear!  
 help it, I must sneeze, I must sneeze, I must

*dim sino al pp*  
 What's that? what's that? what's that? what's that? Hush! hark! hush! hark!  
 What's that? what's that? what's that? what's that? Hush! hark! hush! hark!  
 sneeze sneeze (sneeze) (sneeze) (sneeze) (sneeze) (sneeze)  
 sneeze, (sneeze) (sneeze) (sneeze) (sneeze) (sneeze)

hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!

hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!

hush Let not a sound be heard! *eres un poco* Cautious we must be and wa-ry, 'Tis so ve-ry

hush Let not a sound be heard! Cautious we must be and wa-ry, 'Tis so ve-ry

*es sempre:* ne-ces - sa - ry, And so dark! *(spoken.)* Hark! hark! hark!

ne-ces - sa - ry, And so dark! Hark! hark! hark!

Dan - - ger threatens much I fear - - -

'Tis your hus - band lin - - gers near you,

I - cy cold these ta - per fin - gers,

*p*

An - - - swer me! I dread to move - - -

'Tis your hus - band that is near - - -

Sweet - est crea - ture! do not

*cres* *assai*

Art thou near me? let me hear - - - thee sing of

you, 'Tis your hus - band lin - gers near you, Ah! - - - I will

fear, Do not fear me!

Would that I could get a - - way! would that I could get a - way!

*cres* *8va*

thy un - dy - ing love, un - dy - ing love? What's  
 sing - - of my love, of - - my - - love. What's  
 Sweet-est creature do not fear me! sweet-est! do not fear. What's  
 Would that I could get a - way, could get a - way, ba - - way. What's

8

*ff* *ppp* *ppp* *ppp*

that? Hush! Breathe not a word! What's that? Hush!  
 that? Hush! Breathe not a word! What's that? Hush!

Breathe not a word! breathe not a word! breathe not a word! Hush!  
 Breathe not a word! breathe not a word! breathe not a word! Hush!

# No. 17. Chorus. "SEARCH THE MILL."

Finale to Act 11.

Tutti & Chorus.

*Allegro Mosso.*

PIANO.

*pp*

The piano accompaniment consists of two systems of grand staff notation. The first system begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. The second system continues this texture, with a *cres* (crescendo) marking in the right hand.

Sopranos.

*ff* Search the mill from floor to base-ment

Tenors.

*ff* Search the mill from floor to base-ment

Basses.

*ff*

The piano accompaniment for the third system continues the grand staff notation. It features a *ff* (fortissimo) dynamic marking. The right hand has a more active melodic line with slurs, and the left hand maintains a consistent accompaniment of quarter notes.

Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,  
 Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,

See the trai - tor vile con-found - ed From roof to floor let search be sure, And  
 See the trai - tor vile con-found - ed From roof to floor let search be sure, And

*sempre ff*

GIROLA

What noise is this? What is't you  
 miss no door, make all se - cure.  
 miss no door, make all se - cure.

*p*

*sempre a tempo*

seek? The Queen, I beg your highness speak! Say what's a-

**ISABEL.**

- miss What noise is this? Heed her not - - let no one

**GIROLA.**

**ISABEL.**

pass - - Can it be dan-ger to him, a - las! Where is your

**GIROLA.**

**OFFICER.**

husband? ( Can she guess? Grant he's es- cap'd this dire dis- tress! This door is

**ISABEL.**

**GIROLA.**

fast! There! hi- ding there! Quick force the lock! No, no, not

ISABEL.

GIROLA.

here. this room is mine. Drag her a-way! How can I save him?

mer cy pray!  
Sopranos.

Tenors.

Force the door! let search be sure! quick! force the door!

Basses.

Force the door! let search be sure! quick! force the door!

*sempre ff*

*quasi a piacere.*  
PHILIP.

ISABEL.

PHILIP.

You're safe, my Queen! You here? Ah yes! I fear'd some

pe-ri-l I con-fess,

And fol-low'd you What means this strife?



ISABEL.  
a tempo.

PHILIP (aside.)

Mys - te - ry! trea - son! scan - dal rife! (That

fool may spoil my sto - ry, So I'd bet - ter p'raps keep him

CHORUS.

down - - be - low Who can it be, we soon shall

GIROLA

ISABEL.

CHORUS.

see! O spare him! pray. A - way! a - way! Who 'tis we'd know? He's

Largo.

ISABEL.

here! He's here! Don Ja - se! Don

PHILIP.

Jo - se! Jo - ase! Fie! fie! fie!

Andante Maestoso.  
GIROLA. *mf*

'Tis as - tound - - ing he is dumb, He's a -

ISABEL

He is dumb, He is fill'd with shame,

LUIS

He is dumb, He is fill'd with shame,

DON PHILIP

He is dumb, He is fill'd with shame,

DON JOSE

He is dumb, He is fill'd with shame,

Sopranos.

I am dumb, O - ver - come!

Tenors.

He is dumb, He is dumb,

Basses.

He is dumb, He is dumb,

Andante Maestoso.

sham'd - - - He's o - ver - come - - - 'Tis as - tound - ing, he's to

He's to blame He's o - ver - come, A - maz'd!

