

The Serenade

Comic Opera

LIBRETTO BY
HARRY B. SMITH

MUSIC BY
VICTOR HERBERT

PERFORMED BY
THE FAMOUS BOSTONIANS.

VOCAL SCORE.

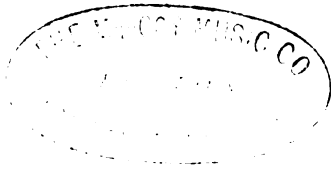
EDWARD SCHUBERTH & CO.

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NEW YORK
23 UNION SQUARE.

LONDON
2 STAR YARD, CAREY ST.

LEIPZIG—C. DIECKMANN.



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"THE SERENADE"

COMIC OPERA IN THREE ACTS.

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BY

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VOCAL SCORE PR. \$2.00 NET.

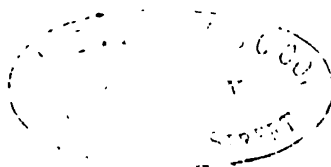
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✓

"The Serenade."

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

Cast of Characters.

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

Synopsis of Scenes.

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

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"The Serenade."

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
VICTOR HERBERT.

Allegro marziale, e molto pesante.

Piano.

f

♩

pp

p

rit.

ff

a tempo

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *rit.* and *ppv*. There are also some performance instructions like *rit.* and *ppv*.

Moderato.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It features a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and a *vibrato* instruction. It includes a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. There are some performance instructions like *vibrato* and *rit.*.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. It includes dynamic markings like *rit.* and *a tempo*, and a *vibrato* instruction.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests. It includes dynamic markings like *rit.* and *a tempo*.

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

The second system of musical notation continues the piece. It includes a dynamic marking of *f p* (fortissimo piano) in the lower staff. The notation shows a continuation of the rhythmic patterns with various articulations.

The third system of musical notation shows further development of the melody and bass line. The piece maintains its 2/4 tempo and key signature.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with some grace notes, while the lower staff provides a steady accompaniment.

The fifth system of musical notation includes a dynamic marking of *p* (piano) in the upper staff. There are also some markings that look like 'Red.' in the lower staff, possibly indicating a repeat or a specific performance instruction.

The sixth system of musical notation continues the piece. It features a dynamic marking of *p* in the lower staff and some 'Red.' markings in the upper staff.

The seventh system of musical notation concludes the piece. It includes a dynamic marking of *p poco rit.* (piano poco ritardando) in the lower staff, indicating a slight deceleration towards the end.

First system of musical notation, featuring treble and bass staves with notes and rests. The dynamic marking *mf a tempo.* is present in the middle of the system.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, showing more complex rhythmic patterns in both staves.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the middle of the system.

Fifth system of musical notation, with a focus on chordal textures in the bass staff.

Sixth system of musical notation, including a large slur over the treble staff and dynamic markings of *v* (vibrato) in the bass staff.

Seventh system of musical notation, concluding the page with a final cadence in both staves.

Tempo di Valse.

The first system of the waltz consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with a long slur over the first six measures. The left-hand staff starts with a bass clef and provides a harmonic accompaniment. The dynamic marking *p* (piano) is placed below the first measure, and *ad lib.* (ad libitum) is placed below the sixth measure.

The second system continues the waltz. The right-hand staff features a melodic line with a slur and a *rit.* (ritardando) marking under the first measure. The left-hand staff continues the accompaniment with a *p* (piano) marking under the first measure.

The third system of the waltz shows the right-hand staff with a melodic line and a *rit.* (ritardando) marking under the first measure. The left-hand staff has an asterisk (*) under the first measure and a *rit.* (ritardando) marking under the second measure.

The fourth system of the waltz continues the melodic and accompaniment lines. The right-hand staff has a slur over the first four measures. The left-hand staff continues the accompaniment.

The fifth system of the waltz features the right-hand staff with a melodic line and a *rit.* (ritardando) marking under the first measure. The left-hand staff has a *rit.* (ritardando) marking under the first measure.

Allegro.

The sixth system of the waltz is marked *Allegro*. The right-hand staff features a more rhythmic melodic line with a slur and *sfz* (sforzando) markings under the first and second measures. The left-hand staff provides a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various musical notations such as notes, rests, and dynamic markings like *sfz*.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various musical notations such as notes, rests, and dynamic markings like *ff* and *sfz*. There are also some markings like *2m* and *2d* in the bass line.

Fourth system of musical notation, continuing the piece with similar notation and dynamics.

Fifth system of musical notation, continuing the piece with similar notation and dynamics.

Sixth system of musical notation, continuing the piece with similar notation and dynamics.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a series of chords and melodic lines with slurs and accents. A dotted line is present above the first staff.

Second system of musical notation, consisting of two staves. It continues the piece with similar chordal and melodic structures.

Third system of musical notation, consisting of two staves. The right-hand part shows more complex chordal textures.

Fourth system of musical notation, consisting of two staves. The music continues with a steady flow of chords and melodic fragments.

Moderato.

Fifth system of musical notation, consisting of two staves. It begins with a dynamic marking of *ff* (fortissimo). The music features a series of chords with slurs and accents. A dotted line is present above the first staff.

Tempo di Valse.

Sixth system of musical notation, consisting of two staves. It includes tempo markings *rit.* (ritardando) and *a tempo.* (allegretto), and a dynamic marking of *f* (forte). The music features a series of chords with slurs and accents.

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

Second system of musical notation, showing a treble staff with a melodic line and a bass staff with a steady accompaniment of chords.

Third system of musical notation, with a treble staff containing a melodic line and a bass staff with a complex accompaniment including slurs and ties.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a steady accompaniment of chords.

Fifth system of musical notation, showing a treble staff with a melodic line and a bass staff with a complex accompaniment including slurs and ties.

Sixth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a complex accompaniment including slurs and ties. The system concludes with a double bar line, a fermata, and the word 'Fin.' followed by an asterisk.

ff.

a tempo.

molto rit.

Più mosso.

Ped. *

Ped. *

Act I.

Nº 1ª Opening Chorus.

Allegro molto.

Piano.

p *sfz* *fp* *p*

(Curtain.)

TENORS. *unis.* Hist! Hush!

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

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

Chorus.

unis. Hist! Hush! *unis.*

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

unis.

keen and pierc-ing eyes, Hist! Hush!

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

Our breath we bate, and grim - ly wait,

fz *unis.* Hist!

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

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

Hush! *unis.* Hist! Hush!

A - dept in hom - i - cide;

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "We seize the cash of stran - gers rash, Hush! We seize the cash of".

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

The second system continues the musical score. The vocal staves have the lyrics: "It is our joy and pride. Our stran - gers rash. Our". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

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

The third system of the score has the lyrics: "feet up - on the moun - tain path Are si - lent as the rab - bits, The". The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

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

The final system on the page has the lyrics: "gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its. But". The piano accompaniment concludes with a series of chords in the right hand and a steady bass line.

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

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

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

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

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

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

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

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

(Humming with closed mouths.)

speaks a - bove a mur - - - mur.

The first system of music features a vocal line with lyrics "speaks a - bove a mur - - - mur." and a piano accompaniment. The vocal line has long, sustained notes with a slur over them, indicating humming. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

The second system continues the vocal line and piano accompaniment. The vocal line remains with long, sustained notes. The piano accompaniment includes some melodic lines in the right hand and rhythmic patterns in the left hand.

The third system shows the vocal line and piano accompaniment. The vocal line has some rests, and the piano accompaniment continues with its rhythmic and harmonic structure.

molto accel. e cresc.

The fourth system features a piano accompaniment with a dynamic marking of *molto accel. e cresc.* (much acceleration and crescendo). The piano part becomes more active with rapid sixteenth-note passages in both hands.

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

The fifth system includes the vocal line with lyrics "Hail our no - ble Captain, Hail!" and "Romero enters." and the piano accompaniment. The vocal line starts with a dynamic marking of *ff: unis.* (fortissimo, unison). The piano accompaniment has a steady rhythmic accompaniment.

The sixth system continues the piano accompaniment, which features a complex rhythmic pattern of sixteenth notes. The vocal line is not present in this system.

Romero.
Andante, recit.

With heart and hand, my gal-lant brig-and-band, I greet you once a - gain. Here's
 luck to us, my men! (he drinks.)

Allegro con spirito.

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

Allegro con spirito.

Romero.

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

Nº 1b Song of the Carbine.

Romero and Chorus.

Moderato.

Piano.

ff

The piano introduction consists of two staves (treble and bass clef) in a 6/8 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a treble clef, followed by a bass clef. The tempo is marked 'Moderato' and the dynamic is 'ff' (fortissimo). The piece ends with a double bar line and a repeat sign.

