

PEPITA

Comic Opera,

AS PERFORMED BY VAN BIENE & LINGARD'S FALKA COMPANY.

Adapted from the French of

CHIVOT & DURU,

— BY —

MOSTYN TEDDE,

Music by

CH. LECOCQ.

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PEPITA.

DRAMATIS PERSONÆ.

PEPITA	Wife of Inigo	} Foster sisters.
INEZ	Wife of Pedrillo	
GUZMAN	Prince of the Canary Islands..	
PEDRILLO	Int ^r Keeper	
INIGO	Husband of Pepita	
BOMBARDOS	} Rival Generals	
PATAQUES		
GOMEZ	Sergeant	
JUAN	Miller's man	

Chorus of Peasants.

Chorus of Women.

Chorus of Flower Girls.

Toreadors &c.

ACT I.— Interior of Pedrillo's Post House in the in the Canary Islands.

,, 2.— Hall in the Château of Galagardos.

,, 3.— The Market Place at Palmas.

8/6/27 Homeyer, TS

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PEPITA.

OVERTURE.

TUTTI.
Allegro moderato.

PIANO.

STRINGS.

OBOÈ.

FLUTE.

CLAR.

CELLO.

CLAR: SOLO. *Moderato quasi andante.*

♩ dolce

HORNS & STRINGS.

OBOÈ.

FAG:

STRINGS. *mf* FLUTE OBOÈ. CLAR: SOLO.

This system shows the beginning of the piece. The strings play a rhythmic pattern with a dynamic marking of *mf*. The flute and oboe have melodic lines, and the clarinet has a solo part. The key signature has two sharps (F# and C#) and the time signature is 3/4.

1st VIO: *pp* HORN. *dolcissimo* WOOD.

This system features the first violin with a *pp* dynamic, the horn, and woodwinds. The horn part is marked *dolcissimo*. The woodwinds continue their melodic lines. The strings provide a steady accompaniment.

WOOD. HORNS.

This system focuses on the woodwinds and horns. The woodwinds have a melodic line, while the horns play a rhythmic accompaniment. The strings continue to support the texture.

CLAR SOLO. HORNS.

This system highlights the clarinet solo and the horns. The clarinet has a melodic line, and the horns play a rhythmic accompaniment. The strings continue to support the texture.

FLUTE. *a tempo*. *p* HORNS. *poco rall.* STRINGS PIZZ.

This system features the flute, horns, and strings. The flute has a melodic line, the horns play a rhythmic accompaniment, and the strings play *pizzicato*. The tempo is marked *a tempo* and the dynamics are *p* for the horns and *poco rall.* for the strings.

Allegro molto. OBOE. FLUTE, OBOÈ. *f* PISTONS. TIMPANI & CORNETS.

This system features the oboe, flute, oboe, pistons, timpani, and cornets. The oboe has a melodic line, the flute and oboe have melodic lines, the pistons play a rhythmic accompaniment, and the timpani and cornets play a rhythmic accompaniment. The tempo is marked *Allegro molto* and the dynamics are *f* for the pistons.

First system of musical notation. The upper staff contains a melodic line with triplets and a *cresc:* marking. The lower staff contains a bass line with chords and triplets.

Second system of musical notation. The upper staff begins with the instruction **TUTTI.** and the dynamic marking *ff*. The lower staff features a dense, rhythmic accompaniment.

Third system of musical notation. The upper staff is labeled **CLAR & BRASS.** and includes the dynamic marking *pp* and the instruction *un poco rall:*. The lower staff is labeled **STRINGS.** and includes the instruction *Allegro.* and the dynamic marking *pp*. A **FAG:** marking is also present.

Fourth system of musical notation. The upper staff is labeled **WOOD.** and includes the dynamic marking *mf*. The lower staff continues the accompaniment with triplets.

Fifth system of musical notation. The upper staff is labeled **FICC & OBOE.**. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff is labeled **FICC & OBOE.**. The lower staff continues the accompaniment with triplets.

TRIANG., HORNS.

PICCO:

FAG.

PISTONS.

STRINGS.

f

pp

WOOD.

p

ff TUTTI.

WOOD. *molto dim.*

PISTONS.

leggero.

p

TAMBOURINE.

PISTONS.

f *V* TUTTI.

f *f* animando.

Più vivo.
TUTTI. *ff* TIMPANI.

3 3 1. 2. FLUTE.
p subito. HORNS.

WOOD.

un poco rall:

The first system shows the piano introduction. The treble staff features a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Poco Lento. dolce espress. OBOÈ SOLO.

CLAR. L.M.
R.H.
HORNS.

This system is for the Oboe, Clarinet, and Horns. The Oboe part (labeled 'OBOÈ SOLO') has a melodic line with a fermata. The Clarinet (CLAR. L.M.) and Horns (HORNS.) parts consist of rhythmic patterns of eighth notes.

FLUTE.

The Flute part (FLUTE.) features a melodic line with a fermata, mirroring the Oboe's initial phrase. The accompaniment consists of eighth-note patterns.

CLAR.
WOOD.
HORNS.
FAG.
p STRINGS.

This system includes parts for Clarinet (CLAR.), Woodwinds (WOOD.), Horns (HORNS.), Bassoon (FAG.), and Strings (p STRINGS). The Clarinet and Woodwinds have melodic lines, while the other instruments provide rhythmic accompaniment.

The strings part consists of a rhythmic accompaniment of eighth notes across both staves.

p

The strings part continues with a rhythmic accompaniment, marked with a piano (*p*) dynamic.

Two staves of piano music. The right hand features a continuous sixteenth-note pattern, while the left hand plays a similar but slightly slower sixteenth-note pattern. The music is in a minor key and begins with a treble clef.

1^o Tempo allegro.

Two staves of piano music. The right hand has a melodic line with some slurs. The left hand provides a steady accompaniment. The dynamic marking *p* BRASS. is present.

Two staves of piano music. The right hand has a melodic line with slurs. The left hand provides a steady accompaniment. The dynamic markings *cresc:* and *molto cresc:* are present.

1^o Tempo.

Two staves of piano music. The right hand has a melodic line with slurs. The left hand provides a steady accompaniment. The dynamic marking *ff* TUTTI. is present.

Two staves of piano music. The right hand has a melodic line with slurs. The left hand provides a steady accompaniment.

molto dim.