He's to blame He's o - ver - come, A - maz'd!

He's to blame He is dumb, A - maz'd!

Fill'd with shame! I am dumb! A - maz'd!

He's a - maz'd, O - ver - come, A - maz'd!

He's a - maz'd, O - ver - come, A - maz'd!

*cres e marcato*

blame, to blame, But guilt-less I - - am, yes, guilt - less .

I'm dumb, I am dumb, am dumb, yes, dumb, am

He's dumb, He is dumb, I'm o - ver - come, am

He's dumb, He is dumb, I'm o - ver - come, am

I'm dumb, I am dumb, I'm o - ver - come, I am dumb, I am dumb, by surprise over

He's dumb!

He's dumb!

*cres assai*

*ff*

*Legato assai e pp*

I. A las, I'm confounded,  
 I. This is most conflicting,  
 I. This is most conflicting,  
 I. This is most conflicting,  
 Come. I'm dumb I'm confounded!

*pp* He's astonished, He's as-ton-ished, He's as-tounded, He's confounded, He's as-  
 He's astonished, He's as-ton-ished, He's as-tounded, He's confounded, He's as-  
 He's astonished, He's as-ton-ished, He's as-tounded, He's confounded, He's as-

He's as-

*sempre legato* *cres*

A-maz'd now am I! Fill'd with shame - - - why, ah

A-maz'd now am I! Fie, oh fie - - - - fie, oh

A-maz'd now am I! why this doubt? - - - why this

A-maz'd now am I! Fie, oh fie - - - - fie, oh

Con-found-ed am I! Dear, oh dear - - - - lis-ten

ton-ished, What dis - , grace! Fie, oh fie! fie, oh fie!

ton-ished, What dis - , grace! Fie, oh fie! fie, oh fie!

*pp* *cres*

*eres assai*

why - - - - - vain ly I - - - - - my mis-for - - - - - tune, - my mis-for - - - - - tune

fie - - - - - fie, oh fie - - - - - fie, oh! oh! fie! fie! fie!

fear - - - - - She's a-maz'd! - - - - - o-ver-come! She's a - maz'd! o - ver

fie - - - - - fie, oh fie - - - - - fie, oh fie, Don Jo - se!

pray - - - - - guilt les I, - - - - - hear me, pray, ah! hear me

fie, oh fie, fie, oh fie, Fie! Don Jo - se!

fie, oh fie, fie, oh fie, Fie! Don Jo - se!

*eres assai*

*Listesso tempo.*

fly. I'm - - a maz'd I'm o - - - ver

fie! Fie - - oh fie - - Don Jo - - se

come . By - - - - sur - - -

Fie! - - oh fie! - - Don Jo - - se! fie! I'm as - - - -

pray - - , my feige, - - oh lis - - ten, pray lis - - - - ten!

fie! He is dumb with sur - - -

fie! He is dumb with sur - - -

*Listesso tempo*

*f*



*Stringendo assai.*

come, I'm as-tound-ed I am dumb, o-ver-

fie! With sur-prise I'm o-ver-come, I am dumb,

prise! Why - - - this doubt? a

tound-ed, Jo - se, fie! oh fie! Jo - se, fie! I'm sur-pris'd,

pray, my leige, ah, lis - ten pray! lis - ten pray! guiltless I!

prise, o - ver - come, he is dumb, he's a-maz'd,

prise, o - ver - come, he is dumb, he's a-maz'd,

*p*

come by grief, vain ly I my

With sur-prise I'm o-ver-come! I am sur-pris'd!

mae'd am I! guilt-less she must

I'm o-ver-come! I am a-maz'd! Jo-se, oh fiel

lis-ten, my liege, Guilt-less am I! pray lis-ten, pray, liege,

He's o-ver-come, Dumb with sur-prise, He is quite dumb! He's

He's o-ver-come, Dumb with sur-prise, He is quite dumb! He's

He's o-ver-come, Dumb with sur-prise, He is quite dumb! He's

trou - - - - bles, my trou - - - - bles vain - - ly

I am a - maz'd! 'Tis as-tounding, a - maz - ing, I am o - ver -

be! Why this doubt? - - - - why this

I am sur - pris'd! - - - - Jo - se, oh fie! Jo - se,

I am quite dumb! - - - - Lis - ten, my liege, guilt-less I! lis - ten,

dumb with sur - prise! He is quite

dumb with sur - prise! He is quite

dumb with sur - prise! He is quite

*ff. rall.*

*a tempo* *pp*

I try to fly, vain-ly try, - - - - try to  
 come! By sur-prise o-ver-come! - - - - I'm a-  
 doubt? Guilt - less she - - - - must be! guilt-less  
 fie! I'm sur-pris'd, I'm a-maz'd, - - - - I'm a-maz'd, I'm sur-  
 pray, oh my liege, I am dumb, - - - - I am dumb!  
 dumb, he's sur-pris'd, a - maz'd, He's  
 dumb, he's sur - pris'd. a - maz'd, He's