Solo Romero.

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

The first system of the 'Solo Romero' section shows the vocal line in the bass clef and the piano accompaniment in the grand staff (treble and bass clefs). The lyrics are written below the vocal line.

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

The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

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

The final system concludes the 'Solo Romero' section. The vocal line and piano accompaniment are shown, with the lyrics written below. The piece ends with a double bar line and a repeat sign.

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

Più mosso.

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

TENORS.

BASSES.

That's so!

That's so! That's so!

Più mosso.

Allegro Marciale.

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

Allegro Marciale.

ff e molto pesante.

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

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

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

misterioso
pp

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

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

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

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

Pif! Paf!

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

Pif! Paf! Oh, the

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

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

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

rit. *ff*

Fine.

No 2^a Peering left, and peering right.

Mixed Chorus.

Allegro molto moderato.

Piano.

Girls.

Men.

Peer - ing

left, and peer - ing right,

We ad -

With ver - y an - xious scruti - ny,

mit we're in a fright,

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

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

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

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

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

(With start of alarm.)

unis.

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

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

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

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

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

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

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

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

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

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

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

molto cresc.

Brrr!

Brrr!

This system contains two systems of music. The top system has a vocal line with a treble clef and a piano line with a bass clef. Both lines feature a series of triplets, with the vocal line starting with a 'Brrr!' sound effect. The piano line also features triplets and some chords. The second system continues the vocal and piano parts with more triplets.

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

With fear we shake!

This system contains two systems of music. The top system has a vocal line with a treble clef and a piano line with a bass clef. The vocal line has the lyrics 'With fear we shake!' and '(Comic March around stage.)'. The piano line has a treble clef and a bass clef, with a dynamic marking of *p* and a fermata over a measure. The second system continues the piano accompaniment with a treble clef and a bass clef.

This system contains two systems of music, both with a treble clef and a bass clef. The piano accompaniment continues with various rhythmic patterns and chords.

This system contains two systems of music, both with a treble clef and a bass clef. The piano accompaniment continues with various rhythmic patterns and chords.

molto cresc.

This system contains two systems of music. The top system has a treble clef and a bass clef. The piano accompaniment includes a *molto cresc.* marking. The bottom system continues the piano accompaniment with a treble clef and a bass clef.

This system contains two systems of music, both with a treble clef and a bass clef. The piano accompaniment continues with various rhythmic patterns and chords, ending with a double bar line.

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

Alvarado and Chorus.

Allegro molto.

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

Piano.

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

Piano.

la! O - la! O - la!

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

Piano.

O - la!

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

Piano.

la! O - la!

(Alvarado enters.)

Recit.

Ha! there you are, my no-ble war-riors

Recit.

Allegro. (laughs.)

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

accel.

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

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

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

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

tranquillo.

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

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

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

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

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

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

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

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

SOPRANOS & ALTOS. *unis.*

TENORS & BASSES. *unis.*

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

For he is a jol - ly pos -

ff

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

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

me. *D.C. al Fine.* ✱
 ta!
 me.

ff *D.C. al Fine.* ✱

Nº 3ª Hola-ho, Hola-ho!

Duke's Entrance.

Tempo giusto.
(behind the scenes.)

Duke.

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

SOPRANO.
ALTO.

TENOR.
BASS.

Chorus.

Ho-la -

Piano.

p marcato *sempre cresc.*

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

ho! _____ Ho-la - ho! _____

Ho-la -

cresc.

sempre cresc.

ho! Ho-la - ho!

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

ff Ho

ff

The first system features a vocal line with lyrics "ho! Ho-la - ho!" and "Ho-hoy! Hallo-ho! ho-hoy! Hallo-ho!". The piano accompaniment consists of rhythmic chords in the left hand and melodic lines in the right hand. Dynamics include *ff* and *ff*.

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

The second system continues the vocal melody with lyrics "hoy! Hal-lo-ho, ho - hoy! Hal-lo-ho - ho - hoy!". The piano accompaniment includes triplet figures in the right hand. Dynamics include *ff*.

Recit.

(Duke appears.)

So

p

The third system is a recitative section. The vocal line contains the instruction "(Duke appears.)" and the word "So". The piano accompaniment is sparse, with a dynamic marking of *p*.

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

p Recit. *sfz* *p*

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'there you are? Ac-cept my stern re - buke for dar-ing to de-sert this no - ble'. The piano accompaniment features a recitative section marked 'p Recit.' followed by a section marked 'sfz' and then 'p'. The key signature is one sharp (F#).

Duke. _____

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

a tempo *f*

Detailed description: This system continues the musical score. The vocal line starts with 'Duke.' followed by a long horizontal line. The lyrics 'For - give us, for-give us, oh no-ble Duke! for-give, for -' are written below the vocal staff. The piano accompaniment is marked 'a tempo' and 'f'. The key signature remains one sharp.

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

grace

Detailed description: This system concludes the musical score. The vocal line continues with the lyrics 'give us, for-give us, for - give us, for - give us!'. The piano accompaniment features a section marked 'grace'. The key signature remains one sharp.

Nº 3^b The funny side of that.

Tempo di Marcia. (*not fast.*)

Voice.

Piano.

1. Al -
2. If

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

staccatissimo

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "walked a - cross these moun-tains man-y, man - y wear-y miles. Still wag re-moves my chair when I sit down, they al - ways do. My". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "though I am a Duke, I have a feel-ing for the hu-mor-ous And fall is some-thing fear-ful, yet I cher-ish no ma - lig - ni - ty; I". The piano accompaniment continues with similar rhythmic patterns, including a consistent eighth-note bass line and chordal accompaniment in the treble.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "ac - ci - dents that hap-pen to me win my cheer-y smiles. I've sit up - on the floor and laugh; the joke's so good and new. Then.". The piano accompaniment continues with the same rhythmic structure, ending with a final chord in the treble and a sustained note in the bass.

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

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

rit. *

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

p

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

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

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

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

colla voce *rit.*

The second system continues the musical score. The vocal line has the lyrics: "yes the fun-ny side is clear; It makes me grin from ear to ear. Ha" and "lit-tle boys throw rocks at me, Yet still the com-ic side I see. Ha". The piano accompaniment includes the instruction *colla voce* (colla voce) and *rit.* (ritardando). The piano part features a series of chords with a *rit.* marking at the end. There are also some rhythmic markings like *♩* and *♪* below the piano part.

a tempo **Chorus.** *f*

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

The third system is the beginning of the chorus. The vocal line starts with the lyrics: "ha! He he! Ho ho! Oh, he" and "ha! He he! Ho ho! Oh, he". The piano accompaniment includes the instruction *a tempo* and a dynamic marking of *f* (forte). The piano part features a rhythmic pattern of eighth and quarter notes.

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

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

. Chorus.

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

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

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

ff Chorus.

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

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

Duke.

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

see a great Gran - dee the like of

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

Chorus in unison.

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

gree in fact you see a great Gran -

dee the like of him you rare - ly see

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

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

No 4. I love thee, I adore thee.

Duo.

Moderato. Alvarado & Dolores.

Piano.

poco accel.

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The music is in 2/4 time and begins with a series of chords and melodic lines. A dynamic marking of *f* is present. The piece concludes with a *poco accel.* marking.

Alvarado.

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

Detailed description: This block shows the first vocal line for Alvarado. The melody is written on a single staff with a bass clef. The lyrics are: "When the the-a-tre was brightest With the gold - en glare, — Ah, my".

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

Detailed description: This block shows the piano accompaniment for the first line of Alvarado's vocal part. It consists of a grand staff with treble and bass clefs. The lyrics "heart was at its lightest, dear, if you were there, — Dames and damsels in their" are written below the piano part.

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

Detailed description: This block shows the piano accompaniment for the second line of Alvarado's vocal part. It consists of a grand staff with treble and bass clefs. The lyrics "plac - es, All with eyes on me, — On - ly one of all those fac - es Was there" are written below the piano part.

Dolores. *a tempo.*

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

I could see.

Detailed description: This block shows the vocal line for Dolores. The melody is written on a single staff with a treble clef. The lyrics are: "Man - y fac - es there were fair - er, Hap - pi - er I could see." A *rit.* marking is placed above the first part of the line.

rit. *a tempo.*

Detailed description: This block shows the piano accompaniment for Dolores's vocal part. It consists of a grand staff with treble and bass clefs. The lyrics "I could see." are written below the piano part. The piano part includes *rit.* and *a tempo.* markings.

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

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

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

pizz.
p

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

To my stage di-va,

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

She on her perch a -

Alvarado.

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

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

sang to you.

molto accel.

Dolores.

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

marcato.