Two staves of piano music. The right hand has a melodic line with slurs. The left hand provides a steady accompaniment. The dynamic marking *molto dim.* is present. The text WOOD. and TAMBOURINE. is present.

TAMBOURINE.

This page of musical score, numbered 8, contains seven systems of piano accompaniment. The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Key performance markings and dynamics include:

- V**: *Vibrato* markings above the first two systems.
- PISTONS.**: A marking above the second system.
- TUTTI.**: A marking above the third system.
- animando**: A marking above the fourth system.
- ff più presto.**: A marking above the fourth system.
- TUTTI AL FINE.**: A marking above the fourth system.
- f**: *forte* dynamic markings in the second and third systems.
- sfz**: *sforzando* dynamic markings in the third system.
- 3**: Triplet markings in the fifth, sixth, and seventh systems.
- 1.** and **2.**: First and second endings in the sixth system.

The score concludes with a double bar line and a final chord in the seventh system.

ACT I.

N^o 1."CHORUS OF PEASANTS" AND
"SONG." PEDRILLO.

Moderato.

PIANO

STRINGS *mf*

FLUTE, OBOÈ.

CRÉSC:

CRÉSC: PISTONS.

f TUTTI.

SOPRANI.

TENORI.

BASSI.

Ca - pi - tal! Ex - cel - lent! Heart warm - ing wine! Bouquet su -

sempre f

- perb as we raise up our glass - es Where will you find such a li- quor di-

- perb as we raise up our glass - es Where will you find such a li- quor di-

- perb as we raise up our glass - es Where will you find such a li- quor di-

- vine Where is the juice that such nec- tar sur- pass - es

- vine Where is the juice that such nec- tar sur- pass - es

- vine Where is the juice that such nec- tar sur- pass - es

Drink to me, drink! Let no man shrink Drink to me, drink! Let

Drink to me, drink! Let no, Let no man shrink Drink to me, drink! Let no, Let

Drink to me, drink! Let no, Let no man shrink Drink to me, drink! Let no, Let

TUTTI. *f*

no man shrink Nor let him dare his draught to.. stop

no man shrink Nor let him dare his draught to.. stop

no man shrink *TUTTI.* Nor let him dare his draught to stop

Till he has drained the bot - - - tom drop When flushing cheek and emp - ty

Till he has drained the bot - - - tom drop When flushing cheek and emp - ty

Till he has drained the bot - - - tom drop When flushing cheek and emp - ty

glass - es Shall show how mer - ry lads can toast the lass - es

glass - es Shall show how mer - ry lads can toast the lass - es

glass - es Shall show how mer - ry lads can toast the lass - es

f

When flushing cheek and emp - ty glass - es Shall show how each can toast his

When flushing cheek and emp - ty glass - es Shall show how each can toast his

When flushing cheek and emp - ty glass - es Shall show how each can toast his

f TUTTI.

1st PEASANT.

But see the li-quer has run out What

lass

lass

lass

1st VIOLIN.

WOOD.

*p*2nd PEASANT.

can Pe - dril - lo be a - bout? Hallo! Pe - dril - - lo! mine host! Hal -

crescendo.

(enter Pedrillo C)

2^d p.

- loal

SOP:
Hal-loa Pe-dril - - lo! Pe-dril - lo! here!

TEN:
Hal-loa Pe-dril - - lo! Pe-dril - lo! here!

BASS:
Hal-loa Pe-dril - lo! Pe-dril - lo! here!

TUTTI *sf*

PEDRILLO.
Your servant, la-dies; I am here.

TUTTI. *p*

FLUTE, OBOÈ.

CHORUS.

SOP:
Handsome as e - ver, charming and cle - ver, Sure there was ne - ver a man so

HORN.

PED:
I've kept... you wait - - ing I fear

dear.

Moderato.

TUTTI.

P.

Two vocal staves (Soprano and Alto) with piano accompaniment. The piano part features a rhythmic pattern of chords and eighth notes.

PED:

1. Never a moment left for lei - sure, Never a se - cond for re -
 2. Each day, each day brings forth new fa - ces, And ev'ry night some fresh sur -

STRINGS.

Vocal line with piano accompaniment. The piano part includes a section labeled 'STRINGS.' with a dynamic marking of *p*.

- pose, E - ver a slave to o - ther's plea - sure From dawn of
 - prise; But then a pru - dent land - lord's place is - To hear no

FLUTE
 CLAR:

TRUMPET:

Vocal line with piano accompaniment. The piano part includes staves for 'FLUTE', 'CLAR:', and 'TRUMPET:'.

day un - til its close. Whips' smack, click, clack, A new - ly married cou - ple
 takes, and have no eyes. A - no - ther couple, not re -

OBOE.
 PICCOLO.
 HORN.
 TRIANGLE.

Vocal line with piano accompaniment. The piano part includes staves for 'OBOE.', 'PICCOLO.', 'HORN.', and 'TRIANGLE.'.

P
 fly - 'ing, Whips smack, click, clack. The fa - ther of the fair ap -
 - la - tions, The hus - band sud - den - ly turns

P
 - pears, Whips smack, click, clack. He swears great oaths, She talks of
 up, Re - claims her, spite of pro - test -

P
 dy - ing, Click, clack, whips smack. Then par - don, peace, and hap - py
 - ta - tions, Then num - ber one a - lone must

rit:

rit: colla voce.

a tempo.

P
 tears. Hil - lo! Hil - lo! Hil - lo! Hil - lo!
 sup. Pe - dro! Pe - dro! Pe - dro! Pe - dro!

cresc.

WOOD.

HORNS.

FLUTE, & HORN SOLO.

P

... My good Pe - dril - lo, pri - thee put your pots on The best, 'the

P

best is good enough for me; For we must dine, ... and taste your

P

wine, ... Champagne on ice, ... and a - -ny - thing nice, ...

SOP:

My good Pe -

TEN:

My good Pe -

BASS.

My good Pe -

f TUTTI.

PISTONS.

P

..... The best of living is good enough for

- drill - lo, pri-thee put your pots on The best of living is good enough for

- drill - lo, pri-thee put your pots on The best of living is good enough for

- drill - lo, pri-thee put your pots on The best of living is good enough for

me; For we must dine, and taste your... wine... Cham-pagne on

me; For we must dine, and taste your... wine... Cham-pagne on

me; For we must dine, and taste your wine, Cham-pagne on

ice, a - - ny - thing nice, For we must

ice, a - - ny - thing nice, For we must

ice, a - - ny - thing nice, For we must

TIMPANI.

