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MANOLA

OR THE

DAY AND THE NIGHT.

→*BY*←

CHARLES LECOCQ.

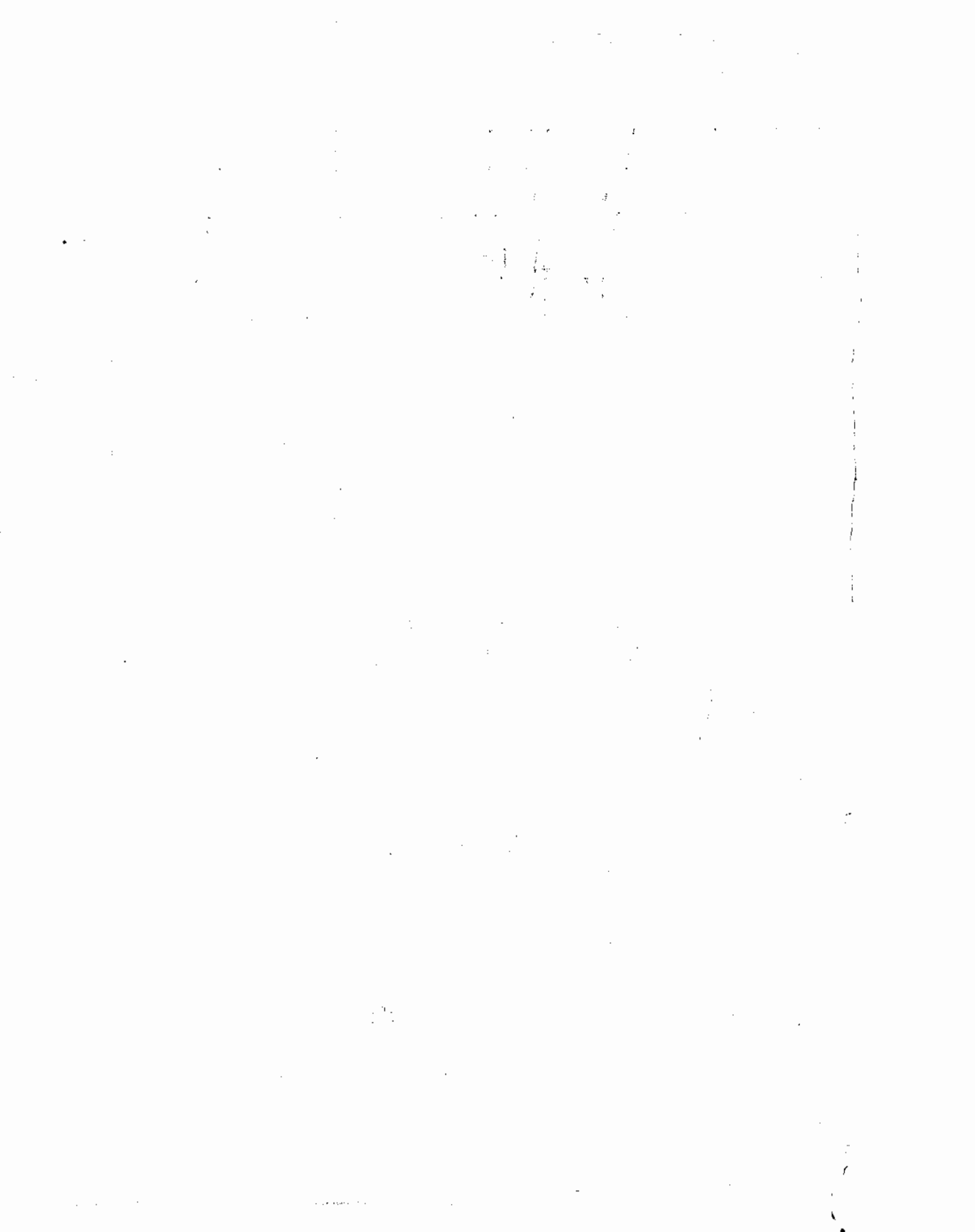
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MANOLA

OR THE

DAY AND THE NIGHT.

(LE JOUR ET LA NUIT.)

MUSIC BY

CHARLES LECOCQ.

TRANSLATED AND ADAPTED FROM THE FRENCH,

BY

B. E. WOOLF.

BOSTON:

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OLIVER DITSON & CO.

C. H. DITSON & CO.,
NEW YORK.

LYON & HEALY,
CHICAGO.

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PHILADELPHIA.

CAST OF CHARACTERS.

PRINCE PICRATES DE CALABAZAS.

DON BRASEIRO.

MIGUEL.

DON DEGOMES.

CRISTOVAL.

MANOLA.

BEATRIX.

SANCHETTE.

A SOLDIER.

GONZALEZ.

PEPITA.

CATANA.

ANITA.

INES.

PEDRO.

PABLO.

JUAN.

DOLORES.

MEDINA.

Servants of the Chateau, Enslaves, Students, Grisettes, etc.

ARGUMENT.

Don Braseiro, Governor of Elvas, has been married by proxy to *Beatrice*, whom he has never seen. While awaiting her arrival at his chateau, the news comes that the Spaniards have attacked the Portuguese outposts. *Don Braseiro* is obliged to go and head the Portuguese forces; but before his departure, he confides to his young steward, *Miguel*, the duty of receiving *Beatrice* with due honor. *Miguel* is in love with *Manola*, to whom the Portuguese Prime Minister, *Prince Calabazas*, an old *roué*, makes desperate love. She tries to avoid him, but he carries her off. She speedily escapes from him and flies to *Miguel*. She is pursued, however, and while her lover is waiting to receive the wife of his lord, *Calabazas* arrives in

hot haste. Not knowing what to do, and *Beatrice* not having come *Manola* is presented as the newly-arrived Baroness. Unfortunately, *Don Braseiro* returns unexpectedly, and it is necessary to present *Manola* to him as his wife. Presently the real wife arrives. She is known to *Manola*, who throwing herself on her magnanimity and sympathy, entreats that she may be permitted to represent her until the morning, when her all-powerful pursuer will be gone. *Beatrice* consents. From this arise many complications, which are finally settled by the discovery by *Braseiro* of his real wife, and the union of the lovers.