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

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

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

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

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

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

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

Allegro brillante.

heart. —

art. —

Allegro brillante.

ff

Dolores.

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

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

sun-der. Alvarado.

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

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

poco rit.

Dolores.

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

all.

fp

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

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

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

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

"En - core!" Once more! — Once
core!" I bowed to you, and sang once more!

Tempo I.

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

Tempo I.

rit. *stacc.*

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

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

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

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

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

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

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

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

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

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

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

The third system concludes with two vocal staves and piano accompaniment. The lyrics are: "sev-er,— Since I've found thee, at last, dearest heart,— I will wor-ship— thee for". The piano part features a more active accompaniment with chords and moving lines in both hands.

Più mosso.

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

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

Più mosso.

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

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

heart. —

heart. —

Più mosso.

Nº 5ª Entrance

Yvonne, Colombo & Gomez.

Piano.

Ahl

Ohl

sfz

sfz

Ahl

sfz

Allegro molto.

Più moderato.

sfz p

dim.

r. h.

pp

N. 5^b The Singing Lesson.

Yvonne, Colombo and Gomez.

Allegro brillante.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked with a forte dynamic (f) and includes various rhythmic patterns and slurs.

Yvonne.

Vocal line for Yvonne, starting with a rest followed by the lyrics: "The old I-ta-lian Method". The notation includes a treble clef, a key signature of two sharps, and a common time signature.

The old I-ta-lian Method

Piano accompaniment for the first vocal line, featuring a treble and bass clef with a key signature of two sharps and a common time signature. The music includes chords and rhythmic accompaniment.

grand ——— Is what we prac-tice, what we prac-tice with é -

Piano accompaniment for the second vocal line, featuring a treble and bass clef with a key signature of two sharps and a common time signature. The music includes chords and rhythmic accompaniment.

clat, ——— Just ope your mouthwidely, so, And war-ble

Colombo.
(very long.)

Vocal line for Colombo and piano accompaniment. The vocal line includes the lyrics "Ah, like this, — Ah!" and "Colombo. Ah." with a long note. The piano accompaniment includes a treble and bass clef with a key signature of two sharps and a common time signature, featuring a forte dynamic (f) and a *rit.* marking.

Ah, like this, — Ah!

Colombo. Ah.

like this:

Yvonne.

(getting nervous.)

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

Gomez. Ah!

Ah! Ah!

This system contains the first vocal entries. Yvonne's part is mostly rests. Colombo's part consists of a series of eighth notes. Gomez's part has two exclamation marks. The piano accompaniment features a rhythmic pattern of eighth notes.

Yvonne.

No no no no no no no no!

Colombo. No, you must hold it a while.

This system continues the vocal lines. Yvonne's part is a series of eighth notes. Colombo's part begins with a melodic line. The piano accompaniment continues with a similar rhythmic pattern.

Colombo.

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

Ah!

l.h.

This system features Colombo's solo. The lyrics are spread across two lines. The piano accompaniment includes a section marked 'l.h.' (left hand) with a circled melodic figure.

(Punches Gomez.)

Breathe here! *pesante.*

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

Recit. Recit. *ff*

This system features Gomez's solo. The lyrics are spread across two lines. The piano accompaniment includes a section marked 'Recit.' (recitative) and a dynamic marking of 'ff' (fortissimo).

Yvonne. (aside)

From laughing I can scarce-ly keep,

Colombo.

Gomez. no, no, no.

That ver - y neat is,

Allegro.

p

His voice is like a Ten - or sheep with la - ryn - gi - tis.

no Come, try a - gain.

That ver - y neat is, I've

molto appassionato.

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

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

Sing it once more.

Sing it once more. Ah! _____

Ah, Ah, Ah!_

colla voce

This system contains the first system of a musical score. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the instruction "Sing it once more." and continues with "Sing it once more. Ah!" followed by a long horizontal line. The piano accompaniment includes the instruction "colla voce" and features a melodic line with various ornaments and dynamics. The bass line provides harmonic support with a steady rhythm.

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

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

Ah, Ah, Ah!_

This system contains the second system of the musical score. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line begins with "Bra-vo! En-core!" followed by a long horizontal line, then "Bra-vo! En-core!". The piano accompaniment continues with a melodic line and dynamic markings. The bass line provides harmonic support.

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

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

This system contains the third system of the musical score. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line begins with "Bra-vo! En-core!" followed by a long horizontal line, then "Bra-vo! En-core!". The piano accompaniment continues with a melodic line and dynamic markings. The bass line provides harmonic support.

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

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

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

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

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

Allegretto.

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

accel. Bray-
Ee ah, Ee ah, Ee ah, Ee ah!

p

Yvonne.

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

en - za.

f

rit.

And now the song.—

mf

Oh, yes! the

rit.

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

song; and this is where I come out strong.

colla voce

f

rit.

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

gin! _____ Come, be - gin! _____

I love thee, — I a -

accel. *fz fz* *f*

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

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

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

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

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

Recit.

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

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

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

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

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

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

Recit.

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

a tempo

(spoken) Will you stop!!! Up-on my word I nev-er heard
 mine. (spoken) Will you stop!!! I love thee, I a -
 mine, in mine: I am do-ing ver - y well. I love thee,

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

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

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

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The music features various note values, including eighth and sixteenth notes, and rests.

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

This system contains the next three staves of music. The top staff is a vocal line with the word 'near.' followed by a rest. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature remains two sharps, and the time signature is 7/8.

molto cresc.
ff

This system contains three staves of piano accompaniment. The top and bottom staves show a dense texture of sixteenth notes. The middle staff has a few notes. The key signature changes to one sharp (F#) and the time signature changes to 2/4. Dynamics include 'molto cresc.' and 'ff'.

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

This system contains the final three staves of music. The top staff is a vocal line with lyrics and a 'rit.' marking. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp, and the time signature is 2/4. The music ends with an 'Allegro molto.' marking.

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

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

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

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

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

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

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

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

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

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

that man.
that man.
that man.

f
ff

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

Yvonne. *Moderato con energico.* *f*

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

Piano.

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

P

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

cresc.

Lopez.

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

p

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

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

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

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

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

(to Yvonne)

a tempo.

squint.
 cost.

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

rit. *a tempo.*

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

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

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

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

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

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

Nº7. Finale: Act I.

Allegro molto.

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

Piano.

p *poco a poco cresc.*

TENORS.

BASSES.

Chorus.

unis.

(Romero and Lopez enter.)

'Tis

Hist!

Hush!

time our work to do;

Hist!

Hush!

Our

Hist!

Hush!

This

pres - ence they shall rue.

Hist!

Hush!

time the cas - tle we shall storm, For

Yes, now the cas - tle we shall storm.

them we'll make it warm. Hist!

Lopez (with Tenors)

Romero (with Basses) In

Hush!

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

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

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

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

(Humming.)
MHS.

(With closed Mouth.)

(they disappear behind the rocks.)

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

Andante.

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

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

some food.

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

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

SOPRANO & ALTO

Chorus. TENOR & BASS For

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

(to Romero.)

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

vet-'rans ve-ry scarred.

we're Her-oes ev-'ry

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

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

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

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

fun, a fight is fun. Brrr!

unis.

molto cresc.

with fear we shake.

Allegro molto.

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

Allegro molto.

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

the prisoners to Castle.) (Tableau.)

Alvarado (enters.)

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

Recit. *f colla voce.* *sp*

Allegro feroce.

lead you all. Come fol-low me! _____

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

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

Romero and Lopez (with Brigands.)

Allegro feroce.

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

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

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

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

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

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

bring, 'Mid smoke and fire He'll

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

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

unis.

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

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

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

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

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

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

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

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

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

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

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

Duke.

My

are ours.

we yield.

Alvarado.

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

Allegro marcato.

day.

Duke with Servants.

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

Allegro marcato.

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

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

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

ff

For he's a

Duke of high de - gree, In fact you see

unis.

Duke of high de - gree, In fact you see

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

{he,}

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

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

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

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

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

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

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

This system contains the sixth system of music, which is a piano accompaniment with triplets and chords.

This system contains the seventh system of music, which is a piano accompaniment with chords and a final cadence.

End of Act I

Act II.
No 8. Introduction and Opening chorus.

Andante moderato, e molto pesante.

Piano.

First system of the piano introduction. The right hand features a series of chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *fz* is present.

Second system of the piano introduction. The right hand continues with dense chordal textures, and the left hand maintains its rhythmic foundation. A trill is indicated in the right hand.

Third system of the piano introduction. The tempo is marked *poco accel.* The right hand has a more active melodic line, and the left hand features a series of chords with accents.