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your wine, Champagne on ice, Champagne on

TUTTI.

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

TUTTI.

D.C.

2nd time.

N^o 1^a

CHORUS.

SOPRANI.

TENORI.

BASSI.

PIANO.

TUTTI.

My good Pe-dril - - lo, pri-thee put thy

My good Pe-dril - - lo, pri-thee put thy

My good Pe-dril - - lo, pri-thee put thy

pots on The best, the best is good enough for me; For we must

pots on The best, the best is good enough for me; For we must

pots on The best, the best is good enough for me; For we must

dine, and taste your wine, .. Champagne on ice, .. A - ny thing nice, For we must

dine, and taste your wine, .. Champagne on ice, .. A - ny thing nice, For we must

dine, and taste your wine, Champagne on ice, A - ny thing nice, For we must

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your... wine... Champagne on ice, Champagne on

dine, and taste your wine, Champagne on ice, Champagne on

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "dine, and taste your... wine... Champagne on ice, Champagne on". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

ice, A - ny - thing nice, in a trice.

The second system continues the vocal and piano parts. The lyrics are: "ice, A - ny - thing nice, in a trice." The piano accompaniment includes a dynamic marking of *p* (piano) and some trills in the right hand.

The third system shows the continuation of the piano accompaniment. It features a complex rhythmic pattern in the right hand with many trills and sixteenth notes, while the left hand maintains a steady bass line.

No 2.

"POOR LITTLE MAN"

INIGO AND VILLAGE GIRLS.

STRINGS & WOOD.

Allegro.

PIANO. *f*

PISTONS.

SOP: CHORUS OF WOMEN.

Ha! ha! ha! ha! my poor young friend, The coat . . .

TUTTI. *mf* WOOD STRINGS & HORNS. PICCO: CLAR:

. . . you have cut you must wear it! He who has trouble he can - not mend, Must bear . . .

. . . it! Must bear it! Must bear it! Must bear it! Must bear it! Must

PISTONS.

The musical score is arranged in five systems. The first system shows the piano accompaniment for strings and woodwinds, with a forte (f) dynamic. The second system continues the piano accompaniment, with a section for pistons. The third system introduces the soprano chorus with the lyrics 'Ha! ha! ha! ha! my poor young friend, The coat . . .'. The piano accompaniment for this system is marked 'TUTTI' and 'mf' for wood strings and horns, with piccolo and clarinet parts also indicated. The fourth system continues the vocal line with lyrics '. . . you have cut you must wear it! He who has trouble he can - not mend, Must bear . . .'. The fifth system concludes the vocal line with lyrics '. . . it! Must bear it! Must bear it! Must bear it! Must bear it! Must'. The piano accompaniment in the fifth system includes a section for pistons.

bear it! Must bear it! Must bear it! Must bear it! Must bear it! Must bear

PISTONS.

Musical score for Pistons, featuring a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes with the lyrics 'bear it! Must bear it! Must bear it! Must bear it! Must bear it! Must bear'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

it. **TUTTI.** This is past all bear - - - ing I have had quite e -

WOOD.

Musical score for Wood, featuring a vocal line and a piano accompaniment. The vocal line begins with the word 'it.' followed by a rest, then 'TUTTI.' and the lyrics 'This is past all bear - - - ing I have had quite e -'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

1. - nough She's above all com - par - - -

Ha! ha! ha! ha! where is your wife?

Musical score for the first vocal part, featuring a vocal line and a piano accompaniment. The vocal line has the lyrics '- nough She's above all com - par - - -' and 'Ha! ha! ha! ha! where is your wife?'. The piano accompaniment includes dynamic markings 'f' and 'p'.

1. - ing With such fool - ish stuff; This is past

Ha! ha! ha! ha! poor lit - tle man!

OBOE 1st VIOL: *mf*

Musical score for the second vocal part, featuring a vocal line and a piano accompaniment. The vocal line has the lyrics '- ing With such fool - ish stuff; This is past' and 'Ha! ha! ha! ha! poor lit - tle man!'. The piano accompaniment includes dynamic markings 'f' and 'mf'. The OBOE 1st VIOL part is also indicated with 'mf'.

1. hearing, Save me from swearing Will you ex-
 Those of his kind E-ver are blind;

cres: FLUTE.

1. -plain it! explain it! ex-plain it! explain it! ex-plain

Ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha!

TUTTI.

1. it? The coat you have cut you must
 ha! Ha! ha! ha! ha! my poor young friend! The coat you have cut you must

mf

1. wear it, Must bear it Must bear it, Must
 wear it, He who has trouble he can not mend Must bear it Must bear it, Must

1. *bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must*

bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

1. *bear it, Must bear it, Must bear it, Must bear*

bear it, Must bear it, Must bear it, Must bear

1. *it, Must bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must*

it, Must bear it, Must bear it, Must bear it, Must bear it, Must bear it, Must

TUTTI.

TIMPANI.

1. *bear . . . it.*

bear . . . it.

No 3.

"BRING THE BRIGHTEST OF FACES"

"DUET, CHORUS" &c.

PEPITA, INEZ, BOMBARDOS, INIGO AND PEDRILLO.

Allegro non troppo.

PIANO. *f* TUTTI.

SOP: *f* Here they

TEN: *f* Here they

BASS. *f* Here they

are! Here they come! to their vil - - - lage re - turn - - ing, To

are! Here they come! to their vil - - - lage re - turn - - ing, To

are! Here they come! to their vil - - - lage re - turn - - ing, To

The musical score is arranged in four systems. The first system is the piano introduction, marked 'PIANO' and 'TUTTI', with a forte dynamic 'f'. It features a treble and bass clef with a 6/8 time signature. The piano part consists of a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand. The second system shows the vocal entries for Soprano (SOP), Tenor (TEN), and Bass (BASS), each with a forte dynamic 'f' and the lyrics 'Here they'. The piano accompaniment continues. The third system shows the vocal parts with the lyrics 'are! Here they come! to their vil - - - lage re - turn - - ing, To'. The piano accompaniment continues. The fourth system shows the piano accompaniment for the chorus, with a key signature change to one flat (B-flat) in the bass clef.

mf
 an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the
mf
 an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the
mf
 an - swer to the call... Of their hus - bands' fond yearn - ing, To an - swer to the
mf
 call of their hus - bands' fond yearn - - - ing, Here they come! Here they
 call of their hus - bands' fond yearn - - - ing, Here they come! Here they
 call of their hus - bands' fond yearn - - - ing, Here they come! Here they
 are! Here they come! Here they are!
 are! Here they come! Here they are!
 are! Here they come! Here they are!
 FLUTE, OBOE.