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MANOLA.

OR THE DAY AND THE NIGHT.

(LE JOUR ET LA NUIT.)

OPERA BOUFFE, IN III ACTS.
Allegro Moderato.

Music by CH. LECOCQ.

OVERTURE.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and features a melody in the treble clef with triplets in the bass clef. The second system continues the melodic line with more triplets. The third system shows a change in texture with sustained chords in the bass clef and moving lines in the treble clef. The fourth system features a more active treble clef with many triplets and a steady bass clef accompaniment. The fifth system is marked *Andantino* and *dolce espress.*, featuring a piano (*p*) dynamic and a dense, sustained chordal texture in the treble clef with a more melodic bass clef line.

First system of musical notation, consisting of two staves (treble and bass clef) with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with intricate harmonic structures.

Third system of musical notation, featuring dynamic markings *p* and *cres.* (crescendo).

Fourth system of musical notation, including dynamic markings *cres.*, *f marcato.*, and *f*.

Fifth system of musical notation, concluding the page with a dynamic marking of *p*.

First system of a piano score. It consists of two staves, Treble and Bass. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features flowing sixteenth-note passages, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano score. It begins with a *rit.* (ritardando) marking. The tempo is marked *1o. Tempo.* The dynamic is *mf* (mezzo-forte). The right hand continues with melodic lines, and the left hand has a more active accompaniment with some triplet figures.

Third system of the piano score. The dynamic is *f* (forte) with a *cres.* (crescendo) marking. The right hand features prominent triplet patterns. The left hand accompaniment is also rhythmic, with some triplet figures.

Fourth system of the piano score. The dynamic is *molto cres.* (molto crescendo). The right hand has a complex texture with many triplets and trills. The left hand accompaniment is dense and rhythmic, also featuring triplets.

Fifth system of the piano score. It begins with a *ff p* (fortissimo piano) dynamic. The right hand has a more melodic and sustained texture with some trills. The left hand accompaniment is simpler, consisting of chords and eighth notes.

First system of musical notation. The right hand features a complex texture with triplets and slurs. The left hand provides a steady accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings such as *ff* and *p*, and trill ornaments (*tr*) in both hands. The right hand has a triplet of eighth notes.

Third system of musical notation. It features dynamic markings *p* and *pp*. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

Fourth system of musical notation. It includes a dynamic marking of *f*. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

Fifth system of musical notation. It includes a dynamic marking of *f*. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff with slurs and a piano accompaniment in the bass staff with chords and moving lines. A dynamic marking of *p* *espressivo* is present in the first measure.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The melody in the treble staff continues with various intervals and slurs. The bass staff provides harmonic support with chords and rhythmic patterns.

Third system of musical notation. This system includes vocal lines. The upper staff has a vocal melody with lyrics: *cres - cen - - - do.* The lower staff has piano accompaniment. Dynamic markings include *f* and *p*. The system concludes with another vocal phrase: *cres - - - do.*

Fourth system of musical notation. It features a grand staff with a treble clef and a bass clef. The music is marked *sp* (sforzando). The treble staff has a complex, rapid melodic line, while the bass staff has a more rhythmic accompaniment.

Fifth system of musical notation. It begins with the instruction *un poco rall.* (a little slower). The system includes a tempo change to *1o. Tempo*. The music is marked *pp* (pianissimo). The treble staff features a melodic line with a triplet of eighth notes in the final measure. The bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex chordal textures and melodic lines. A dynamic marking of *f* (forte) is present in the second measure.

Animato.

Second system of musical notation, continuing the piece with a tempo change to *Animato*. It includes a dynamic marking of *ff* (fortissimo) in the second measure.

Third system of musical notation, featuring a dynamic marking of *fff* (fortississimo) in the fourth measure. The texture remains dense and complex.

Fourth system of musical notation, characterized by sixteenth-note passages in the right hand, with a '6' marking indicating a sixteenth-note figure.

Fifth system of musical notation, concluding the piece with a final cadence. It features a double bar line and repeat signs at the end.

SCENE—A large hall in the Chateau of DON BRASEIRO. At the back a gallery leading to the apartments, several doors.
At R. 2. E. a window. A large picture representing Saint Michael. L. C.
ANITA, CATANA, PEPITA, and men and women discovered; they are looking off at back as though expecting some one.

HERE WE AWAIT.

No. 1. INTRODUCTION.

Chorus, Scene and Couplets.

Moderato.

The musical score consists of several systems. The first system is a piano introduction in 4/4 time, marked *Moderato* and *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piano introduction, marked *f*. The third system introduces the vocal parts: Soprano, Tenor, and Bass. Each vocal line begins with a rest followed by the lyrics "Here we a - wait the high". The vocal parts are marked *f*. The piano accompaniment continues below the vocal parts. The final system shows the piano accompaniment concluding the piece.

mf

f

Sop. *f*

TENOR. *f*

BASS. *f*

Here we a - wait the high

Here we a - wait the high

Here we a - wait the high

stew - ard's com - mand,..... Who to ex - am - ine us sum - mons us

stew - ard's com - mand, Who to ex - am - ine us sum - mons us

stew - ard's com - mand,..... Who to ex - am - ine us sum - mons us

here; Meek let our bear - ing be - fore him ap - pear,.....

here; Meek let our bear - ing be - fore him ap - pear,.....

here; Meek let our bear - ing be - fore him ap - pear,.....