Fourth system of the piano introduction. The right hand has a series of chords with accents, and the left hand has a melodic line. A trill is marked in the right hand.

Monks.

Vocal introduction and piano accompaniment for the chorus. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "In our quiet clois-ter Monkish brethren dwell, Peaceful as an".

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

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

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

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

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

BASSES. *unis.*

Sem - per i - dem!

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

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

Life are not for us!

Life are not for us!

Life are not for us!

Poco meno.

(String Quartet.)

p *(trm)*

simile.

trm

Novices.
SOPRANOS.

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

ALTOS.

sempre legato.

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

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

allegro

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

Monks. *pp unis.*

When the

allegro

♩ = 1 of preceding Tempo. (beat 1.)

Far from world - ly sin

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

and pleas ure, Far from

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

taint of earth - ly

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

things; We're be -

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

Novices.
SOPRANOS.

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

ALTOS.

sempre legato.

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

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

allegro

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

Monks. *pp unis.*

When the

♩ = 1 of preceding Tempo. (beat 1.)

Far from world - ly sin

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

and pleas ure, Far from

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

taint of earth - ly

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

things; We're be -

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

com - ing, at our leis -

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

ure, An - - gels lack -

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

ing on - ly wings.

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

ha! We yearn not

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

for pleas - ures gay -
 mark, Ha, ha! That we are not half as ho - ly as we

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

the five - long day;
 laws de - ny us, We ob - tain, ob - tain by hook or crook: Ha, ha! by

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

er, From the world we sev - er;
a - bly dined; Ev - ry man is more re - sign'd, When he's com - fort - a - bly dined:

Chant - ing for ev - er,
He is no less good, we think, If he has good wine to drink;

Joy know - ing nev - er,
He is none the worse, as we think, With ros - y wine to drink;

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

(The Prior awakens slowly.)

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

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and slurs.

Piano accompaniment for the second system, including the instruction *fz molto cresc.*

Piano accompaniment for the third system, showing a steady rhythmic pattern in the bass line.

Novices.

Chorus.

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

ten. ten. ten. ten.

In our qui - et clois -

sempre rit.

Musical score for the vocal entry, including lyrics and piano accompaniment.

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

ter, Monk - ish

Musical score for the continuation of the vocal entry, including lyrics and piano accompaniment.

hand - some, Come poor prison'd maids to ran - som.

breth - - ren dwell,

Youth and love are swiftly flying, Here we mope in sorrow

Peace - - ful as an oys - -

sigh - ing, Sigh - ing, dy - ing for a lit - tle world - ly

ter, in an oys - -

know - ledge; We're pining for the knowledge not to be ob - tain'd in college.

ter shell.

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

Is - n't

this se - clu - sion fright - full
 Days go by, no fellows
 - - - ure, Sa - - - tan's

hand - some, Come poor prison'd maids to ran - som.
 wiles en - - mesh;

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

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

- sure, Mor - ti -

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

fy the flesh.

molto rit. e cresc.

Andante maestoso. (Tempo I.)

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

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

Andante maestoso. (Tempo I.)

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

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

Mind - ful of our law!

Nº. 9. In Fair Andalusia.

Yvonne and Chorus of Monks.

Voice.

Piano.

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

p

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

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

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

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

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

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

we'd shine.

Castanets.

Chorus.

Click clack!

click clack!

click clack!

BASSES.

unis.

Plunk plunk plunk!

Ting a ling a ling,

plunk plunk plunk!

click clack!

click clack!

click clack!

click clack!

Ting a ling a ling, plunk plunk plunk!

Ting a ling a ling, plunk plunk plunk!

click clack!

Ting a ling a ling, plunk plunk!

Ting a ling a ling a ling!

Yvonne

When it is ev'n - ing we

Ting a ling a ling, plunk plunk!

click clack!

click clack!

Plunk plunk plunk, Ting a ling a ling,

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

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

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

gau - dy som - bre - - ro;

click clack! click clack! Ting a ling a

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

With oth - er

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

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

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

click clack! click clack! click clack!

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

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

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

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

ragh

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

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

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

ling, plunk plunk!

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

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

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

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

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

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

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

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

ling, plunk plunk!

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

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

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

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

The musical score is written in a key with one flat (B-flat) and a 2/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent bass line with a triplet in the final measure. The lyrics are: "Let ev - 'ry care, ev - 'ry mi - se - ry hang go! ling, plunk plunk! Ah! Ha ha ha ha ha! While a - mid *unis.* Hang go! Hang go! *unis.* Hang go! Hang go! groves of the ol-ive and man-go; Ah! Ha ha ha ha *unis.* Man - go! Man - go! *unis.* Man - go!"

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

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

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

unis.

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

poco accel.

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

fp

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

ff

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

unis.

unis.

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

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

sempre accel.

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

Dance a - way, Dance a - way;

sempre accel.

sempre accel.

Ah! *Più mosso.*

gay; Dance a - - way. When it is

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

Più mosso.

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

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

brer - o. Ah! Ah!

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

Opium

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

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

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

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

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

ling, plunk plunk. Hang go!

unis.

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

Hang go! *unis.*

Hang go! Hang go!

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

Man - go! Man - go!

Man - go!

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

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

Man - go!

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "trip the fan-dan-go;" followed by a long horizontal line. The piano accompaniment consists of two staves with rhythmic patterns. The second system continues the vocal line with "Sing-ing Jua-ni-ta, Twirl-ing Pe-" and the piano accompaniment with "trip the fan-dan-go; tra la la, plunk plunk! Whirling, Twirling, Whirl-ing,".

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

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

The second system continues the vocal line with "pi-ta, Sing-ing, we trip in the dance." followed by a long horizontal line. The piano accompaniment continues with rhythmic patterns. The third system continues the vocal line with "Twirl-ing, Sing-ing, we dance so" followed by a long horizontal line, and the piano accompaniment with "gay." followed by a long horizontal line.

Presto.

ff

The third system of the musical score features piano accompaniment. It begins with the tempo marking "Presto." and the dynamic marking "ff". The piano accompaniment consists of two staves with rhythmic patterns.

The fourth system of the musical score features piano accompaniment. It consists of two staves with rhythmic patterns.

The fifth system of the musical score features piano accompaniment. It consists of two staves with rhythmic patterns.

No 10. The Monk and the Maid.

Song: Romero and Male Chorus.

Allegro moderato.

Romero.

When I went my rounds one

Piano.

p

Detailed description: This system shows the first line of music. The top staff is for the voice (Romero) in a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom two staves are for the piano accompaniment, with a treble clef on top and a bass clef on the bottom, both in the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a dynamic marking of *p* (piano).

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

Detailed description: This system continues the musical score. The voice part has the lyrics "day, Seek - ing char - i - ty, char - i - ty, char - i - ty, A young". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

Detailed description: This system continues the musical score. The voice part has the lyrics "dam - sel passed my way, And she mocked at me with much hi -". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

Detailed description: This system concludes the musical score on this page. The voice part has the lyrics "lar - i - ty. Oh, her eyes were bright to see, Small her foot, and trim of". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

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

(falsetto.)

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

O - hé! Ha, ha! O - hé! He, he! How

Romero.

Then did I sigh with up - cast eye, Such merri - ly mocked that dam - sel free.

p

Più Lento.

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

r. h.

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

accel. *rit.*

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

rit. *rit.*

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

Pax vo - bis - - - cum!

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

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

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

Tempo I.

On-ward went that dam-sel

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

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

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

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

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

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

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

Più Lento.

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

r. h.

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

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

colla voce.

Allegro giocoso.

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

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

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

rit.

pesante.

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

rit.

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

ff

(falsetto.)

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

TENORS.

BASSES.

unis.

(falsetto.)

(falsetto.)

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

you know.

No 11^a Who can this be?

Ensemble.

Allegro moderato.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music includes a piano (*p*) dynamic marking and several triplet markings.

Monks.

Vocal line for the Monks: "Who can this be? We'll stay and see, With".
 Musical notation for the piano accompaniment, including a treble and bass clef with a 3/4 time signature. It features a key signature of one sharp (F#) and includes triplet markings.

Alvarado.

Poco meno.

Vocal line for Alvarado: "world-ly cu-ri-os-i-tee!".
 Musical notation for the piano accompaniment, including a treble and bass clef with a 3/4 time signature. It features a key signature of one sharp (F#) and includes a *Vivo.* marking and numerous triplet markings.

lal Ho-lal

Novices.

unis.

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

Vocal line for Novices: "lal Ho-lal A gallant look-ing fel-low, he! Oh,".
 Musical notation for the piano accompaniment, including a treble and bass clef with a 3/4 time signature. It features a key signature of one sharp (F#) and includes a *unis.* marking and triplet markings.