*a tempo* *pp*

*ff* *rall.*

fly, vain-ly I - - - - I am dumb with des-pair, con-fus'd, o-ver-

maz'd, o-ver-come, - - - - I'm a-maz'd, o-ver-come, sur-pris'd o-ver-

she! - - - - Why this doubt? why this doubt? why this doubt? she guilt-less must

pris'd, - - - - Jo-se, fie! I'm a-maz'd! I'm sur - - - -

guilt - - - - less am I! lis-ten pray, oh, my

dumb, he's dumb, he's sur - - - -

dumb, he's dumb, he's sur - - - -

*ff*

*a tempo* *pp* *stringendo un poco*

come, With de-spair I am dumb, I'm by grief o-ver-come, I am by  
 come, With de-spair I am dumb, I'm a-maz'd o-ver-come, I'm a-  
 be! I'm sur-pris'd o-ver-come, I'm a-mazd, I am dumb, I'm  
 pris'd, Fie! Don Jo-se, oh fie! I'm as-tound-ed, am dumb, Oh  
 liege, I am guilt-less I vow! Oh my liege, hear me, pray, Oh  
 pris'd, He's  
 pris'd, He's

*pp*

*ff* *Allegro assai.*

grief o ver come!

-maz'd o ver come!

dumb sur pris'd!

fie Jo se, fie!

hear me, pray!

dumb with sur prise!

dumb with sur prise!

*ff* *Allegro assai.*

# No. 18 INTRODUCTION AND CHORUS.

Act 111.

*Allegro.*

PIANO.

*ff*

The first system of the piano introduction consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of chords and some melodic fragments. The bass staff begins with a bass clef and contains a similar harmonic accompaniment. The dynamic marking *ff* (fortissimo) is placed between the staves.

The second system continues the piano introduction with two staves. The treble staff features a melodic line with some grace notes and slurs. The bass staff provides a steady accompaniment. The dynamic marking *ff* remains.

The third system continues the piano introduction with two staves. The treble staff has a more active melodic line. The bass staff continues with a consistent accompaniment. The dynamic marking *ff* is still present.

The fourth system continues the piano introduction with two staves. The treble staff has a melodic line with slurs. The bass staff continues with a consistent accompaniment. The dynamic marking has changed to *mf* (mezzo-forte).

The fifth system continues the piano introduction with two staves. The treble staff has a melodic line with slurs. The bass staff continues with a consistent accompaniment.

The sixth system continues the piano introduction with two staves. The treble staff has a melodic line with slurs. The bass staff continues with a consistent accompaniment. The dynamic marking has changed to *p* (piano).

*Segue.*



# No. 18<sup>a</sup> Chorus LOVE AND PLEASURE!

*Allegro.*

*Sopranos.*  
*Tenors.*  
*Basses.*

*PIANO.* *ff*

Love and pleasure! Life is brief, - - Fate will mea - sure

Love and pleasure! Life is brief, Fate will mea - sure

Love and pleasure! Life is brief, Fate will mea - sure

Joy and grief, All must bear their share of sor - row,

Joy and grief, All must bear their share of sor - row,

Joy and grief, All must bear their share of sor - row,

Leav - ing care un - til the mor - row! Love and plea - sure!

Leav - ing care un - til the mor - row! Love and plea - sure!

Leav - ing care un - til the mor - row! Love and plea - sure!

*mf*

Life is brief, Fate will mea - sure Joy and grief,  
Life is brief, Fate will mea - sure Joy and grief,

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

All must bear their share of sor - row, Leav - ing care un -  
All must bear their share of sor - row, Leav - ing care un -

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music continues with the same rhythmic accompaniment and melodic lines.

- til - the mor - row!  
- til - the mor - row!

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music concludes with a final chord and a double bar line.

*marcato.*

The fourth system of the musical score consists of four staves. The top two staves are piano accompaniment. The bottom two staves are piano accompaniment. The music features a *marcato* marking and a final chord.

Now is the sea-son for re-vels and dan-ces, Smiles from sweet lips and soft  
 Now is the sea-son for re-vels and dan-ces. Smiles from sweet lips and soft

love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,  
 love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,

Youth is the sea-son for beau-ty and pleasure. Now's the  
 Youth is the sea-son for beau-ty and pleasure. Now's the

sea-son for love, Life is brief, life is brief,  
 sea-son for love, Life is brief, life is brief,  
 Fate will mea-sure Joy and grief, All must bear their  
 Fate will mea-sure Joy and grief, All must bear their  
 share of sor-row, All must bear their share of sor-row,  
 share of sor-row, All must bear their share of sor-row,  
 share of sor-row, All must bear their share of sor-row,

*cris*  
*p*

All must bear their share of sor-row, Leav - ing care un -

All must bear their share of sor-row, Leav - ing care un -

*cres*

2 + #1

-til the mor-row, un - til the mor-row! Love and

-til the mor-row, un - til the mor-row! Love and

*f*

plea-sure! Life is brief, - - Fate will mea - sure Joy and

plea-sure! Life is brief, Fate will mea - sure Joy and

grief, All must bear their share of sor - row,  
grief, All must bear their share of sor - row,

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of chords and moving lines in both hands.

All must bear their share of sor  
All must bear their share of sor

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment continues with chords and moving lines.

row.  
row.

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment continues with chords and moving lines.