So that his heart un-to us.... may ex - pand.... Here we a - wait the high

So that his heart un-to us.... may ex - pand.... Here we a - wait the high

So that his heart un-to us.... may ex - pand.... Here we a - wait the high

The first system consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics: "So that his heart un-to us.... may ex - pand.... Here we a - wait the high". The piano accompaniment features a steady bass line and chords in the right hand.

stew - ard's command, Here we a - wait, Here we a - wait the steward's stern com-

stew-ard's com - mand, Here we a - wait, Here we a - wait the steward's stern com-

stew-ard's com - mand, Here we a - wait, Here we a - wait the steward's stern com

The second system continues the musical score with three vocal staves and piano accompaniment. The vocal lines are in a lower register, with lyrics: "stew - ard's command, Here we a - wait, Here we a - wait the steward's stern com-". The piano accompaniment continues with a steady bass line and chords in the right hand.

mand.....

mand.....

mand.....

Poco piu mod'to.

p

Detailed description: This block contains the first system of a musical score. It features three staves for mandolins, each with a treble clef and a key signature of one sharp (F#). The mandolin parts consist of simple chords and rests. Below them is a piano accompaniment with a grand staff (treble and bass clefs). The piano part has a more complex texture with arpeggiated chords and moving lines. A dynamic marking of *p* (piano) is present. The tempo instruction *Poco piu mod'to.* is written above the piano staff.

SCENE. ANITA.

All steward's are a-like as broth-ers; With big round

p

Detailed description: This block contains the second system of the musical score. It begins with the section heading "SCENE. ANITA." in all caps. The vocal line is on a single treble staff with a key signature of one sharp. The lyrics "All steward's are a-like as broth-ers; With big round" are written below the staff. The piano accompaniment continues with a grand staff. A dynamic marking of *p* is shown. The music features a mix of chords and melodic lines.

stomachs, no - ses red; Old, ug - ly, sour, bald shin - ing head: This one, no doubt, is like the

Detailed description: This block contains the third system of the musical score. The vocal line continues with the lyrics "stomachs, no - ses red; Old, ug - ly, sour, bald shin - ing head: This one, no doubt, is like the". The piano accompaniment continues with a grand staff, providing harmonic support for the vocal line. The notation includes various chordal textures and melodic fragments.

oth - ers.

Ha! ha! ha! ha! Oh what sur-prise! Oh what sur-prise! Oh! what sur-prise! He

Ha! ha! ha! ha! Oh what sur-prise! Oh what sur-prise! Oh! what sur-prise! He

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

CATANA.

His na - ture must be mean and

seems to stand be - fore our eyes, He seems to stand be - fore our eyes!

seems to stand be - fore our eyes, He seems to stand be - fore our eyes!

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. A piano dynamic marking (*p*) is present in the bottom staff.

doubting, and full of trick-e-ry, of course! For-ev-er gruff! for-ev-er cross! His great im-portance al-ways

Sop.

shouting. Ha! ha! ha! ha! Oh what sur-prise! Oh what sur-prise! Oh! what sur-prise! He
Ha! ha! ha! ha! Oh what sur-prise! Oh what sur-prise! Oh! what sur-prise! He

PEPITA.

seems to stand be-fore our eyes, He seems to stand be-fore our eyes! In short, although we do not
seems to stand be-fore our eyes, He seems to stand be-fore our eyes!

know him we all despise him in ad - vance.

LIZARDA.

And here we swear, that by no chance Will we the slightest fa - vor

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "know him we all despise him in ad - vance." followed by a rest. The piano accompaniment consists of chords and moving lines in both hands.

show him.

Ha, ha, ha, ha! He'll quickly see; He'll quickly see, He'll quickly see, How full of joy his life will

Ha, ha, ha, ha! He'll quickly see; He'll quickly see, He'll quickly see, How full of joy his life will

Ha, ha, ha, ha! He'll quickly see; He'll quickly see, He'll quickly see, How full of joy his life will

The second system of the musical score continues with the vocal line and piano accompaniment. The vocal line has three lines of lyrics, each starting with "Ha, ha, ha, ha!" followed by a melody. The piano accompaniment provides harmonic support with chords and rhythmic patterns. The key signature remains two sharps.

be, How full of joy his life will be, We'll quickly see, we'll quick-ly see.

be, How full of joy his life will be, We'll quickly see, we'll quick-ly see,

be, How full of joy his life will be, We'll quickly see, we'll quick-ly see,

p *cres - - -* *cen - - - do.* *f*

Here we a - wait the high stew - ard's com - mand,..... Who to ex -

Here we a - wait the high stew - ard's com - mand, Who to ex -

Here we a - wait the high stew - ard's com - mand,..... Who to ex -

f

- am - - ine us, sum - mons us here. Meek let our bear - - - ing be -

- am - - ine us, sum - mons us here. Meek let our bear - - - ing be -

- am - - ine us, sum - mons us here. Meek let our bear - - - ing be -

- fore him ap - pear,..... So that his heart un - to us..... may ex -

- fore him ap - pear,..... So that his heart un - to us..... may ex -

- fore him ap - pear,..... So that his heart un - to us may ex -

- pand. Here we a - wait the high stew - - ard's com - mand,

- pand. Here we a - wait the high stew - ard's com - mand,

- pand. Here we a - wait the high stew - ard's com - mand,

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "- pand. Here we a - wait the high stew - - ard's com - mand," for the first staff, "- pand. Here we a - wait the high stew - ard's com - mand," for the second staff, and "- pand. Here we a - wait the high stew - ard's com - mand," for the third staff. The piano accompaniment features a steady bass line and chords in the right hand.

Here we a - wait, here we a - wait the steward's stern com - mand.....

Here we a - wait, here we a - wait the steward's stern com - mand.....

Here we a - wait, here we a - wait the steward's stern com - mand.....

The second system continues with three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Here we a - wait, here we a - wait the steward's stern com - mand....." for the first staff, "Here we a - wait, here we a - wait the steward's stern com - mand....." for the second staff, and "Here we a - wait, here we a - wait the steward's stern com - mand....." for the third staff. The piano accompaniment features a steady bass line and chords in the right hand.