Novices.

would that he_ came here for me. Who can it be?

Monks.

Who can it be?

Who can it be? Who can it

Who can it be? Who can it

Duke.

Più mosso.

Rat tat tat tat! A noble asks ad-

be?

be?

Più mosso.

mission. Rat tat tat tat! Unbar with expe - dition. Rat tat tat

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

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

win.
We'll let him in.

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

(He looks around stupidly.) Accept, Mother Su -

sf dim. rit. p

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

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

Dolores.

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

L'istesso tempo.

arming. Alvarado.

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

L'istesso tempo.

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

Mother-Superior. Recit.

Se - ñor, I ac-cept your of-fer.
 chance like this.

Recit.

a tempo.

Allegro.

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

Allegro.

Alvarado.

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

Duke. (getting talkative.)

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

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

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "shocking! You're mocking! Oh, shocking! You're mocking! You". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a steady bass line and chords in the right hand.

Duke.

I do, I do, I do,

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

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two sharps. The lyrics are "I do, I do, I do," followed by "don't think so; do you? You don't think so; do you?". The piano accompaniment is written in a grand staff with a key signature of two sharps, providing harmonic support for the vocal line.

And I will prove it.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two sharps. The lyrics are "And I will prove it.". The piano accompaniment is written in a grand staff with a key signature of two sharps, continuing the harmonic accompaniment.

to you.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two sharps. The lyrics are "to you.". The piano accompaniment is written in a grand staff with a key signature of two sharps, concluding the piece.

No 11^b Woman, lovely woman.

Song.

Duke and Chorus.

Allegro moderato.

Duke.

Piano.

Who

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

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

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

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

poco rit.

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

Tempo di Valse.

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

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

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

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

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

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

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

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

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

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

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

SOPRANOS & ALTOS.
f unis.

TENORS & BASSES.
f unis.

Musical notation for the chorus, including vocal lines for Sopranos & Altos and Tenors & Basses, and piano accompaniment. The piano part features chords and a bass line with dynamic markings *f* and *f unis.*

Piano accompaniment for the final system of the chorus, featuring chords and a bass line with dynamic markings *f* and *f unis.*

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

Tempo di Valse.

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

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

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

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

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

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *f* and *p*. The lyrics are: "can; 'Cher-chez la femme', if there's an-y-thing wrong, With".

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

This system contains the second line of the vocal melody and the piano accompaniment. The vocal line continues in bass clef. The piano accompaniment continues in grand staff. Dynamics include *f* and *p*. The lyrics are: "mar-ried or sin - gle man: 'Cher-chez la femme', if there's an-y-thing".

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

This system contains the third line of the vocal melody and the piano accompaniment. The vocal line continues in bass clef. The piano accompaniment continues in grand staff. Dynamics include *f* and *p*. The lyrics are: "wrong, With mar-ried or sin - gle man."

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

SOPRANOS & ALTOS.
f unis.

TENORS & BASSES.
f unis.

This system contains the fourth line of the vocal melody and the piano accompaniment. It features two vocal parts: Sopranos & Altos and Tenors & Basses. The piano accompaniment continues in grand staff. Dynamics include *f* and *unis.* The lyrics are: "Wo-man, love - ly wo - man, Since first the world be - gan,".

This system contains the fifth line of the piano accompaniment in grand staff. Dynamics include *f*.

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

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

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

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

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

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

The musical score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features three systems of music. Each system includes a vocal line (bass clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "— You've made double the share of trouble — Of poor un - for - tu - nate", "man. — I but state the froz - en facts, De - ny them", and "if — you can: 'Cherchez la femme', if there's an - y - thing wrong,". The piano accompaniment consists of chords and rhythmic patterns. There are some performance markings such as accents (>) and slurs.

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

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

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

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

rit. *a tempo*

rit. *a tempo*

ff Dance.

D.S. al Fine.

2. Who

D.S. al Fine.

Nº 12. The Angelus.

Dolores and Chorus.

Andante.

Dolores.

Piano:

Musical score for the Dolores and Piano introduction. The Dolores part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) in G major, 4/4 time. The right hand is marked *l.h.* and *marc.* (marcato). The left hand is marked *l.h.*. The introduction features a series of chords in the right hand and a simple bass line in the left hand.

Musical score for the beginning of the Chorus. It features a vocal line and a piano accompaniment. The vocal line starts with the word "The" and continues with a melodic phrase. The piano accompaniment consists of a treble and bass clef staff with a rhythmic accompaniment of chords.

Musical score for the first line of the Chorus. The vocal line includes the lyrics: "An - gelus sounds from the con - vent bells Like a dear voice low and". The piano accompaniment continues with a rhythmic accompaniment of chords, marked with a '3' indicating a triplet.

Musical score for the second line of the Chorus. The vocal line includes the lyrics: "ten - der, And o - ver the crest of the hills in the West The". The piano accompaniment continues with a rhythmic accompaniment of chords, marked with a '3' indicating a triplet.

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

SOPRANOS & ALTOS. *pp*

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

The first system of the musical score features a vocal line for Sopranos & Altos and a line for Tenors & Basses. The piano accompaniment consists of two staves with triplets and a 't.t.' marking. The lyrics are 'red sun dies in splen - dor. To all it brings peace, and'. The dynamic marking is *pp*.

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

The second system continues the vocal lines and piano accompaniment. The lyrics are 'la - bors all cease At voice of the ev'n - ing blest; 'Tis `a'. The piano accompaniment features triplets. The dynamic marking is *pp*.

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

pp

The third system concludes the vocal lines and piano accompaniment. The lyrics are 'call un-to pray'r, It is solace to care, And it brings to the wea-ry'. The dynamic marking is *pp*.

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

p (very soft.)
una corde.

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

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

pp
Ring on!

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

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

pp
Fare - well!

pp

tre corde.

The third system concludes the vocal line with the lyrics "An - ge-lus! 'Tis the hour of fond fare - wells!". The piano accompaniment continues with chords and triplets. The dynamic marking *pp* is maintained. The system ends with the instruction "tre corde.".

poco rit.

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

Ring on, ring on! O chimes ring on!—

(chimes.) *l.h.* *poco rit.*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the lyrics 'Ring-ing, swing-ing, Fair thought spring-ing, Sweet thy peal-ing, soft-ly_ steal-ing,' followed by 'Ring on, ring on!' and 'O chimes ring on!—'. The piano accompaniment is in bass clef and features chords and moving lines. A 'poco rit.' marking is placed above the first vocal line, and '(chimes.) l.h.' is written above the piano part.

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

p Ring on, ring on, ye

p

Organ (on stage.)

l.h.

This system continues the musical score. It features a vocal line with the lyrics 'Ring on, _____ ring on, _____ ye chimes, _____' and 'Ring on, ring on, ye'. The piano accompaniment includes a 'p' (piano) dynamic marking. A new section for 'Organ (on stage.)' is introduced, with a 'p' dynamic marking. The organ part is written in treble clef with a 'l.h.' (left hand) marking. The piano accompaniment continues with chords and moving lines.

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

chimes, Ring, ye chimes.

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

Ring on! Your
Ye sing a
Your

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems. The first system contains the vocal line and piano accompaniment for the first phrase. The second system contains the vocal line and piano accompaniment for the second phrase. The third system contains the vocal line and piano accompaniment for the third phrase. The fourth system contains the vocal line and piano accompaniment for the fourth phrase. The piano accompaniment features a prominent triplet pattern in the right hand and a steady eighth-note pattern in the left hand. The vocal line is a simple melody with lyrics in Italian and English. The lyrics are: "Ring on, ring on, gentle Angelus! chimes, Ring, ye chimes. Born of the convent bells; Ring on, ring on, gentle Ring on! Your Ye sing a Your".

poco rit.

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

song is of fare - well. O

song of fond fare - well,

poco rit.

poco rit. *f a t.*

molto cresc. *molto marcato sempre*

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

O speed dear friend to jour -

sempre cresc. e poco accel.

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

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dense texture of chords in the right hand and a more rhythmic bass line in the left hand.

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

This system contains the second system of music. The vocal line continues with lyrics and includes dynamic markings like *ff*. The piano accompaniment continues with similar textures.

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

This system contains the third system of music. It features a vocal line with lyrics and dynamic markings like *ff*. The piano accompaniment includes a section with a dense texture of chords in the right hand and a more rhythmic bass line in the left hand.

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

unis.

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

unis.



Organ.



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

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



poco a poco dim. ed accel.