Now is the  
Now is the

*f marcato.*

sea-son for re-vels and dan-ces, Smiles from sweet lips and soft  
sea-son for re-vels and dan-ces, Smiles from sweet lips and soft

love melt - ing glan - ces. Joy and con tent-ment are  
love melt - ing glan - ces, Joy and con tent-ment are

bet - ter than trea - sure, Youth is the sea - son for  
bet - ter than trea - sure, Youth is the sea - son for  
beau-ty and love.  
beau-ty and love.

*dim*  
*dim*

The musical score is arranged in systems. Each system includes a vocal line (treble clef) with lyrics, a piano accompaniment (grand staff), and a bass line (bass clef). The lyrics are: "bet - ter than trea - sure, Youth is the sea - son for" and "beau-ty and love.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes dynamic markings such as *dim* (diminuendo) and accents (*>*). The piece concludes with a final cadence in the piano part.



No. 19. (A) Concerted Piece, "POWERS OF GOODNESS".

( B ) Song, "IN SPAIN OUR LOVE," Isabel.

Isabel, Don Jose, & Chorus ( S.T.B. )

*Allegro Agitato.*

ISABEL. 

Pow-ers of goodness! what do I be-hold? 'Tis

DON JOSE. 

Sopranos. 

Tenors. 

Basses. 

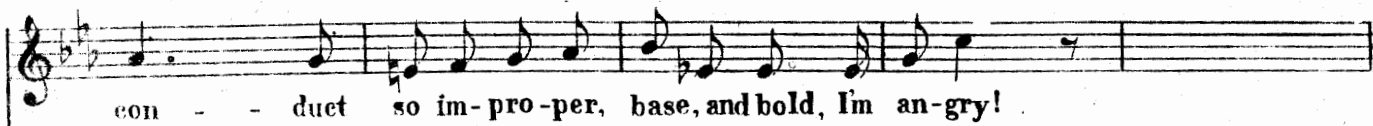
PIANO. *ff* 

dread-ful! shame-ful! At

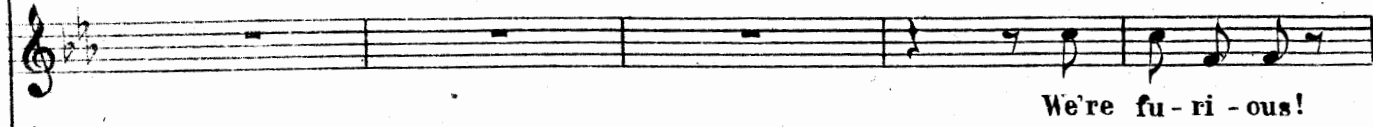
Fear - - ful! Most a-tro-cious!

Fear - - ful! a - tro-cious!

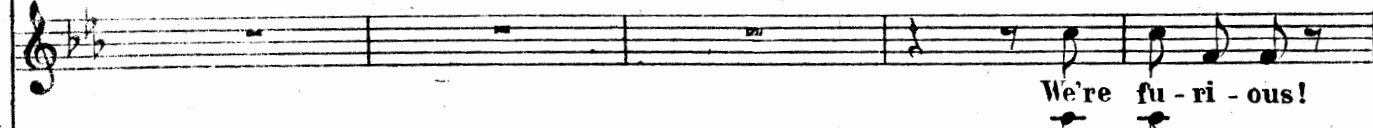




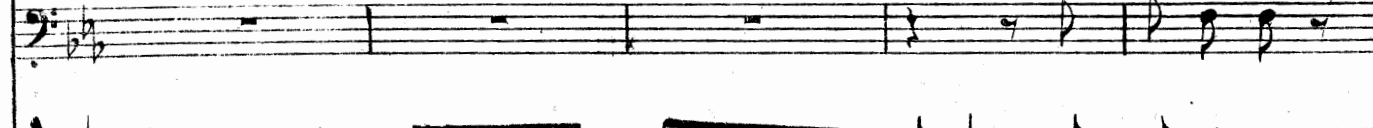
con - - duct so im-pro-per, base, and bold, I'm an-gry!



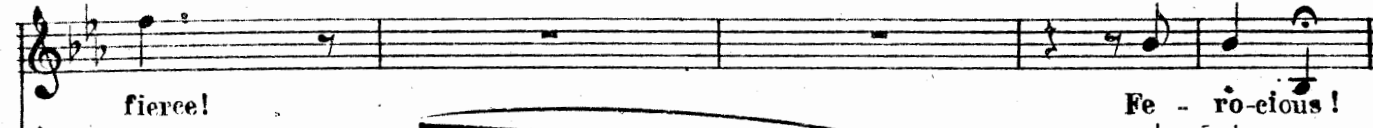
We're fu-ri-ous!



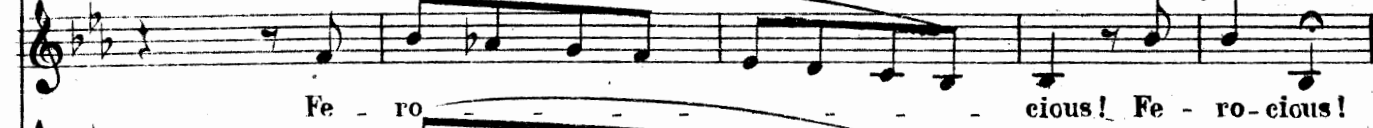
We're fu-ri-ous!