Même mouvt. HERMOSA.

Moderato.

Même mouvt. Gracious me! Can it be? 'Tis sure - ly he, Whom now we see!

Moderato.

NINA.

Why, how extraordinary! He's really comme il faut; And is good looking very. Quite a beau, quite a

beau!
SOP.

Quite a beau! quite a beau! quite a beau! quite a beau!

TEN.

Quite a beau! quite a beau! quite a beau! quite a beau!

BASSES.

(Enter MIGUEL.)

RECIT.

MIGUEL.

Your new stew-ard be - hold !..... And then I'll mentiou, and with your at-

- ten - tion, My lord's in - ten - tion un - to you un - fold.

Moderato.

Our high and migh-ty lord, The great Don Bra-sei - ro Gon - za - lez Fer - nan - dez, Mar

Moderato.

- quis d'El - vas besides Tra - los mon - tes, Widowed twice, as you know, Has a - gain tried the

sto - ny ca-reer of ma - tri mo - - ny. And she to-day will come To

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "sto - ny ca-reer of ma - tri mo - - ny. And she to-day will come To". The piano accompaniment features a bass line in the left hand and a treble line in the right hand. The right hand has several triplet figures, each marked with a "3" and a slur. The left hand has a steady eighth-note accompaniment.

join him in his home. And to show'r hon - or in all things up - on her, His household

The second system continues the vocal and piano parts. The vocal line lyrics are "join him in his home. And to show'r hon - or in all things up - on her, His household". The piano accompaniment continues with similar triplet figures in the right hand and eighth-note accompaniment in the left hand.

he will re - new, thro' and thro'.

SOP.

TEN. Viewed in that light, 'Tis en - tire - ly

BASSES. Viewed in that light, 'Tis en - tire - ly

Viewed in that light, 'Tis en - tire - ly

rall. mf

The third system introduces vocal parts for Soprano (SOP.), Tenor (TEN.), and Basses (BASSES.). The Soprano part has the lyrics "he will re - new, thro' and thro'." The Tenor and Basses parts have the lyrics "Viewed in that light, 'Tis en - tire - ly". The piano accompaniment continues with the same triplet figures. The system includes dynamic markings "rall." and "mf".

right, Em - i - nent - ly right, Ab - so - lute - ly right!

right, Em - i - nent - ly right, Ab - so - lute - ly right!

right, Em - i - nent - ly right, Ab - so - lute - ly right!

(The men approach.)

No, no! not you! not you? Up - on these pretty mai - dens Will I first fast-en my

p

eye. The Baron's or-ders a-lone can I cite.....

Why!

Pray tell us why! Pray tell us why!

f

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'eye. The Baron's or-ders a-lone can I cite.....' and a piano accompaniment. The second system continues the vocal line with 'Why!' and 'Pray tell us why! Pray tell us why!' and includes a piano accompaniment with a dynamic marking of *f*.

.....

And ho is right? Em - i - nent-ly right, Pos - i - tive-ly

mf

Detailed description: This system contains the next two systems of the musical score. The top system features a vocal line with lyrics '..... And ho is right? Em - i - nent-ly right, Pos - i - tive-ly' and a piano accompaniment. The second system continues the piano accompaniment with a dynamic marking of *mf*.

Then, pret - ty mai - dens, come this
 right! ver - y, ver - y right!

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "Then, pret - ty mai - dens, come this". The second staff is a vocal line in treble clef with the lyrics "right! ver - y, ver - y right!". The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring triplet patterns in the right hand and chords in the left hand.

way, And quickly, quick - ly say, each of you, each of you, What you best know how to do.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, containing the lyrics "way, And quickly, quick - ly say, each of you, each of you, What you best know how to do.". The second staff is a vocal line in treble clef with the same lyrics. The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring triplet patterns in the right hand and chords in the left hand. The system concludes with a double bar line and a key signature change to one flat (F).

"GOOD SIR I CAN CROCHET."
COUPLETS.

Moderato.

mf

ANITA.

Good sir, I can crochet. Can sew in an-y way, Can make all kinds of

MIGUEL. (*aside.*)

lace. What large and piercing eyes, And what a lovely

(*aloud.*)

face! Enough! enough! this way! this way!..... this

way, Enough! enough! This way, this way.... this way, there's nothing more to

CATANA.

say. Good sir, I can dress hair, And of it can take care; Can curl and powder

MIGUEL. (*aside.*)

too. A - boye her pretty chin two dimples meet my

This block contains the first system of music for Miguel's 'aside'. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics 'too. A - boye her pretty chin two dimples meet my' are written below the vocal line.

(*aloud.*)

view. Enough! enough! this way! this way!..... this

This block contains the second system of music for Miguel's 'aloud' section. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics 'view. Enough! enough! this way! this way!..... this' are written below the vocal line.

way, Enough! enough! This way, this way.... this way, there's nothing more to

This block contains the third system of music for Miguel's 'aloud' section. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics 'way, Enough! enough! This way, this way.... this way, there's nothing more to' are written below the vocal line.

PEPITA.

say. Good sir, I pas - try make, And ev'ry kind of cake; And perfect are my

This block contains the first system of music for Pepita. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics 'say. Good sir, I pas - try make, And ev'ry kind of cake; And perfect are my' are written below the vocal line. A piano dynamic marking 'p' is present at the beginning of the piano part.

MIGUEL. (*aside.*)

creams! So beau-ti-ful a form is ne'er seen but in

This system contains the first musical phrase. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'creams!' followed by a melodic line for 'So beau-ti-ful a form is ne'er seen but in'. The piano accompaniment consists of chords and moving lines in both hands.