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

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

poco a poco dim. ed accel.

poco a poco dim. ed accel.

poco a poco dim. ed accel.

sempre dim.

love thy song, It bids the

sempre dim. gen - tle voice, all

love thy song It bids the

love, we love It ev - er bids the

It bids the

sempre dim.

sempre dim.

perdendosi *rit.*

heart re - joice. Ring on! We

perdendosi *rit.*

heart re - joice. Ring on!

sad - dest heart re - joice, re - joice.

heart re - joice. *rit.*

love thy song.

Ring on!

ppp

ppp

N^o 13. Cupid and I.

Waltz Song.

Tempo di Valse

Voice.

Piano.

Più lento

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

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

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

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

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

Più lento
 True was his aim at my heart — Ah! love,
 Thou shalt know on - ly its joy." — Ah! love,
rit. *p molto grasiioso*

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

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

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

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

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

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

Cadenza.
laugh. Ah!

Flute.

Ah! Ah! Ah! Ah!

pp (Echo)

accel.

Ah!

Allegro molto.

Nº 14. Monks Singing "The Serenade"

in Chant Style.

Monks.
Andante. (a capella.)

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

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

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

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

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

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

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

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

Adagio.

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

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

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

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

No. 15. Scene and Quartet.

Alvarado, Dolores, later Yvonne and Romero.

Molto moderato.

Piano.



Alvarado.

I'm sure 'tis shel —

Just wait! I'll see —

poco accel.

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

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

Yvonne.

Alvarado.

'Tis

eyes look with fond-ness in mine!

colla voce

Allegro con spirito.

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

Allegro con spirito.

light - - ful will our meet - ing be.

Sweetheart, is't

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

you?

What joy to be to- geth-er

herel 'Tis Al - va - ra - dol

herel 'Tis Do - lo - res!

p *f*

Allegro mosso.

Yvonne.

Ah, I have wandered long and far In search of

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

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

rit.

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

rit.

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

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

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

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

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

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

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

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

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

The second system continues the vocal line with lyrics and piano accompaniment. It includes tempo markings: *rit.*, *a tempo.*, and **Allegro.** The piano accompaniment features a more active eighth-note pattern in the right hand.

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

The third system begins with a recitative section for Dolores. The vocal line is marked **Dolores. Recit.** and includes the lyrics: "What's this? I in-ter-rupt a fine flir-ta-tion. 'Tis Al-va-". The piano accompaniment is sparse, with chords and single notes.

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

The fourth system continues the vocal line with lyrics and piano accompaniment. The piano part features a more active accompaniment with some triplets and a *rit.* marking.

Yvonne. *p*

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

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

Romero. Trust in me, my dear!

Molto moderato. *(aside.)* This is

dim. *p* *molto grazioso.*

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

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

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

tend it. To es -

hend it.

Es - cape you and I, Yes, a -
 He thinks 'tis I, He
 cape we'll try: *p* Es - cape you and I, A - way, yes, a -
 'Tis an intrigue sly, A - lov - ers intrigue sly, To
 way from here we speed - i - ly shall fly, love, Yes he is true to me.
 thinks he is win - ning my love. Can he be false to me?
 way we will fly, we'll fly, love, Safe here, at last, are we,
 end it at once I'll try now; Here's an in - trigue, I see;
 For he tells me so, Yes, he tells me so;
 should like to know? I'd like to know?
 No one else shall know, No one else shall know, shall know, dear:
 And who can they be?

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

pp

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

mf

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

dim. *p*

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

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

pp accel. e poco cresc.

Tempo I. *un poco più Lento*

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

Tempo I.

un poco più Lento

dim. rall.

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

Più mosso

ppp

a tempo

accel.

dim.

l.h.

ff

Nº 16. Finale: Act II.

Allegro molto.

Piano.

Alvarado.

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

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

Yvonne.

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

nas-tic place.

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

Dolores. (To Alvarado)(aside.)

He thinks you

girl is I, Here is our chance to

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

pesante.

colla voce.

Duke.

A - mong these monkish brothers There is a traitor base

Dolores. (To Alvarado).

Alvarado. Do not let the

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

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

Yvonne.

ff *declamato, con fuoco.*

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

pesante

ff

way. —

TUTTI. Mother-Superior (always with Contralto.)

Chorus.

ff

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

Prior (with Bases.)

ff

Romero.

I must e - scape!

he?

ff *brillante*

Dolores.

Let us es - capel

Alvarado.

O, what a scrapel

Yvonne.

O do not bid me tell his name:

Dolores.

What is her name?

Alvarado.

What is her name?

Romero.

Es - cape's my game!

Duke.

O fie! for

Gomez.

O do not

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

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

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

The first system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "this ap-proach-ing here? O who is this ap-proach-ing here? It is the".

(Sensation.)

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

The second system consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "guard! It is the guard!".

Chorus.

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

The chorus section consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "O yes, it is, it is the guard. O yes, it".

Ahl

What brings the guard?

Ahl

Ahl

Ahl

Ahl

Ahl

is the roy - al guard.

Ahl

f *a tempo.*

Duke. Recit.

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

Andante maestoso.

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

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

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

loves. (Pointing to Yvonne.)

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

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

Yvonne. (Aside.)

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

Dolores.

O let her as the Duches take my

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

r.h. *h.h.* *p* *grazioso*

Yvonne.

His sto-ry I shall not de-ny

Dolores.

place.

Alvarado. While you and I, my dear, can

Why does he say that he is I?

Romero:

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

Duke. (To Romero.)

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

Gomez.

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

Rash in - truder!

His sto - ry I shall not de - ny,

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

Why does he say that he is I?

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

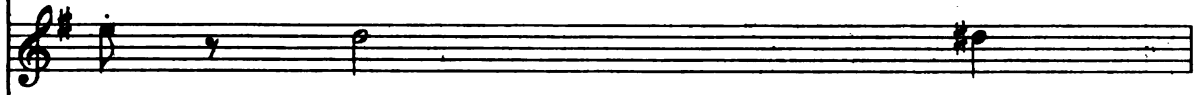
So so! Your guilt you don't de - ny.

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

Trai - - tor, bas - - est,



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



su - ing,

And



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



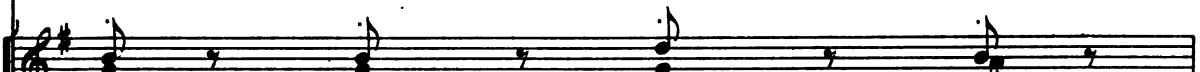
I love the Duch - ess to dis - trac - tion, mad - ly, pure - ly.



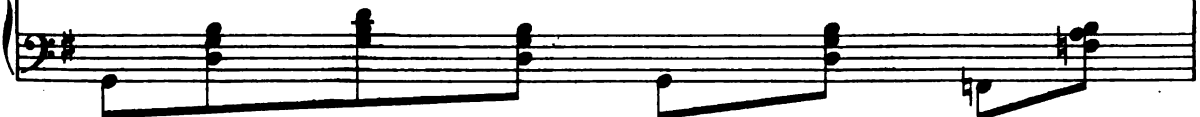
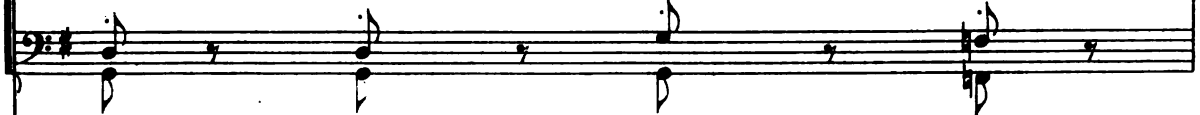
We drive him out where he be - longs; We've got him sure - ly.



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



Thou dis - - grac - - est;



The duke must take me for his bride,

thus _____ I will be saved all the dis -

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

For her dear sake I would have died;

His aw - ful crime is not de - nied,

Some lit - tle scheme he tries to hide,

You we'll ban - - ish,

8

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

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

And from this place I'll be your guide

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

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

Some lit - tle scheme he tries to hide,

You must van - ish;

8

From here the duke shall be my guide;

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

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

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

The vil - lain dares to love my bride,

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

Guilt he dare not

Yes, he a - way must take me.

do - - ing.

Yes, I a - way will take thee.

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

Solo.

Yes,

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

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

hide.

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

p

Yvonne.
Oh,

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

Girls. *unis.*
He

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

Cour - age,

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

Yvonne.

guar - - - dian, pray, 0

Dolores.

Mother-Superior.

Alvarado.

dar - - - ling, I will

Romero.

Ah,

Duke & Gomez.

Oh,

SOPRANO & ALTO.

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

TENOR & BASS.

Chorus.

par - - - - - don,

For shame! Oh,

yes; I the truth con -

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

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

poco rit.

pray.

you are much to blame.

you;

fess:

rest him! Ren - e - gade!

spurn him; He's a trai - tor!

a tempo.