INEZ. PEPITA.

Dear Pe-dril - - - lo behold me once more In-i-go!.....

WOOD.

p STRINGS *pizz.* STRINGS

HORNS. HORNS.

P.

... you're the man I a-dore I'll ne- ver leave you

WOOD

STRINGS.

I.

more... Let me stay for e - - ver.

PEP:

At your side I'll stay for e - ver Let me stay for e -

WOOD.

P.

- ver.

WOOD.

leggiero.

STRINGS. *pizz.* HORNS.

PEP: CLAR:

Far a-way from house and home . . . All my thoughts have been of you, dear.

HORNS.
STRINGS.

FLUTE.

INEZ.

And my heart, where'er I roam . . . With fond long-ing hearts is true, dear.

CLAR.
1st VIOL.

OBOÈ.

PEP:

No-thing can re-trieve the pain . . . When I'm ab-sent from your side, dear.

CLAR.
1st VIOL.

FLUTE.

INEZ.

Oh! what joy, I'm home a-gain . . . Kiss your happy lit-tle bride, dear.

FAG:
STRINGS.

Allegro giocoso.

P. E - - ver at home to stay - Ne - ver to be a - way, Ne - ver,

I. E - - ver at home to stay - Ne - ver to be a - way, Ne - ver,

Allegro giocoso.

WOOD HORN. *mf* STRINGS. *p* TRIANGLE.

P. ne - ver ne - - - - ver Would, in the short - est time,

I. ne - ver ne - - - - ver Would, in the short - est time,

P. Lo - - vers of love sub - lime Se - ver se - ver se - - -

I. Lo - - vers of love sub - lime Se - ver se - ver se - - -

TRIANGLE. HORNS.

P. *- ver* And where would be the fond yearn - - ing?

I. *- ver* And where would be the fond yearn - - ing?

P. As you an - xious - ly, pa - tient - ly wait For the loved ones re -

I. As you an - xious - ly, pa - tient - ly wait For the loved ones re -

FLUTE. OBOE. CLAR.

P. - turn - - - ing.

I. - turn - - - ing.

SOP:
TEN: & BASS:
E - - ver at home to stay

WOOD. WOOD. HORNS. STRINGS

Ne - - ver to be a way, Ne-ver, ne-ver, ne - - ver,

Ne - - ver to be a way, Ne-ver, ne-ver, ne - - ver,

p

Would, in the short-est time, Lo-vers of love sublime Se-ver, se-ver,

Would, in the short-est time, Lo-vers of love sublime Se-ver, se-ver,

p

TRIANGLE.

se - - - ver And where would be the fond yearn - ing

se - - - ver And where would be the fond yearn - ing

HORNS.

As you an-xious - ly, pa-tient - ly wait For the loved one's re -

As you an-xious - ly, pa-tient - ly wait re -

FLUTE. OBOE. *colla parte.*

-turn - - - ing.

turn - - - ing.

ff TUTTI.

PEDRILLO. INIGO.

Dearest, and best! Oh! how hap-py I feel! **BOMBARDOS.**
Embrace your

tr **TUTTI.** **STRINGS.**

B. un - cle, Pe-dro, my boy, Em-brace your un - cle In - i - go too, Oh! what

B. words can I... em-ploy To show my... joy? Oh! what word can I... em-

play to show to show my joy

SOP:

TEN: What are the words he can em -

BASS. What are the words he can em -

FLUTE, OBOÈ. What are the words he can em -

BRASS.

18284.

BOM: 

We have a feast in con-tem-

- ploy

- ploy

- ploy

CLAR: SOLO.

FLUTE with VOICE.

HORNS. STRINGS.

H. 

- pla - - - tion, It is Pe - pi - - ta's tra - - tal

OBOE, FAG:

H. 

day A fes - - - tive cel - - e -

PED: FLUTE.

P. 

- bra - - tion From which no friend . . . can stop . . . a - way No doubt you all

OBOE, FAG.





P. BOM.

know it is our custom Your pre - sence at it to en - treat I think that

FAG:

R. you may safe - ly trust 'em When there is a - ny - thing to eat

SOP: *f* Quite right you

TEN: *f* Quite right you

BASS. *f* Quite right you

are, Who would re - fuse? This chance is far Too good to lose.

are, Who would re - fuse? This chance is far Too good to lose.

are, Who would re - fuse? This chance is far Too good to lose.

PISTONS. *p*

HORNS & TIMPANI.

PEP: FLUTE.

Bring the brightest of fa - ces, The best of ap - pe - tite, . . . And

P.

lass - es mind your la - ces for we will dance to - night, Dance to the

PISTONS.

P.

guy gul - tars, Un - der the twink - ling stars... Hap - pi - ly

PICCOLO.

tripping, Mer - ri - ly sip - ping, Gibing and quipping Till morn - ing light, Hap - pi - ly

TRIANGLE.

P.

tripping, Mer - ri - ly sip - ping, Till the dawn of the morning light,

PISTONS.

SOP:
Bring the bright-est of fa - - ces, The best of ap - - pe -

TEN:
Bring the bright-est of fa - - ces, The best of ap - - pe -

BASS:
Bring the bright-est of fa - - ces, The best of ap - - pe -

TUTTI.

-tite; . . . And lass - es mind your la - - ces For we will dance to -

-tite; . . . And lass - es mind your la - - ces For we will dance to -

-tite; . . . And lass - es mind your la - - ces For we will dance to -

-night, Un - der the twink - ling stars To... the gay gui - tars... Hap - pi - ly

-night, Un - der the twink - ling stars To... the gay gui - tars... Hap - pi - ly

-night, Un - der the twink - ling stars To the gay gui - tars... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gi - ling and quip - ping Till morn - ing

trip - ping Mer - ri - ly sip - ping Gi - ling and quip - ping Till morn - ing

trip - ping Mer - ri - ly sip - ping Gi - ling and quip - ping Till morn - ing

light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping Till . . . the

light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping Till the

light . . . Hap - pi - ly trip - ping Mer - ri - ly sip - ping Till the

cres. *f*

INEZ.
Ev'ry

dawn of the morn - ing light

dawn of the morn - ing light

dawn of the morn - ing light

TIMPANI. TUTTI. CELLO.