(*aloud.*)

dreams. Enough! enough! this way! this way!..... this

This system contains the second musical phrase. The vocal line continues with 'dreams. Enough! enough! this way! this way!..... this'. The piano accompaniment continues with rhythmic patterns and chords. The key signature remains one sharp.

way, Enough, enough! this way, this way, this way There's nothing more to say. This way!

This system contains the final musical phrase. The vocal line concludes with 'way, Enough, enough! this way, this way, this way There's nothing more to say. This way!'. The piano accompaniment ends with a final chord. The key signature remains one sharp.

This way, This way, This way!.....

This way, This way, This way, this

f

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'This way, This way, This way!.....'. The second staff is a vocal line with lyrics 'This way, This way, This way, this'. The third and fourth staves are piano accompaniment. The piano part features a melodic line in the right hand with triplets and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

..... Mind what I say..... This way, this way, fair ones, I pray!..... this way, this

way! This way, this way, this way! this way, this

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics '..... Mind what I say..... This way, this way, fair ones, I pray!..... this way, this'. The second staff is a vocal line with lyrics 'way! This way, this way, this way! this way, this'. The third and fourth staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

way, this way, this way, I pray !.....

way, this way, and no more say !.....

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "way, this way, this way, I pray !....." and the second staff has "way, this way, and no more say !.....". The piano accompaniment is written for the right and left hands, with dynamic markings of *f* (forte) appearing in the right hand.

(Spoken.) What, you ? With you ?

You need us too. With us what will you do? Some men you want

The second system of the musical score continues with the vocal line and piano accompaniment. The vocal line has two staves with the lyrics "(Spoken.) What, you ? With you ?" and "You need us too. With us what will you do? Some men you want". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

Men servants! Men

too;..... With us what will you do?

This system contains the first vocal entry. The vocal line begins with the lyrics "Men servants! Men" and continues with "too;..... With us what will you do?". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

servants! You go the oth-er way. I will choose no more to day! (*laughing at men.*)

Men servants! Men servants! Men servants! Men

(*Men retire, murmuring.*)

mf

This system contains the second vocal entry. The vocal line begins with the lyrics "servants! You go the oth-er way. I will choose no more to day! (*laughing at men.*)" and continues with "Men servants! Men servants! Men servants! Men". The piano accompaniment continues with two staves, including a dynamic marking of *mf* (mezzo-forte).

serv - ants! you go the oth - er way; He will choose no more to-

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 one sharp (F#) and a 3/4 time signature. The lyrics are "serv - ants! you go the oth - er way; He will choose no more to-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

day. Go that way! go that way! Go that way! go that way!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "day. Go that way! go that way! Go that way! go that way!". The piano accompaniment features a more active right hand with triplets and a steady bass line. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

1o tempo.
f
We all o - bey the high stew - ard's com - mand.....
f
We all o - bey the high stew - ard's com - mand... ..
f

The third system of the musical score is marked "1o tempo." and "f". It features a vocal line and piano accompaniment. The vocal line has the lyrics "We all o - bey the high stew - ard's com - mand....." and "We all o - bey the high stew - ard's com - mand... ..". The piano accompaniment is written in a grand staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

1o tempo.
f

The fourth system of the musical score is marked "1o tempo." and "f". It features a piano accompaniment. The piano accompaniment is written in a grand staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

Who to ex - am - ine us sum - moned us here,.... Trust - ing our

Who to ex - am - ine us sum - moned us here,.... Trust - ing our

Who to ex - am - ine us sum - moned us here,.... Trust - ing our

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in unison, with lyrics: "Who to ex - am - ine us sum - moned us here,.... Trust - ing our". The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

meek - - ness was per - fect - ly clear, We hope that his

meek - - ness was per - fect - ly clear, We hope that his

meek - - ness was per - fect - ly clear, We hope that his

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics for the vocal parts are: "meek - - ness was per - fect - ly clear, We hope that his". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocalists.

heart un - to us will ex - pand, We all o -

heart un - to us will ex - pand, We all o -

heart un - to us will ex - pand, We all o -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "heart un - to us will ex - pand, We all o -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- bey the high stew - - ard's com - mand. We all o -

- bey, tho high stew - ard's com - mand. We all o -

- bey, the high stew - ard's com - mand. We all o -

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "- bey the high stew - - ard's com - mand. We all o -", "- bey, tho high stew - ard's com - mand. We all o -", and "- bey, the high stew - ard's com - mand. We all o -". The piano accompaniment continues with the same rhythmic pattern as the first system.

- bey, We all o - bey his most po - lite com - mand.

- bey, We all o - bey his most po - lite com - mand.

- bey, We all o - bey his most po - lite com - mand.

ff

Detailed description: This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The piano part begins with a descending melodic line in the right hand and a steady bass line in the left hand. A dynamic marking of *ff* (fortissimo) appears in the second measure of the piano accompaniment.

Detailed description: This system shows the piano accompaniment for the second system. It continues the melodic and harmonic material from the first system, with the right hand playing a series of chords and the left hand providing a rhythmic foundation.

Detailed description: This system shows the piano accompaniment for the third system. The piano part continues with similar chordal textures and melodic fragments, maintaining the overall mood and tempo.

Detailed description: This system shows the piano accompaniment for the fourth system. It concludes the piece with a final chordal structure in the right hand and a sustained bass line in the left hand, ending with a fermata over the final notes.

(At end of chorus, all exeunt except MIGUEL.)

MIGUEL. There; that task is over, and I hope the Baron will be satisfied. I wonder where he is! I'll wager he is still before his looking-glass. Well, on one's wedding day that is but natural.

(Enter BRASEIRO. He is curled, dressed to excess, and looking as if he has just come out of a bandbox.)

BRASEIRO. Ah, Miguel! Well, how do I look? Do you think I am presentable?

MIG. As dazzling as the sun!

BRAS. Ah! you are right. That is, I suppose so, for I do not know. I expect my wife to-day. She is charming, exquisite, divine!—that is, I suppose so, for I do not know.