We're fu-ri-ous!

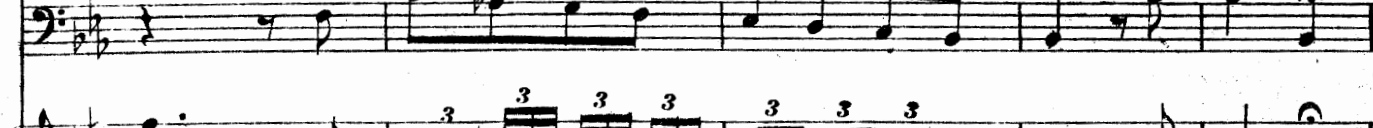
fierce! Fe - ro-cious!



Fe - ro-cious! Fe - ro-cious!



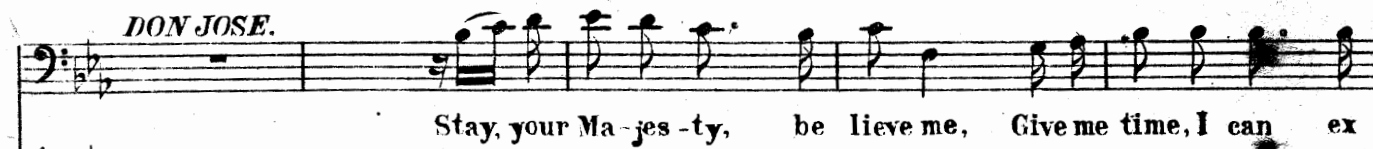
Fe - ro-cious! Fe - ro-cious!



Fe - ro-cious! Fe - ro-cious!



*DON JOSE.*



Stay, your Ma-jes-ty, be lieve me, Give me time, I can ex



ISABEL

-plain, Seek not, mon-ster, to de ceive me, Hence-forth you'll plead in vain! Though my

con - duct may seem sha - dy, Gra-cious queen, your wrath will end When I

tell you that this la - dy Is my most es-pe - cial friend!

*rall.*

ISABEL. *a tempo*

Be - yond en-dur - ance! Such base as-sur - ance!

Worse and worse! worse and worse!

Worse and worse! worse and worse!

Hence 'tis

Migh - ty queen! be - hold me kneel - ing,

*Flauto*

*mf*

vain to me - ap - peal - - ing, You are Cham - ber -

- lain no more!

*Sopranos.* Hear me plead - ing - ly im - plore!

*Tenors.* Hear him plead - ing - ly im plore!

*Basses.* Hear him plead - ing - ly im - plore!

*ff*

No! such scan - dals we ab - - hor! You are

Hear me, pray, oh, hear me, pray, Hear me,

No! such scan - dals we ab - hor, You are

No! such scan - dals we ab - - hor, You are

Cham - ber - lain no more- You are Cham - ber - -

pray, oh hear me, pray, hear me, pray, oh

Cham - ber - lain no more, A - way! a-way! a - way! a-way! a -

Cham - ber - lain no more, A - way! a-way! a - way! a-way! a -

- Iain no more, a-way! a-way! a-way!  
 hear me, pray. hear me! I pray, I pray!  
 - way! a-way! a-way! a-way! a-way! a-way! a-way!  
 - way! a-way! a-way! a-way! a-way! a-way! a-way!

*fz fz fz fz*

(B) Song. ISABEL.

*Moderato*

*p fz*

In Our

Spain our love and sweet ro-mance is of the best and pur - est sort. All  
 dress - es are not cut too low With sleeves that are not sleeves at all, But

*p*

naugh - ty ways we leave to France, We are a strict-ly pro-per Court; No  
 mo - dest modes a - lone we show, Ex-cept a few at rout or ball; Our

*poco rall.*

*a tempo*  
 so - cial scan-dals we cre-ate, No lov - er's pro-mise proves un-true, No  
 worst flir-ta - tions ve - ry mild, All forms of fast - ness we es-chew, No

*a tempo*

*rall.* mar-ried peo-ple se - - pa-rate, *molto rall.* Ex - cept a few, Ex - cept a few!  
 words of ours would harm a child,

*rall.* *molto rall.*

*a tempo*  
 qua - ker - like pro - pri - e - ty, Pre - vails in our so - -

*a tempo*

-ei - e - ty, And scan-dals here of a - ny sort - Are few, ex-treme-ly

few!

*Sopranos.*

*Tenors.*

*Basses.*

A qua-ker-like pro-pri - e - ty Pre vails in our so -

*ff* *ten:* *ten:* *ten:*

- ci - e - ty. . And scan-dals here of a - ny sort Are few, ex-treme-ly few!

ci - e - ty, And scan-dals here of a - ny sort Are few, ex-treme-ly few!