He

a tempo.

let her as the Duchess take my

a tempo.

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

a tempo.

Fear not!

a tempo.

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

Yes, he is the man who

a tempo.

He is not the man who

drive the trai-tor from this ho-ly

a tempo.

Leave

Go, trai-tor!

a tempo.

Go, trai-tor!

a tempo.

shall _____ not see my

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

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

I _____ will guide you,

that I can tell you now;

Duke.

sang _____ that ser - e - nade; The

Gomez.

sang _____ that ser - e - nade; The

place,

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

He must van - - ish!

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

fail: Since

su - - ing, And

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

tect you, dear, So

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

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

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

ban - - ish; we'll

He shall van - - ish!

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

molto cresc.

Duke shall

grace, That were I seen were my un -

daugh - - - - - ter;

Cour - - - - - age!

place is much too warm for me just now:

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

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

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

place; A - - - - -

Go! A - - - - -

molto cresc.

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

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

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

dear, I shall pro - tect you, I

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

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

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

place; go, you wretch, oh

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

give him up for aye, for aye. *pp*

mine, and I am his for aye. *pp*

con-vent go and live for aye. *pp*

am thine for aye. *pp*

then no more a monk I'll be. *pp*

see your traitor face a - gain. *pp*

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

see your trai-tor face for aye. *pp*

pp

Tempo di Valse.

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Yes, he is

He is found! Let joy a -

He is found! Let joy a -

unis.
He is found! Let joy a -

ff unis.

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

Tempo di Valse.

ff

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

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

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

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

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

bound. Ev-'ry-bod-y should re-joice, Ev-'ry-bod-y should re -
(Embracing.) *ff* (Embracing.)

Brothers!

joice. I'd glad-ly

joice. (To Alvarado.) Here is our

joice. (To Dolores.) O hor-ror!

joice. Here is our

joice. They do not know me, the ban-dit Ro - me-ro;

joice. They dare to

joice. They dare to

joice. (shocked.) *f* What dance! —

Brothers, Now it is prop-er to dance a bo - le - ro;

dance:

chance.

While they're

dance.

chance.

While they're

They do not know me, the ban-dit Ro - me - ro;

No

The Duke and Gomez.

dance.

We'll join in their dance: _____

Click the cas-ta -

Yes, it is meet we should dance a bo - ler - o;

Ay, _____

(To Duke.)

Come, _____ dear!

danc-ing, Let us fly, love!

danc-ing, Let us fly, love!

_____ If they should see me, the

net, Ring the tam-bour-ine:

_____ Now it is meet we should

Let us a - way!

Let us a - way!

'Tis shock-ing quiet!

Let us a - way!

ban-dit Ro - me - ro, Dressed in man - til - la and gaud - y som -

(Dances with Gomez.)

I'll join the dancel

(castanet big)

Click, click... We'll join in their

dance a bo - ler - o, Though we have nev - er a cloak or som -

Let us a - way! Come, dear! Come, dear!

Let us a - way! Come, dear! Hasten!

It is not right; Cease, pray! Stop it!

Let us a - way! Come, dear! Come, dear!

bre-ro; Jua - ni - ta, Pe - pi - ta,

unis.

We'll join their dance; Whirling, Twirling,

dance; Whirling, Twirling,

bre - ro; Whirling Jua - ni - ta, Twirling Pe - pi - ta,

They will know me, much I fear;

Come, dear!

He may re-cog-nize me, dear;

Hasten!

This is conduct ve-ry queer:

Cease, pray!

He'll not know you, nev-er fear

Come, dear!

Gai-ly I dance a fan-dan-go;

Jua-ni-ta,

unis.

I re-joyce that I am here,

Whirling,

Shake the mer-ry tambourine;

Whirling,

Gai-ly I dance a fan-dan-go;

Whirling Jua-ni-ta,

The piano accompaniment consists of two staves. The right hand (treble clef) plays a rhythmic accompaniment with chords, while the left hand (bass clef) provides a bass line with some melodic movement. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Più mosso.

Let us a - way, A - way!

Come, dear! Come, let us now es - cape.

Hasten! We can es - cape, love, now!

Can -

Stop it! Scan - da - lous! This I vow.

Come, dear! We can es - cape, love, now.

Can -

Pe - pi - ta, I can es - cape, Then, now.

Twirling, Once I could dance, I vow.

ad lib.

Twirling, Dancing we love, we vow.

Twirling Pe - pi - ta, Dancing we love, we vow.

Più mosso.

ff strepitoso

Dolores.

— he sus - pect? No, all's safe, — I see.

Alvarado.

— hesus - pect? No, — all's safe!

molto rit.

TUTTI.
a tempo

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

TUTTI.

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

a tempo

fff

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

Twirl-ing Pe - pe - ta; Gai - ly we dance a fan - dan - go:

Twirl-ing Pe - pe - ta; Gai - ly we dance a fan - dan - go:

Whirl - ing Jua - ni - ta, Twirl - ing Pe - pe - ta;

Whirl - ing Jua - ni - ta, Twirl - ing Pe - pe - ta;

Danc - ing we love, we vow.

Danc - ing we love, we vow.

End of Act II.

Act III.
Entr' Act.

Moderato. *vibrato*

Piano. *f*

Red. *Red.* *rit.*

Red. *Red.* *Red.* *vibrato* *

a tempo

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

rit. *a tempo*

Red.

grazioso poco rit. *p* *pp*

Red.

Act III.

Nº 17. Opening Chorus.

Tempo rubato

Soprano.

Alto.

Tenor.

Bass.

Chorus.

Piano.

Here mer-ri-ly bide the bandit tribe.

poco rit.

When the day's hon-est work is done...

When the day's hon-est work is done...

poco rit.

When the days hon-est work is done...

— When the day's hon-est work is done... Here cheer-i-ly pass the jest and jibe...

poco rit.

And the rollicking songs be - gun... For the bandit droll

And the rollicking songs be - gun... For the bandit droll

poco rit.

And the rollick-ing_ songs be - gun... For the bandit droll

— And the rollicking songs be - gun... For the bandit droll... is a

a tempo

a tempo

is a char-y old Soul ex - cept in a bus'-ness way, —
 is a char-y old Soul ex - cept in a bus'-ness way, —
 is a char-y old Soul ex - cept in a bus'-ness way, —
 cheer-y old soul, — ex - cept in a bus'-ness way, — He

his pipe, and he loves his bowl, —
 He loves, — and he loves his bowl, —
 He loves his pipe, and he loves his bowl, — He
 loves his pipe, his pipe, and he loves his bowl, —

he loves his pipe; — he loves his bowl, And he
 Tra la la la la, tra la la la la, tra la la la la, tra la la la, And he
 loves his pipe, — he loves his bowl, — And he
 Tra la la la la la la la la, lov-eth a mer-ry roun - de-lay, And he

loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he
 loves a roun-de-lay, Yes, he loves, yes, he loves a roun-de-lay, yes, he loves, yes, he
 loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he
 loves a roun-de-lay, yes, he loves a roun-de-lay, yes, he

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-lay

molto rit. ff lay! Tra la! *rit.*

lay! Tra la!

molto rit. ff lay! Tra la!

lay! Tra la! *rit.*

lay! Tra la, Tra la la la la! Tra la la la,

lay! Tra la la, Tra la la la la! Tra la la la,

Allegretto. brillante

Tra la la, Tra la la, Tol lol lol, fol di rol, di lay, *brillante*

Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay, *brillante*

Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay, *brillante*

Tra la la, Tra la la, Tol lol lol, fol di rol, di lay,

Tra la la, Tra la la, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, Tra la la, Fol di rol lay;—

(Echo.)

pp

Tra la la, Tra la la, Tol lol lol, fol di rol di lay;
 Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;
 Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;
 Tra la la, Tra la la, Tol lol lol, fol di rol di lay;

Tra la la, Tra la la, Fol di rol lay;—
 Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—
 Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—
 Tra la la, Tra la la, Fol di rol lay;—

Sing Fol di rol de lay, Sing Fol di rol de lay,
 Sing Fol di rol de lay, Sing Fol di rol de lay,
 Sing Fol di rol de lay, Sing Fol di rol de lay,
ff Fol di rol de lay, Fol di rol de lay, —

ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay! —
ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay! —
ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay! —
ff Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay! —

pesante

pesante

N^o 18. Don José of Sevilla.

Dolores, Alvarado & Chorus.

Tempo di Marcia.

Dolores.

Alvarado.

Piano.

Tempo di Marcia.