MIG. What! Do not know the woman you have married?

BRAS. Not from Eve. You know I was married by proxy. Cousin Degomez; represented me, as usual on these occasions.

MIG. *(Astonished.)* As usual? These occasions?

BRAS. Of course! You see, I have the misfortune to become a widower quite frequently. I don't know why, but so it is. Then every time I feel like taking a new wife, I send Cousin Degomez to pick one out for me. That is his specialty,—his only means of livelihood. He goes to Lisbon,—an excellent hunting-ground for wives,—he scrutinizes, observes, studies, reflects and decides. When he sees something that satisfies him, he says—“That pleases me, and it will, of course, please him.” You see, we have the same tastes. He demands her hand; the contract is drawn up; he signs for me, and leads my enslaver to the altar. This saves me a world of trouble. I am told, that this time he has chosen a widow. It was very thoughtful of him. I never married a widow before. It will be a novelty. I am enraptured. That is, I suppose I am, for I do not know.

MIG. Since I find you in such pleasant humor to-day, I am emboldened to make a confession.

BRAS. A confession? What about?

MIG. A marriage, like your own.

BRAS. What! Are you in love?

MIG. In love? You shall judge.

IF THIS BE LOVE.

No. 2. ROMANCE.

Miguel.

Moderato sans lenteur.

MIGUEL.

Beneath the glance of two bright
eyes, To be moved to the ver - y soul..... To melt a - way in end - less
sighs, And o'er your thoughts to lose con - trol..... To be un - to one wo - man
drawn, To love but what her love has won; To feel your heart clos'd night and

p *dolce.* *dolce.*

morn, 'Gainst ev - ry thing ex - cept that one;..... If to love doth

aught re - semble this, Then is love all a - bove..... If to love, doth

aught re - semble this.... Then is love, All a - bove.... And I, in love find

pp

2d. COUPLET.

bliss. Of her who wins from you your

p *pp*

heart, To think for - ev - er without mea - sure; To dream life can no joy im-

dolce.

- part like bending to her ov - 'ry pleas - ure; To give up all without a

wice.

tear, should she who holds your love de - mand it; To yield up life with - out a

fear if it should please her to com - mand it; If to love doth

aught re - semble this, Then is love all a - bove..... If to love, doth

This system contains the first four measures of the piece. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "aught re - semble this, Then is love all a - bove..... If to love, doth".

aught re - semble this.... Then is love, all a - bove.... And I, in love find

This system contains the next four measures. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the final measure. The lyrics are: "aught re - semble this.... Then is love, all a - bove.... And I, in love find".

bliss.

This system contains the final four measures of the piece. The piano accompaniment includes a *p* (piano) dynamic marking in the first measure. The lyrics are: "bliss.".

BRAS. Oh, youth! youth! And is she pretty?
 MIG. An adorable and ever-to-be-adored blonde.
 BRAS. A blonde? I worship blondes!
 MIG. She is a darling little creole who arrived from the colonies about four years ago; an orphan brought up by her aunt.
 BRAS. If I have a weakness it is for blonde orphans brought up by their aunts. That is,—I suppose so—I don't know.
 MIG. We love each other, and I ask for your permission to marry her
 BRAS. I can't do less, since I have set so bad an example, than to let you follow it. But where is the Baroness? I am growing very nervous! Cousin Degomez is always very punctual. Why has he not brought her? I feel as if ants were creeping all over me. Of course, you will appreciate my emotions while awaiting the most charming, divine and exquisite creature in the world. That is,—I suppose so, for I do not know. *(Noise outside.)* Ah! That uproar! It is she! Run! Fly to receive her, for I am overpowered with emotion! *(Enter soldier hastily. c.)*
 SOLDIER. *(Salutes.)* Monseigneur!
 BRAS. A soldier! What does it mean
 SOL. *(Holding out paper.)* A message.
 BRAS. *(Takes paper.)* A message? *(Opens paper, reads it, and utters a cry.)* Ah! The Spaniards have made a fresh incursion and attacked the outposts.

SOL. *(Always impassive.)* Exact!
 BRAS. And you have allowed yourself to be beaten?
 SOL. Exact!
 BRAS. Don't you know better than to be beaten on the day I expect my wife? You are an ass!
 SOL. Exact!
 BRAS. Go, coward!
 SOL. Exact! *(Exit impassively.)*
 BRAS. *(Excitedly.)* This is a pretty dilemma! I must go.
 MIG. What! Go before seeing your wife?
 BRAS. Am I not Governor of Elvas? The leader of its armies? Am I not a Portuguese? Have not the Spaniards attacked us? It would seem as if they had said in so many words: "Ah! You have been married, have you? Very well! Wait, and we'll give you a marriage reception!"
 MIG. Do you think so?
 BRAS. I never think! And must I go to the battle-field! When a war once begins, there is no telling when it will end. I have read of a war that lasted a hundred years.
 MIG. I sincerely hope this one will be shorter!
 BRAS. What difference will that make, even if it lasts only a month? Can I tell in what condition I may return in a month? Perhaps legless—armless—lifeless?

LOST OPPORTUNITIES.

No. 3. COUPLETS.

Allegretto.

Musical score for the first part of "Lost Opportunities". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The melody is characterized by eighth-note patterns.

BRASEIRO.

1ST COUPLET. *Piu Moderato.*

Musical score for the first couplet of "Lost Opportunities". It features a vocal line and a piano accompaniment. The key signature has one flat and the time signature is 2/4. The tempo is marked *Piu Moderato*. The lyrics are: "My wor - thy friend, learn that on earth be - low, The time once lost we nev - er find a -". The piano accompaniment consists of chords and single notes in the bass line.

- gain. When chance presents itself, then you should know To seize it quick, or it has come in

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half rest followed by a quarter note 'gain'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

vain; If you de-lay, It will hast-en a-way. Dis-trust too long de-bat-ing, And long wait-

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by 'vain;'. The piano accompaniment maintains its rhythmic accompaniment, with some melodic movement in the right hand.