# No. 20. Concerted Piece. "SAY GIRL"

*Girola, Isabel, Don Luis, Don Philip & Chorus. (S.T.B.)*

*Andante mosso.*

**ISABEL.** *GIROLA.*

Say, girl, are you the mil - ler's bride? Great Queen, it can-not be de-nied, 'Tis

**PIANO.** *p*

**- CHORUS.**

*ISABEL.*

known I am the mil - ler's bride. She is the mil - ler's bride! In

*cres*

**CHORUS.**

vain the truth you try to hide, I say you're not the mil - ler's bride. She's

*cres*

*GIROLA.*

not, she's not the mil - ler's bride, She's not the mil - ler's bride, she's not! Ah!

par - don, ma - dam. I be - liev'd to Dro - mez Id' been wed - - - By

dress and cha - pel's gloom de - ceiv'd I ma - ted was in - stead - - To

one from whom Id part no more, 'Tis he 'tis he a - lone - - Whom

*rall* I a - dore, 'Tis he a - lone, 'tis he whom I a - dore! Shall I *rall* **DON LEIS**  
*a tempo*

wait a hap - pier chance, Or bold - ly all at once dis - close? No! still

**DON PHILIP**

long - er I'll be dumb, For-tune may fa - vor yet, who knows? She knows me.

*cres un poco*

**ISABEL.**

not, I may still pre-serve the mys - try of the mill, Who is your

*cres sempre*

**GIROLA.**

hus - band? speak, re - ply, Dis - close at once, nor dare de - ny! Ah don't be

an - gry as you should, I could not tell you if I would, Don't smile or

**TUTTI.**

frown, in - deed it's true, I'm mar-ried to — I don't know - who! It's some-thing

*marcato*

ISABEL.

new a girl to view Who's mar-ried to she don't know who! Such

*Andante* *a piacere*

fate might maid-en well be-wail! Some le-gen-da-ry vil - lage tale Your

*colla voce.*

*GIROLA.* *dolce*

sto - ry, girl, re - sem - - bles much, Yes ma-dam, we have many such, A-

*tempo*

-ni - ta and Pe - dril - lo's love, The cold-est, stern-est heart would move.

*a piacere.* *TUTTI.*

I would re-late their loves di-vert-ing ly - If you would like to hear! Why, cer-tainly!

*ff*

No. 21 Fandango, "ANITA IS SAD."

Girola.

*Allegretto.*

GIROLA.

PIANO.

*mf*

*marcato.*

The first system of music features a vocal line for 'GIROLA.' and a piano accompaniment for 'PIANO.'. The piano part begins with a dynamic marking of *mf* and a tempo/style marking of *marcato.*. The key signature has two flats, and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

The second system continues the piano accompaniment. It includes dynamic markings of *dim:* and *p*. The piano part continues with the same rhythmic patterns as the first system.

The third system introduces the vocal line with the lyrics: "ni - ta is sad and for - lorn, Tho' once she was". The piano accompaniment continues below the vocal line.

The fourth system continues the vocal line with the lyrics: "hap - py and gay. And bright as the sun - shine of". The piano accompaniment continues below the vocal line.

*cres*

morn - - - - - Some an - gry words said, some bit - ter tears

shed, Had sent her Pe - dril - lo a - way! ah!

ah! ah! What would she not give Her lost love to re - store! What

an - gush to life if she saw him no more! She sighd I must ling - er in,

*rall*

lone - ly re - gret, He will not - - for - give nor for - get.

*rall* *ff*

*Soprano.*  
Ah! what would she give her lost love to re - store! What

*Tenore.*  
Ah! what would she give her lost love to re - store! What

*Basses.*  
Ah! what would she give her lost love to re - store! What

an - guish to live if she saw him no more! She sigh'd I must

an - guish to live if she saw him no more! She sigh'd I must

**GIROLA.**

*rall.*  
lin - ger in lone - ly re gret, He will not - - for - give now for - get!

lin - ger in lone - ly re gret.

Pe - - dril - lo is sad and for - lorn,

His an - ger is less than his grief,

Dis - miss'd by A - - ni - ta in scorn - - -

*cres*  
He roam'd the world round, but no so - lace he

found. For no - thing could give him re - lief!  
*cres assai.*



ah! ah! ah! Would she but for - -

This system contains the first line of the musical score. It features a vocal line with three 'ah!' exclamations followed by the lyrics 'Would she but for - -'. Below the vocal line are two piano accompaniment staves, one for the right hand and one for the left hand, showing chords and melodic lines.

give, Would he plead and im - plore, 'Twas an - guish to

This system contains the second line of the musical score. The vocal line continues with the lyrics 'give, Would he plead and im - plore, 'Twas an - guish to'. The piano accompaniment continues with similar chordal textures.

live If he saw her no more! At - - last he re - -

This system contains the third line of the musical score. The vocal line continues with the lyrics 'live If he saw her no more! At - - last he re - -'. The piano accompaniment continues with similar chordal textures.

turn'd, when they joy - ful - - ly met. He said, - -

*rall*

This system contains the fourth line of the musical score. The vocal line continues with the lyrics 'turn'd, when they joy - ful - - ly met. He said, - -'. The piano accompaniment continues with similar chordal textures. The word 'rall' is written above the piano staff.

"I - - for - - give" she, "I'll - - for - - get."

*ff*

This system contains the fifth and final line of the musical score. The vocal line continues with the lyrics '"I - - for - - give" she, "I'll - - for - - get."'. The piano accompaniment continues with similar chordal textures. The dynamic marking 'ff' is written below the piano staff.