I.

mo - ment we'll give to plea - sure I shall en - joy... my - self... for
FLUTE. CLAR:

I.

one To en - joy - ment there'll be no mea - sure A - las... By
PEP:

P.

break... of day we must be - gone No soon - er come, they
INIGO (to PED:)
TROMBONE.

I.

go The rea - son we shall know My dear friends... My dear
PED: (to INIGO.) PED: (to Peasants.)
CLAR:
cres: p

P.

friends Then... in an hour We meet a - gain, we meet a -
PEP:

P.

- gain

Yes in an hour we meet a - gain Yes in an hour we meet a -

Yes in an hour we meet a - gain Yes in an hour we meet a -

Yes in an hour we meet a - gain Yes in an hour we meet a -

- gain Yes in an hour we meet a - - gain

- gain Yes in an hour we meet a - - gain

- gain Yes in an hour we meet a - - gain

f BRASS.

Bring the brightest of fa - ces The best of ap - - pe - tite And

Bring the brightest of fa - ces The best of ap - - pe - tite And

Bring the brightest of fa - ces The best of ap - - pe - tite And

f TUTTI.

lass - es mind your la - - ces For we will dance to - night Under the

lass - es mind your la - - ces For we will dance to - night Under the

lass - es mind your la - - ces For we will dance to - night Under the

twink - ling stars To... the gay gui - - tars... Hap - pi - ly

twink - ling stars To... the gay gui - - tars... Hap - pi - ly

twink - ling stars To the gay gui - - tars... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

trip - ping Mer - ri - ly sip - ping Gibing and quipping Till morn - ing light... Hap - pi - ly

dim.

hr *hr* *dim.* *hr*

trip - ping Mer - ri - ly sip - ping Till the dawn of the morn - ing light.

trip - ping Mer - ri - ly sip - ping Till the dawn of the morn - ing light.

trip - ping Mer - ri - ly sip - ping Till the dawn of the morn - ing light.

No. 3^a

Bring the brightest of fa - ces The

Bring the brightest of fa - ces The

Bring the brightest of fa - ces The

tr

tr

TUTTI.

best of ap - pe - tite . . . And lass - es mind your la - ces For we will dance to -

best of ap - pe - tite . . . And lass - es mind your la - ces For we will dance to -

best of ap - pe - tite . . . And lass - es mind your la - ces For we will dance to -

_night Un-der the twink-ling stars To... the gay gui - - tars... Hap-pi-ty
 _night Un-der the twink-ling stars To... the gay gui - - tars... Hap-pi-ly
 _night Un-der the twink-ling stars To the gay gui - - tars... Hap-pi-ly

trip-ping Mer-ri-ly sip-ping Gibing and quipping Till morn - ing light... Hap-pi-ly
 trip-ping Mer-ri-ly sip-ping Gibing and quipping Till morn - ing light... Hap-pi-ly
 trip-ping Mer-ri-ly sip-ping Gibing and quipping Till morn - ing light... Hap-pi-ly

tripping Mer-ri-ly sipping Till the dawn of the morn - ing light.
 tripping Mer-ri-ly sipping Till the dawn of the morn - ing light.
 tripping Mer-ri-ly sipping Till the dawn of the morn - ing light.

No 3^b

"GLORY'S SHRINE"

"SONG." BOMBARDOS.

Modrato quasi Andantino.

PIANO. *TUTTI.* *p dolce*

BOMBARDOS.

Who glo-ry's blazoned shrine would seek Must ten-der-ness dis-

pp STRINGS. OBOÈ, FAG.

B. FLUTE.

- claim, Not for the sen-si-tive and weak The lau-rel wreath of

HORNS.

B. *a piacere.*

fame, The lau-rel wreath of fame. (OBOÈ sustains.) And

HORN.

B. still the stream doth on - - ward roll Un - ceas - - ing in its

The first system shows a vocal line (B) and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

B. flow, Of those who bat - tle for the goal De -

CLAR: FAG.

The second system continues the vocal line and piano accompaniment. A clarinet part is introduced, marked 'CLAR: FAG.' and 'p'.

B. - creed for o - - ver - throw. The triumph bards in song ex -

TUTTI, f

The third system continues the vocal line and piano accompaniment. The piano part is marked 'TUTTI, f'.

B. - tol, They dy - - ing ne - ver know. Oh glo - - ry! oh

The fourth system continues the vocal line and piano accompaniment. The piano part features a strong harmonic accompaniment.

B. glo - - - - ry! Who glo - ry's bla - zoned shrine would seek Must

FLUTE & CLAR: with VOICE.

The fifth system continues the vocal line and piano accompaniment. The piano part is marked 'p' and features a rhythmic pattern. The vocal line is marked 'FLUTE & CLAR: with VOICE.'

B. ten - der - ness dis - claim, Not for the sen - si -

OBOE, FAG:

B. - tive and weak The lau - rel wreath of fame. The lau - rel wreath of

HORNS.

B. fame. Ah! hap - py he, though glory smile With wan - ton wife to

pp dolce.

pp

B. lure, From peace - ful bless - - - ings to he - guile, In sweet, in

pp

B. sweet con - tent se - cure. The vic - tor proud may

poco più f

poco più.

B. blood de-ride, But bit-ter-ness will cling; For glo-ry's

The first system of music consists of a vocal line (B.) and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "blood de-ride, But bit-ter-ness will cling; For glo-ry's".

B. man - - - - - tie can-not hide The pangs! the pangs its... hor - rors

TROMBONE.

The second system of music consists of a vocal line (B.) and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "man - - - - - tie can-not hide The pangs! the pangs its... hor - rors". Below the piano part, the word "TROMBONE." is written.

B. -bring, Can ne - ver, ne - ver hide The pangs... its

TUTTI. *f*

The third system of music consists of a vocal line (B.) and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "-bring, Can ne - ver, ne - ver hide The pangs... its". Below the piano part, the word "TUTTI." and the dynamic marking "*f*" are written.