- ing! You're rea-dy, quite, You're rea-dy,

léger.

The third system features a vocal line and piano accompaniment. The vocal line has a half rest followed by '- ing!'. The piano accompaniment includes a dynamic marking 'p' (piano) and a tempo marking '*léger.*'. The piano part has a more active, rhythmic accompaniment in the right hand.

quite, Then you hes-i-tate, Then it is too late. Bang! It takes to

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half rest followed by 'quite,'. The piano accompaniment continues with its rhythmic accompaniment, ending with a final chord.

Allegretto.

flight.

Allegretto.

f

dim.

2D COUPLET. *Piu Moderato.*

A good re - past they of - fer at your inn, Of dish - es fit for a - ny king to

Piu Moderato.

p

eat: You are half starved, and ea - ger to be - gin, And at the ta - ble quickly take a

seat; To your dismay, Comes the land - lord to say That ev - 'ry - thing is late, And you must wait..

..... You're rea- dy, quite, You're rea - dy,

p *léger.*

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a dotted line, followed by the lyrics "You're rea- dy, quite, You're rea - dy,". The piano accompaniment (middle and bottom staves) starts with a piano (*p*) dynamic and a *léger.* (light) articulation. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

quite, Ea - ger for a bite; Then your ap- pe- tite— Bang! Is put to

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics "quite, Ea - ger for a bite; Then your ap- pe- tite— Bang! Is put to". The piano accompaniment continues with the same rhythmic pattern, ending with a fermata over the final measure.

fight

f *dim.*

Detailed description: This system contains measures 9 through 12. The vocal line has the word "fight" in the first measure, followed by a long rest. The piano accompaniment features a forte (*f*) dynamic in the first measure, followed by a *dim.* (diminuendo) dynamic. The piano part includes a melodic line in the right hand and chords in the left hand, ending with a fermata.

BRASEIRO. (*After song.*) Well, there is no help for it. I must go. (*Sadly.*) Duty before everything. Miguel, You must remain here. You will receive the baroness. You will present her to my vassals. You will console her. You will replace me,—that is, in an official way. Adieu! (*Going.*) O Misery, to be forced to leave so charming, so divine, so exquisite a creature. That is, I suppose so, for I don't know! But by the soul of the Cid, the Spaniard shall pay dearly for this joke! [*Exit.*]

MIGUEL. (*Laughing.*) Ha, ha, ha! Poor Baron. Let us hope his misery will not last long. When he returns, I will again speak to him about Manola. Dear Manola! I wonder if she is thinking of me at this moment. (*As he speaks he approaches window. It opens violently, and Manola appears, in great agitation.*) Oh! You here, Manola!

MANOLA. (*Rushing forward in great fear.*) Ah! dear Miguel, save me, save me!

"AS DOTH THE BIRD.

No. 4. COUPLETS.

Allegro non troppo, ma agitato.

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

1st COUPLET. MANOLA.

The first couplet features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "As doth the bird that flutters in its fright, When from its en-vied nest 'tis harshly driv -".

The second couplet continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "en; As doth the bird that wings its rap - id flight, When by the marks - man's shot its peace is".

rall. *a tempo.* *Animato.*

riv - en! So love, do I, In my mad ter - ror fly! O lov'd one dear I fear, I fear,

rall. *a tempo.* *Animato.*

piu. f

I fear, O! lov'd one, dear, I fear, I die with fear. By peace for - sak - en, My

rall. *dim.* *pp* *1^o tempo.*

soul is shak - en, I trem - ble, e'en here, Against thy lov - ing heart, with fear.

rall.

p *pp* *f*

p

2D COUPLET.

Now that I nes - tle close a - gainst thy breast, I should believe that I am safe from dan -

p

- ger: I feel thee here, and yet I know no rest; - E'en in thy arms, to peace I am a

stran - ger. I know no rest, E - ven on thy foud breast! O lov'd one dear, I fear, I fear,

rall. *a tempo* *Animato.*

rall. *a tempo.* *Animato.*

piu. f

I fear, O! lov'd one, dear, I fear, I die, I fear! By peace for -

- sak - en, My soul is shak - en, I trem - ble, e'en here, A -

rall. *dim.*

rall. *dim.*

p

pp

- gainst thy lov - ing heart, I fear!

To tempo.

pp *f*

MIG. (*Reassuring her.*) There, there! Dear Manola, you are safe!

MAN. (*Smiling at him.*) My dear Miguel! How becoming your little moustache has grown!

MIG. What a child you are! A moment ago, you were frozen with fear; now you are laughing! (*Takes her hand.*) You are stronger now?

MAN. Yes; for you are near me!

MIG. But what has happened?

MAN. I have been carried off!

MIG. Carried off?

MAN. Yes. Threats, gags and a post-chaise. For some time past, I have been unable to take a step without being followed by an old fellow whose behavior was good enough, to be sure, but who was so fearfully ugly that I had no excuse even for flirting with him. He is the Prince de Calabazas, I have been told.

MIG. He? Gracious!

MAN. Do you know him?

MIG. I should think I did! He is prime-minister of Portugal, the most powerful man in the state, after the king, and even before him, for that matter.

MAN. What a minister! He is beautifully ugly for a minister. But to continue. I took care not to put my foot out of doors; but that did not avail; for one evening, as I was entering my room, I was seized, carried out and thrown into a chaise that began to gallop off at once. In the chaise was my old monster.

MIG. Horrible! But go on!

MAN. You probably think I was frightened? Not at all. I have creole blood in my veins. I drew my stiletto. (*Draws stiletto from her bosom.*) I always carry it. In a second I leaped from the carriage, but I was pursued. I contrived to elude my admirer then, but I found I could no longer stay at Lisbon. I quitted it. I was again pursued. I arrive here. I find you. I am safe!