*Sopranos.*  
*Tenors.*  
*Basses.*

Ah! what would she give her lost love to re - store! What an-guish to  
 Ah! what would she give her lost love to re - store! What an-guish to

*ff*

live if she saw him no more! She sigh'd-I must - lin - ger in  
 live if she saw him no more! She sigh'd-I must lin - ger in

*crca*

*GIROLA.*  
*rall*

lone-ly re - gret. He will not - - for - give nor for - get!  
 lone-ly re - gret.

# No. 22. Duet. "FALSE, FALSE WOMAN!"

Girola & Don Luis.

*Allegro deciso.*

**DON LUIS**

Falsé, false wo - - man, fie - kle

**PIANO.**

*ff*

*p*

jade!

Thus are pe - ril'd vows you made.

False, false wo - man, wick - ed

jade!

Thus are pe - ril'd vows you made.

False wo-man! wick - ed

*ff*

**GIROLA.** *poco meno mosso.*

jade!

Who are you

that dare up-braid?

Who are

*p*

**DON LUIS.**

*rall. deciso.*

you that dare up-braid? Court-ing li-cense, risk-ing guile. For a

prin-ces' tran-sient smile! False, false wo-man! False, false wo-man! Court ing

**GIROLA.**

li-cense, risk-ing guile, Who are you that dare up-braid? Who are

you that dare up-braid? What right have

**DON LUIS.**

you thus to re-vile? What right have you thus to re-vile? The right of

Say you so? Oh dear no, you're not my hus-band! Oh dear

hus-band, Of lord and Mas-ter,

*stringendo.*

no! Say you so? Oh dear no, no,

That am I! Why de-ny? That am

*cresc assai*

oh dear no!

I! am I!

*Andante,*

*p*

**GIROLA.**

You your-self, Se-nor, de-ny,- did Maid - - ens love im-pulse de-

*cres e stringendo.*

ri - - - ded, Would love wound where it con - fi - - ded!

*rall*  
Would love wound where it con - fi - - ded! no, no, no, so you see it cannot

*colla voce.*

**DON LUIS.**  
*a tempo.*

be, No, you're not he! For - gve me, love, when I de - nied

*cres e stringendo.*

Fear - - ing ru - in might be - tide Base - - ly, cow - - ard

ly I lied, Nev - er, never more I'll grieve thee, neer again in thought de - ceive thee, neer a -

*colla voce.*

Andante.

Ah never more he'll grieve - - ne'er more de ceive - - no, never nev-er  
 gain Nev - er more, ah nev - er

*pp staccato.*

more - - ne'er more de- ceive, Ah yes Ill eer be - lieve - - yes, eer be -  
 more Ill de - ceive thee, Nev - er

lieve thee, yes, Ill eer be lieve - - thee ev er more - - ah never more he'll  
 more. ah nev-er more will I grieve thee. nev - er

grieve - me, never more de- ceive ah never more he'll grieve - me, never more de-  
 more will I grieve thee. Nev er more will I

*pp* *ores*

ceive - Ah, yes, I'll e'er be - lieve - ah, yes, he'll nev - er,  
 grieve - Ah, yes, I'll e'er be - lieve - ah, yes, I'll nev - er,

*rall molto.*

nev - er, nev - er more de - - ceive ah, never more de - - ceive me, ah, nev - er  
 nev - er, nev - er more de - - ceive ah, nev - er more will i de -

*colla voce.*

*a tempo* *pp*

more. Ah! A never, nev - er more - - will he deceive me, nev - - er, nev - er, nev - er  
 ceive. Ah! never, nev - er more - - will I deceive thee, nev - - er, nev - er, nev - er

more, nev - er more, nev - er more, nev - er more!  
 more, nev - er more, nev - er more, nev - er more!

*rall. e dim sino alla fine.*



FINALE TO ACT III.

No. 23. Song "HERE ENDS ALL ARTIFICE AND GUILDE".

Girola & Chorus.

*Allegro con Brio.*

GIROLA.

Musical notation for the beginning of the song, featuring a vocal line for Girola and a piano accompaniment. The piano part starts with a forte (f) dynamic and includes a decrescendo (dim.) and a piano (p) dynamic marking.

*staccato.*

Here ends all ar - ti - fice and guile. No fear of new sur -

Musical notation for the first line of lyrics, including the vocal line and piano accompaniment.

*rall.*

*tempo*

pri - - ses, May past mis-giv - ings raise a smile When free from black dis -

Musical notation for the second line of lyrics, including the vocal line and piano accompaniment. The piano part includes a "col. canto." marking.

CHORUS.

gui - ses. May past mis-giv - ings raise a smile When free from black dis -

Musical notation for the chorus, including the vocal line and piano accompaniment. The piano part starts with a forte (f) dynamic.

GIROLA

gui - ses! Here ends all ar - ti - fice and guile, No fear of new sur -

CHORUS.

pri - ses. Ah! If you would, ah! if you would be - stow your smiles, as

dear friends should, Con - tent and joy pray don't des - troy, You

nev - er nev - er could!

*dim.* *pp*

END OF OPERA.