B. hor - rors its hor - - - - - rors bring.

ff *mf*

The fourth system of music consists of a vocal line (B.) and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "hor - rors its hor - - - - - rors bring.". Below the piano part, the dynamic markings "*ff*" and "*mf*" are written.

B.

The fifth system of music consists of a vocal line (B.) and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The system ends with a double bar line and a repeat sign.

No 4.

"THAT IS ALL YOU WILL KNOW"

"ROMANCE." INEZ.

Andante non lento. ♩

INEZ.

1. Of my
2. Why my

FLUTE & 1st VIOLIN.

dim.

PIANO.

p HORNS.

FAG:

CLAR:

1.

heart, you are tru - ly the mas - ter It beats in response to your sway... At your
sil - ence should fill you with sad - ness Is cer - tain - ly strange; why in grief... To most

p STRINGS.

HORNS.

CLAR.

1.

rage, pit a - pat - ting the fast - er, De - si - ring to love... and o - bey... And a
men would mean on - - ly gladness, From clatter of wo - man... re - lief... I'm not

HORNS.

p CLAR:

1.

ten - der sub - mis - sion that's ow - ing The duty I my - self would choose... But my
deaf to your earnest ap - peal - ing But I am thrill'd with an answering glow... And the

FLUTE.

OBOË.

HORNS.

1. *tongue its 'per-ver-si-ty show-ing To answer your plaint doth re-fuse Do
myst'ry I'll soon be re-veal-ing Be sure, when tis fit you should know Do*

CLAR. HORNS.

1. *not, my own, be pry-ing, Do not im-pa-tience show, Though*

CLAR. FLUTE 1st VIOLIN.

1. *now I am de-ny-ing, 'Tis not for long love so.*

CLAR. FLUTE. HORNS. FAG.

1. *My con-fiding Pe-dril-lo, Doubt de-riding Pe-dril-lo, Dont an-noy me*

STRINGS. *p*

1. *so, Yes that's all that you will know, That's all that you will know*

FLUTE. CLAR. *pp*

No 5.

BING! BANG! BOOM!

"TRIO" PEDRILLO, INICO, AND BOMBARDOS.

BOMBARDOS *f*

TUTTI. The breeze is fresh as, in the

PIANO. *sfz* *mf*
marcato.

H. off - - ing, The pi-rate schooner spies her prey And out to sea, all dan-ger

TROMBONE SOLO. TROMB.

H. scoff - - - ing, Thro' crested hil - - low ploughs her way His

PED: & INI:

TROMB:

FAG: CLAR:

BOMB: 3

P&I sto - ry fills us with dis-may. See, on the deck two dap-per

p WOOD. *mf* FLUTE PISTONS.
FAG.

B. *fi - gures With ea - ger gaze they scan the foe, The hand - spikes*

B. *rea - dy, cockd is each trig - ger, Prepare to send . . . them down be -*

TROMBONE.

B. *- low*

PED: & INI: BOM:

CLAR FLUTE Pre - pare to send them down be - low Now..

FAG WOOD. FAG.

B. *dead - ly wea - pons with - out num - ber The pi - rate la - dies for the fight pre -*

CLAR:

HORNS.

B. *- pare; While knives and guns . . . their forms en - cum - ber,*

KICK:

CRCS:

TIMP.

ff TUTTI. PIATTI..

PED: & INIGO.

ad lib.

B. *ad lib.*

A cutlas here a dagger there A cutlas and dagger here A cutlas and dagger

WOOD ALONE. HORNS.

BOM:

P. & I. there The crew a - - wait their cap - tains or - ders prepared to

FLUTE.

B. mur - der to a man The word is giv'n, a - way there,

TUTTI. sfz

PEDRILLO & INIGO.

The pi - - rate

B. board - ers The pi - rate la - dies lead the van.

WOOD. HORNS.

TUTTI. sfz mf

P&I. *la - dies lead the... van.*

H. *Ha!*

BRASS *br br br br*

H. *Bing! Bang! Boom! Boom! Lots of blood and thun - der Smish! Smash! Clish! Clash!*

TUTTI, *P*ATTI, STRINGS.

B. *How the wea-pons clank! Cut! Thrust! Guns bust! Mas - sa - cre and plun - der*

TUTTI.

B. *Crash! Splash! Now they walk the plank. Clish! Clash! How the weapons clank*

PED:

f *f* *p*

TUTTI GROSSE CAISSE.

INI: PED & INI:

Crash, splash, now they walk the plank, Ring! Bang! Boom! Boom!

B. BOM: *f*

Ring! Bang! Boom! Boom!

Detailed description: This system contains the first three measures of the piece. The vocal line (INI) starts with 'Crash, splash, now they walk the plank, Ring! Bang! Boom! Boom!'. The bass line (B.) has a rest for the first two measures and then plays 'BOM: f' in the third measure. The piano accompaniment features triplets in the first two measures and chords in the third. Dynamics include *f* and *p*.

Pa1 Pa2

Lets of blood and thun - der Smish! Smash! Clish! Clash! How the weapons clank!

H. H.

Lets of blood and thun - der Smish! Smash! Clish! Clash! How the weapons clank!

Detailed description: This system contains the next three measures. The vocal lines (Pa1, Pa2, H., H.) all sing 'Lets of blood and thun - der Smish! Smash! Clish! Clash! How the weapons clank!'. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *f* and *ff*.

Pa1 Pa2

Cut! Thrust! Guns bust! Mas - sa - cre and plun - der Crash! Splash! Now they walk the plank

B. B.

Cut! Thrust! Guns bust! Mas - sa - cre and plun - der Crash! Splash! Now they walk the plank

Detailed description: This system contains the final three measures. The vocal lines (Pa1, Pa2, B., B.) all sing 'Cut! Thrust! Guns bust! Mas - sa - cre and plun - der Crash! Splash! Now they walk the plank'. The piano accompaniment features chords and rhythmic patterns. Dynamics include *ff*, *mf*, and *f*.

P&I
Clash, clash How the weapons clank. Crash, splash,

B.
Clash, clash How the weapons clank. Crash, splash,

f *p*

P&I
Now they walk the plank Cut, thrust, Bing! Boom!