1. Don Jo - sé, of Se - vil - la, was a gay rou - é, Acting parts,
2. Don Jo - sé, of Se - vil - la, met his fate one day, Met a maid

breaking hearts, Half a score a day.
not a - fraid Of his winning way.

1. Ev - er with his reg - i - ment a'
2. She was just a country lass who

marching here and there, Thought it fun When he'd won Fa-vors from the
milked, and raked the hay, Tall and stout At a bout Mus-cu-lar they

Dolores. **Tutti.**

No one could re - sist him, Oh, dear no!
Said she, list'n'g to him, "You're too new!"

fair. Oh, dear no! Ev - 'ry damsel
say. "You're too new!" Thought she'd try to

Tutti.

Loved him so. Then at once she missed him, Off he'd
Just a few. In the mill-pond threw him, Soaked him

Tutti.

kiss'd him, Loved him so. Off he'd
do him, Just a few. Soaked him

go: Then this dashing Don Jo - sé snapped his fin - gers as he'd
 through: Af - ter this gay Don Jo - sé quit the bus - ness of rou -

go:
 through:

molto rit.

say: 1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis
 é. 1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis

on - ly one more vil - lage belle! Love's a bore! Pif!
 on - ly one more vil - lage belle! Love's a bore! Pif!

Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -
 Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -

telle!

telle!

unis.

Chorus.

unis. That for love! Pif! Paf! Let her go, Pif! Paf! 'Tis

f

ff staccatissimo

on - ly one more vil-lage belle; Love's a bore! Pif! Paf! I've girls gal-

lore, Pif! Paf! My motto's ev - er Vive la ba - ga - telle!

D. S. al Fine.

D. S. al Fine.

No 19. "I envy the bird."

Romance.

Lopez.

Tempo giusto. *rit.* *p*

Lopez. 1. I

Piano. *f* *rit.*

a tempo.

en - vy the bird with - in its cage, Whose
I were a wand'ring zeph - yr light, T were

p

song to her is not de-nied, His love for her he may as -
sweet her snowy brow to kiss, Were I a moonbeam shining

suage, By song, and in her prês-ence may a -
bright To touch her ros - y lips should be my

poco rit.

bide. _____ I en- -vy the red rose in her
 bliss. _____ But woe, woe is me, and sad my

hair;
lot, The wand'ring breeze ca - res - ing her fair
For it is ver - y clear I'm none of

face; But I, a - las! can scarce - ly
these; And so 'tis plain that I can -

ten.
dare _____ To look up - on her from my low - ly place.
not _____ Be hold as can the moon-beam or the breeze. 1-2. The

ten. *poco rit.*

poco meno.

bird, the breeze, the heed- -less flow'r, Can

poco meno molto espressivo

love her, she will not de - ny; They by her side can

dwell an hour, And in their fashion soft - ly sigh. She

wel - come to her maid - - en bow'r The moon - beam, and the



butter - fly; Na - ture's rov - ers are her lov - ers, Yes,



all, all can love her, can love her, why not

rit. *molto rit.*



1.



rit. 2.

2. If

rit.

N^o 20. Dreaming, dreaming.

Duke, Yvonne and Gomez.

Allegro. Duke.

Voice. 1. One af - ternoon while
2. My grandpa - pa was

Piano.

doz - ing, My eyes a moment clos - ing, I seem'd to feel a lov - ing kiss From
wealthy, De - light - ful - ly un - healthy, The fam - i - ly did all de - clare That

some un - known, at - trac - tive Miss. Her arms a - round me press - ing, She
I was grand - pa's on - ly heir. He died! my grief was fran - tic, He

spoke in voice ca - res - sing; But I a - woke, a - weke to swear, For
left his wealth gi - gan - tic To ska - ting - rinks, for hea - then - brats, And

Tempo di Valse.

Lento.

there was no such per-son there. 1-2. Ah! _____
 sing-ing-schools for Thomas cats.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'there' followed by a quarter note 'was', a quarter note 'no', a quarter note 'such', a quarter note 'per-', a quarter note 'son', a quarter note 'there.', a quarter note '1-2.', a quarter note 'Ah!', and a long dash. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Lento.' and the dynamics include 'poco rit.'.

Dream - ing, dream - ing, Talk - ing in my sleep, _____

The second system continues the musical score. The vocal line has a half note 'Dream -', a quarter note 'ing,', a half note 'dream -', a quarter note 'ing,', a quarter note 'Talk -', a quarter note 'ing', a quarter note 'in', a quarter note 'my', a quarter note 'sleep,', and a long dash. The piano accompaniment features a steady rhythm of chords in the right hand and a bass line in the left hand. The dynamic is marked 'p'.

Wan - der - ing in dream - land Where hap - pi - ness is cheap; _____

The third system continues the musical score. The vocal line has a half note 'Wan -', a quarter note 'der -', a quarter note 'ing', a half note 'in', a quarter note 'dream -', a quarter note 'land', a half note 'Where', a quarter note 'hap -', a quarter note 'pi -', a quarter note 'ness', a quarter note 'is', a quarter note 'cheap;', and a long dash. The piano accompaniment features a steady rhythm of chords in the right hand and a bass line in the left hand. The dynamic is marked 'p'.

When we a - wake _____ things are not what they seem, _____ I

The fourth system continues the musical score. The vocal line has a half note 'When', a quarter note 'we', a quarter note 'a -', a quarter note 'wake', a long dash, a quarter note 'things', a quarter note 'are', a quarter note 'not', a quarter note 'what', a quarter note 'they', a quarter note 'seem,', a long dash, and a half note 'I'. The piano accompaniment features a steady rhythm of chords in the right hand and a bass line in the left hand.

thought it was a kiss, But it was just an i - die dream. _____

The fifth system concludes the musical score. The vocal line has a half note 'thought', a quarter note 'it', a quarter note 'was', a quarter note 'a', a quarter note 'kiss,', a half note 'But', a quarter note 'it', a quarter note 'was', a quarter note 'just', a quarter note 'an', a quarter note 'i -', a quarter note 'die', a quarter note 'dream.', and a long dash. The piano accompaniment features a steady rhythm of chords in the right hand and a bass line in the left hand.

Yvonne.

Dream - ing, dream - ing, Talk - ing in my sleep, —
Duke and Gomez.

Dream - ing, dream - ing, Talk - ing in my sleep, —

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

When we a - wake — things are not what they seem, — He

When we a - wake — things are not what they seem, — He

1. thought it was a kiss, } But it was just an i - die dream. — *Fine.*
2. thought it was a cinch } **Duke.**

1. thought it was a kiss, } But it was just an i - die dream. —
2. thought it was a cinch }

Nº 21. Finale: Act III.

Tempo di Marcia.

Voice. **Duke.**
Take your choice, my Do-lo-res,

The Duke's part consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Take your choice, my Do-lo-res," with a fermata over "Do-lo-res". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Alvarado.
Mar-ry whom you will! She shall share in my glories, I will love her

Alvarado's part includes a vocal line and piano accompaniment. The vocal line has the lyrics "Mar-ry whom you will! She shall share in my glories, I will love her" with a fermata over "glories". The piano accompaniment continues with the same rhythmic pattern as the Duke's part.

Dolores.
still: So, fare-well, my Duk-ey dear, A bet-ter choice I've

Dolores's part features a vocal line and piano accompaniment. The vocal line starts with the word "still:" followed by the lyrics "So, fare-well, my Duk-ey dear, A bet-ter choice I've". The piano accompaniment has a more active, flowing accompaniment style.

Gomez.
made, Lost to me, now is she, I shall wed my trade.

Gomez's part consists of a vocal line and piano accompaniment. The vocal line has the lyrics "made, Lost to me, now is she, I shall wed my trade." with a fermata over "trade". The piano accompaniment features a rhythmic accompaniment with some melodic lines in the right hand.

Romero.

Deeds of vio-lence' nev - er I will do;

Lopez.

No one shall us sev - er, We'll be true;

Yvonne.

Hap - py dwell for ev - er, Just we two;

Tutti.

And we'll crush the stu - pid cove who dares to laugh at love.

molto rit.

Chorus.

unis.

unis. That for love! Pif! Paf! Let her go! Pif!

That for love! Pif! Paf! Let her go! Pif!

staccatissimo

Paf! 'Tis on - - ly one more vil - lage belle:

Paf! 'Tis on - - ly one more vil - lage belle:

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

Andante.

Paf! My motto's ev - er "Vive la bag - a - telle." Ah!

Paf! My motto's ev - er "Vive la bag - a - telle." Ah!

Andante.

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

con tutta forza

love thee, — dear, for ev - er, — For my dream and my star thou art.

love thee, — dear, for ev - er, — For my dream and my star thou art.

Allegro molto.

Allegro molto.

End of Opera.