# BLACK MANTLES. (MANTEAUX NOIRS.)

## ARGUMENT.

### ACT I.

In a pretty Spanish village preparations are being made for the wedding of *Girola*, the Belle of Valados, niece of one *Nicholas Bodega*, a farmer, with the miller *Dromez*. *Girola* is young and beautiful, while the miller displays few of the qualities likely to win and retain her affections. The wedding, however, is about to take place, when the village is surprised by the approach of *Don Jose De Manilla*, Grand Chamberlain to *Queen Isabel* of Castile, and the King Consort *Don Philip* of Arragon. The Chamberlain is particularly sensible to feminine charms, though he is secretly married to one of the Queen's ladies-in-waiting, *Donna Clorinda de Lorenzana*. He informs *Nicholas* that his house will be required by the Queen and her Suite, as Her Majesty wishes to ascend a neighbouring hill to view the eclipse of the moon. While the Chamberlain inspects the farmhouse, the bride and bridegroom meet, and the former avows her dislike to *Dromez*, and at the same time asserts that she has a tender feeling for a young officer who had rescued her from robbers, but whom she knew only by his voice, as she had neither seen his face nor heard his name. *Girola's* hero is *Don Luis de Rosamonte*, and he makes his appearance to meet the bride the Queen has chosen for him, the above named *Clorinda*. *Luis* is attached to *Girola*, and has made good use of his voice in serenading her; meeting *Don Jose*, he hears of the approaching marriage, and the Chamberlain learns that his own wife is intended by the Queen for *Luis*. *Luis* encounters *Dromez* dressed for the wedding, and bribes him to resign his place at the altar, a second suit of wedding garments being luckily available for *Don Luis* - a Black Cloak and slouched hat aiding the deception. The Queen, and *Don Philip*, and the courtiers now appear; the marriage is over; *Don Luis* enters in his own dress; *Girola's* husband has disappeared, and *Dromez* is dragged from the barn in which he had hidden. *Don Jose* and *Luis* have each a game to play - *Girola* is disconsolate, and *Dromez* mystified. The Royal party depart for the mountain.

### ACT II.

Act II. opens in the mill of *Dromez*, whither the villagers conduct the Bridal party. *Girola* and the Bridesmaids retire, and *Dromez* is joined by *Don Luis*, who enters through the window in search of *Girola*; *Dromez* descends through a trap just as *Girola* enters and finds her real husband, and *Don Philip* and the Chamberlain enter through the window. *Girola* is not quite certain as to the identity of her husband; and the Black Cloaks of the three adventurers in the darkness lead to strange complications, during which each parts with his cloak, and retires just as the Courtiers and Guards, with the Queen, *Clorinda*, and Attendants, enter to search the mill. *Clorinda* faints as the Chamberlain is dragged from his concealment; *Philip* and *Luis* re-enter; and all unite in taunting and reproaching the unlucky *Don Jose* as the Act concludes.

### ACT III.

In the Palace of Santiago groups of courtiers, pages, and ladies-in-waiting deride the disgraced Chamberlain. Confronting *Clorinda*, she reproaches him and refuses to listen to his explanation, when the Queen and suite enter. Unaware of the marriage of the Chamberlain and *Clorinda*, Queen and Court are highly scandalized: when *Dromez* enters, with the three Black Cloaks, and commences to give his history of their owners. The Queen commands him to identify and bring them before her, that she may unravel the mystery. After much compromising of the King, *Don Jose*, *Don Luis*, and *Clorinda*, the Queen strives to unite the last-named: an expedient which of course fails. Ultimately matters are fairly cleared up. *Dromez* gets his fees, with the huge percentage he has added; and the King and the Chamberlain become suddenly virtuous, and there can be no further use for the Black Cloaks, for King *Philip* and Queen *Isabel*, the Chamberlain and *Clorinda*, *Don Luis* and *Girola*, as models of conjugal faithfulness and felicity, will exercise the best influence and "live happy ever after."

*Original Cast as produced at the "Standard Theatre" New York City, Sept 26<sup>th</sup> 1882 first time in America*

Don Luis de Rosamonte (an officer)	Mr. T. W. Carleton.	Pedro . . . . .	Peasant	Miss Lynne.
Don Jose (the Kings Chamberlain)	Mr. A. Wilkinson.	Samson . . . . .	Boys	Miss Vickars.
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(His first appearance in America.)		Maria . . . . .	Peasant	Miss Florence.
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Manuel (a Tailor.)	Mr. Wm. White.	Inez . . . . .		Miss Forster.
Palomez (Astronomer Royal.)	Mr. J. A. Furey.	Rosina . . . . .	Maids of Honor.	Miss Hummel.
Don Philip of Arragon (King Consort.)	Mr. J. H. Ryley.	Beatrix . . . . .		Miss Weddle.
Isabel (Queen of Castile.)	Miss Fannie Edwards	First Bridesmaid		Miss Rousby.
(Her first appearance in America.)		Guzman (a Page.)		Miss Wisdom.
Clorinda (attendant on the Queen)	Miss Joan Rivers.			
(Her first appearance in America.)		The Queen's Pages		Miss Sherwood.
Gomez (the Queen's Page.)	Miss Billie Barlow.			Miss Shandley.
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(Her first appearance in America.)				
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