B.
Now they walk the plank Guns bust, Boom! Boom!

p *f*

P&I
Bing! Bang! Boom! Flash, dash, Bing! Bang! Boom!

B.
How the weapons clank, Bing! Bang! Boom!

CRCS: *ff*

No 6.

"I ALWAYS TAKE MY MOTHER'S WORD."

"SONG." PEPITA.

Allegretto.

PIANO.

mf OBOE,

1st VIOLIN.

FAG. STRINGS.

PEPITA.

1. If there is one thing more than o - thers Well reg - u -
 2. But, if my heart beats when he tells me That I am

STRINGS.

P.

- la - ted girls should do, It is con - fi - ding in their mo - thers, Who will con -
 all in all to him, And if pro - pri - e - ty com - pels me To draw a -

HORNS.

P.

- sult their int' - rests true. So if a man should make pro - pos - al Up - on his
 - way my waist so' slim, The se - cret's mine, and not a - no - thers', He tries to

1st VIOL:

FAG: SOLO.

P. knees, al - tho' he's nice, And you love don't then dis - close all Wait and
whis - per in my ear; 'Tis most sure - ly not my mo - ther's, Was it

FLUTE, CLAR:

P. hear mamma's ad - vice... My mo - ther says you'll be be - guiled, You're con - fi - dence you'll
meant for her to hear...)

OBOÈ.
HORNS.
TRIANG:
FLUTE.

P. rue, Un - less you tell your mo - ther child, I almost al - ways do, Un -

rit:

OBOÈ.
FLUTE.
CLAR:
HORNS.
rit:

P. - less you tell your mo - ther child I al - most al - ways do.

a tempo piu vivo

HORNS.

N^o 7.

"FINALE"

PEPITA, INEZ, PEDRILO, INIGO AND CHORUS.

Allegro giocoso e vivo.

PIANO.

ff TUTTI.

mf WOOD & STRINGS.

CRESC:

BRASS.

Perfect punc - tu - a - li - ty, A vir - tue rare, ..

Perfect punc - tu - a - li - ty, A vir - tue rare, ..

Perfect punc - tu - a - li - ty, A vir - tue rare, ..

BRASS.

f

TUTTI.

In a guest When he's press'd Is on - ly fair, And when hospi - ta - li - ty Sets
 In a guest When he's press'd Is on - ly fair, And when hospi - ta - li - ty Sets
 In a guest When he's press'd Is on - ly fair, And when hospi - ta - li - ty Sets

out good fare, . . . Eat with zest, And drink your best, And do not spare.
 out good fare, . . . Eat with zest, And drink your best, And do not spare.
 out good fare, . . . Eat with zest, And drink your best, And do not spare.

Eat with zest, And drink your best, And do not spare.
 Eat with zest, And drink your best, And do not spare.
 Eat with zest, And drink your best, And do not spare.

ff TUTTI.

PED: INIGO.

I - nez, The fete then you must grace. Pe -

PICCO & OBOÈ.

STRINGS.

INEZ.

I hast-en to o - bey.

1. - pi - ta, here at my side your place I come with-

PEP:

FLUTE, CLAR:

Pep.

- out de - lay.

PEP:

In that gen - tle smile . . . Treas - on has no

HORNS. OBOÈ, STRINGS.

P.

INI: (aside)

place Who could think that guile . . . Lurk'd be - hind that face Dear

PEP:

STRINGS ALONE.

FLUTE.

P. friends, dear friends, you're welcome, now come tell us How we can here your joys increase, Your

HORNS.

P. store of fun come now re-lease, Let your jol - li - ty ne ver cease.

HORNS.

f Let's sing when we from dan - - cing cease, *ff* A cho - rus!

f Let's sing when we from dan - - cing cease, *ff* A cho - rus!

f Let's sing when we from dan - - cing cease, *ff* A cho - rus!

f TUTTI *ff* TIMPANI.

cho - rus! song! a song!

cho - rus! a song! a song!

cho - rus! a song! a song!

"THE BOLERO."

"RECIT & SONG." PEPITA.

Molto Moderato.

PEPITA. 

I've one will please, The words if I for-get, Con-tinue humming

CHORUS. 

hm.

PIANO. 

STRINGS.

P. 

A Spanish strain, with clink of cas-ta-nette



P. 

(CASTANETTES.) 

Guitar strum, strumming *(Imitating guitar.)*

Strum, Strum, Strum.



Tempo di Bolero.

P.

TUTTI.

f

PIATTI E GRAN CASSA.

P.

Bis.

mf

p CLAR: with VOICE.

1. In a vil-lage
2. Gomez was a

P.

once lived a maid - - - en, Famous far and wide as the
cor - pu - lent far - - - mer, Weighing just up - on six - teen

FLUTE.

P.

belle; She with gifts, ... was hea - vi - ly la - den, ...
stone, He the first... to give... up the char - mer, ...

P.

... As her ma - ny ad - mi - rers could tell.
... As he sank on the turf with a groan.

mf FLUTE BRASS.

P. Gomez tried hard-est to win her, Nor in this was he a-
Sancho the hand-some young mil-ler. Leisure had not for the

BRASS sustain. FLUTE

P. - lone For San-cho and Ju-an would din her. Vowing
dance. Al-though he out-las-ted the til-ler, It was

P. such love as ne-ver was known. Ah! Ah!
clear he'd not much of a chance. Ah! Ah!

mf *p*

HORNS. *mf* BRASS. *p*

P. . . . Ah! . . . Ah! . . . Ah! But Per-ta could
. . . Ah! . . . Ah! . . . Ah! Lit-tle Ju-an was

cres. *f* *mf*

cres. TUTTI. *f* *mf*

P. not choose her he-ro; And she vowed she'd not leave it to chance, . . .
un-like a he-ro But was wi-ry and managed to stand, . . .

P. ... So she'd mar-ry who in the bo-le-ro The o-ther striv-ing swains
 ... Till the o-thers fell in the bo-le-ro; He win-ning fair-est Per-

P. should out-dance.... So they start-ed the dance in the morn-ing,
 - di - - ta's hand.... For he start-ed his dance in the morn-ing.)

P. When the sun was first giv-ing his light;..... And the heat... and their

P. wea-ri-ness scorn-ing, They kept danc-ing far in-to the night...

P. And the heat... and their wea-ri-ness scorn-ing They kept

P. *cres.* dancing far in - to the night the night *f* But Per-

CHORUS. But Per-

PISTONS. *f* But Per-

cres. *f* TUTTI sempre.

P. - di - ta could not choose her he - ro And she vow'd shéd not leave it to

- di - ta could not choose her he - ro And she vow'd shéd not leave it to

- di - ta could not choose her he - ro And she vow'd shéd not leave it to

P. chance So shéd mar_ry who in the bo - le - ro The o - ther

chance So shéd mar_ry who in the bo - le - ro The o - ther

chance So shéd mar_ry who in the bo - le - ro The o - ther

P. striv-ing swains should out-dance... So they started their dance in the morn-ing

striv-ing swains should out-dance... So they started their dance in the morn-ing

striv-ing swains should out-dance So they started their dance in the morn-ing

P. When the sun was first giv-ing his light..... And the heat.. and their

When the sun was first giv-ing his light..... And the heat.. and their

When the sun was first giv-ing his light..... And the heat and their

P. wea-ri-ness scorn-ing They kept danc-ing far in-to the night...

wea-ri-ness scorn-ing They kept danc-ing far in-to the night...

wea-ri-ness scorn-ing They kept danc-ing far in-to the night

P.

And the heat, and their weariness scorning,
And the heat, and their weariness scorning,
An heat and their weariness scorning,

P.

They kept dancing far in to the night the night.
They kept dancing far in to the night the night.
They kept dancing far in to the night the night.

cres. *ff* *S*

cres. *ff* *S*

cres. *ff* *S*

cres. *ff* *D.C.*

Allegro. **JUAN.**

For Pe-pi-ta and I-

f **TUTTI.** *p* **STRINGS.**

J.

-nez at their relatives command, Here I have hasten'd to deliver this letter by

PEP: & INEZ.

INIGO (to PEP): (Spoken)

J. hand Give it me I re-cog-nize this mil-lers man dye

CLAR: FLUTE. *Un poco piu lento* 3

CLAR: f OBOÈ, FAG: SOLI.

FAG. *ff* TIMPANI.

I. know The one I saw with uncle Rodri-go Oh ho!

FLUTE.

HORNS.

3 3 3 3

PEP:

INEZ.

FLUTE, OBOÈ.

FAG: marcato.

My surprise is un-told I real-ly must

I. say... Our uncle, who would scold We dare not dis-o-bey, Here in-sists on our

PEP:

OBOÈ.

P. in-stantly com-ing a-way. INEZ. rit: It sounds hard but 'tis true we cannot long-er

CLAR. OBOÈ. rit:

FAG.

I. We are bound to o - bey We are bound to o -

P. stay We are bound to o - bey We are bound to o -

SOP: They must de - part, they must de - part,

TEN: They must de - part, they must de - part,

BASS: They must de - part, they must de - part,

I. - bey

P. - bey Where's my cloak? we must go,

HORNS.

I. Our cloaks we must . . . be go - - ing

P. Let's shew that we're not

Un poco più lento.

P. *slow* To du-ty's call when go-ing

OBOÈ, FAG: *fp*

fp TIMPANI.

INICO. See the letter from un-cle Rod-ri-go re-

CLAR: *p*

f

fp

I. - ceived, From the poc-ket of I-nez I've deft-ly re-trieved

OBOÈ.

Moderato, PEDRILLO. (Spoken.)

"This evening at nine o'clock at the château de Galagardos, the password is Discretion or Death"

PED: *pp*

CLAR.

P. *INIGO.* *PED:*

- cre - tion or death! Dis - cre - tion or death! Im gasping for

FAG. *CLAR., OBOE.*

P. *INIGO.*

breath Oh, ter - ri - ble scare, For the worst pre - - -

I. *INEZ:*

- pare Fare thee well my dar - ling boy, Now I must

VIOL. *dolcissimo.* *HORNS.*

Inz.

leave thee all a - - lone

PEP:

When we... meet a - gain what

Inz. One lit - tle

P. joy One lit - tle kiss and I am gone One lit - tle

Inz. kiss and then be gone, be gone; A kiss a lit - tle kiss and

P. kiss and then be gone, be gone; A kiss a lit - tle kiss and

FAG.

Inz. then be gone.

P. then be gone.

SOP: One lit - tle kiss and then be gone be

TEN: One lit - tle kiss and then be gone be

BASS:

WOOD. be gone be

mf

HORNS.

gone A kiss a lit - - le kiss and then be gone

gone A kiss a lit - - le kiss and then be gone

gone A kiss a lit - - le kiss and then be gone

JUAN. PED: (aside to INI:)

Come, time we lose. Come Come Come Come We'll yet find

TROMB: TIMP:

P. INICO. PED: & INI:

out What they're a - bout We'll yet find out, We'll yet find out, What they're a -

P. - bout, We'll yet find out What they're a - - bout.

I. - bout, We'll yet find out What they're a - - bout.

TUTTI.

*Molto Andante.*PEP: *f*

Ah, dear friends, 'tis with sor - row we're leav - - ing

f TUTTI. *pp*

Such a joy - ful, hil - ar - i - ous thropg, Do not

at òur de - par - ture be grieving, But pass the time gai - ly,

allegro con brio
TUTTI.

SOP: gai - - ly with song We will start our

TEN: & BASS We will start our

We will start our

allegro con brio
TUTTI. *ff*

P. dance in the morn - ing, In the shade, as the sun is too bright,

dance in the morn - ing, In the shade, as the sun... is too bright

dance in the morn - ing, In the shade, as the sun is too bright

P. . . Thoughts of heat... and of wea - ri - ness scorn - - ing, We will

. . . Thoughts of heat... and of wea - ri - ness scorn - - ing, We will

. . . Thoughts of heat and of wea - ri - ness scorn - - ing, We will

P. keep it up in - - to the night Thoughts of heat... and of

keep it up in - - to the night Thoughts of heat... and of

keep it up in - - to the night Thoughts of heat and of

cres - cen - do.

P. *wea - ri - ness scorn - - ing, We will keep it up in - to the*

wea - ri - ness scorn - - ing, We will keep it up in - to the

wea - ri - ness scorn - - ing, We will keep it up in - to the

cres - cen - do.

P. *night the night.*

night the night.

night the night.

ff