MIG. Are you? If the Prince is still on your track, he will soon be here. He will take you again and will throw me into prison.

MAN. Into prison! Has a minister the right to do that?

MIG. No! But he will take the right.

MAN. Alas! we are lost.

MIG. (*Who has gone to window.*) Ah! See that cloud of dust! It is he; and the Baron is absent. How can I receive his wife in this state of mind?

MAN. His wife! What do you mean.

MIG. The baron has been married by proxy. He has never seen his wife, and, called away suddenly to the battle-field, he has appointed me to receive her, and to introduce her to his friends.

MAN. (*Suddenly.*) Ah! Introduce her, then. Summon everybody and inform them that the Baroness has arrived.

MIG. (*Perplexed.*) The Baroness arrived?

MAN. Yes. (*Posing.*) I am the Baroness!

MIG. But I do not dare—

MAN. Do you prefer that I should be carried off again?

MIG. By no means!

MAN. Come, then. (*Dragging him L. I. E.*)

MIG. (*Points to R. I. E.*) This is the way.

MAN. All ways are the same to me! Come!

(*Exit MANOLA, dragging MIGUEL. At same moment CALABAZAS enters c., followed by four Alguazils. He is out of breath. He rushes forward, signaling his men to stay at back.*)

CAL. Don't move! (*Goes to door, L. I. E., and opens it.*) No one! Don't move! (*Goes to door, L. 2. E., opens it.*) No one! Don't move! (*Goes to door, L. 3. E., opens it.*) No one! Don't move! (*Goes to door, R. 3. E.*) Ah! Locked! (*To Alguazils.*) Don't move! No-go! No—stay! Make no noise! I have need of all my coolness. (*Mopping his forehead on handkerchief.*) What has happened to me is something unheard of in the annals of Portuguese history. There is no doubt that I am the greatest diplomatist, the greatest statesman of modern times! I govern Portugal, for the king—poor Ferdinand—is only a cipher. When I frown like this (*frowns*), every one trembles! When I say "Hem!"—like this—every one goes home and makes his will! I am perfection,—that is, I only have one failing—I adore the fair sex! I have only one misery—they do not adore me! My last attempt, for instance. (*To Alguazils.*) Go away! What are you idling there for? Get out! (*Exeunt Alguazils.*) There is no reason why I should lay my innermost thoughts bare before my hirelings. Let me collect my thoughts, I had assembled a congress of all the great powers at Lisbon. The map of Europe needed altering. It needs altering every ten years. As usual, I forced everybody to my way of thinking. Portugal was to control Europe. The document was drawn up, all were ready to sign, when I had to retire for a moment to get the great seal of state which was in another room. There I was dazzled—by what? A pretty little waiting woman of the queen—a jewel, a marvel—a delirium in black and yellow! I followed her for three days in vain. When I returned with the seal of state, the ambassadors had departed, and Portugal remains where it was. O woman! Woman!

"O, WOMAN, LOVELY WOMAN."

No. 5. COUPLETS.

Allegretto.

The first system of the piece is a piano introduction. It consists of six measures. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure.

CALABAZAS.

The second system contains the first couplet. It features a vocal line and piano accompaniment. The vocal line begins with a rest in the first measure, followed by the lyrics: "1st COUPLET. Of wo - man, speak not un - to me; For, though a". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is shown in the fourth measure.

The third system contains the second couplet. It features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "most de-light - ful be - ing, Some trouble you are e'er for - see - ing, Thro' her in - born stu-pid - i -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

- ty. She nev - er ceas - es to pur - sue you Un - til you are her wil - ling

piu. f

slave; Then she com - men - ces to un - do you, And rests not till you're in your

grave. The mag - is - trate, The ad - vo - cate; The man of state, Et cet - er -

- ra, All ru - ined are, 'Tis clear, by this same tempt - er, by this same

p *tr*

tempt - er. I real - ly wish I could ex - empt her; But this I say, in whis - per

rall.

tr *rall.*

low: O! wo - man, wo - man, love - ly woman, 'Tis not safe to know, 'Tis not safe to know, O!

pp

woman, woman, love - ly wo - man, 'Tis not safe to know, No! no! no!

f

CALABAZAS.

2d COUPLET. If wo - man on - ly knew the way, To man she

pp

might become a bless - ing; But now, it is a truth dis - tress - ing, That he is noth - ing but her

prey. She on - ly wins his love to spite him; To fill his life with con - stant

piu. f

care; If, at the out - set she de - light him, She ends by work - ing his des -

- pair. The mag - is - trate, The ad - vo - cate; The man of state, Et cet - er -

- ra, All ru - ined are, 'Tis clear, by this same tempt - er, by this same

tempt - er. I real - ly wish I could ex - empt her; But this I say, in whis - per

rall.

low: O! wo - man, wo - man, love - ly woman, 'Tis not safe to know, 'Tis not safe to know, O!

woman, woman, love - ly wo - man, 'Tis not safe to know. No! no! no!

CAL. But that was only one. At present, I am entirely in love with a strange young woman. She has slipped through my hands like an eel! It is for her that I have this time neglected state affairs for the past week. The king—poor Ferdinand!—must be sobbing bitterly for me! But that doesn't matter—he'll keep! She won't! This time, my indications are exact. She entered this chateau, and I must find her! (*Looking around.*) Still nobody? Where are the minions of this house? It seems to me, that I am kept waiting in the ante-room! What ho! Some one! anybody. (*Enter MIGUEL.*)

MIG. What does his excellency require?

CAL. (*Blustering.*) I desire to know—(*Aside.*) But no! I must not appear as if I were running after young women. (*Aloud.*) Approach, person! Are you aware to whom you have the honor of speaking? I am the prime-minister, Prince Picrates Hermoso Cristoval de Calabazas. The name may strike you as a trifle long, but I didn't choose it myself. (*MIG. bows.*) Listen! (*Aside.*) Now for my most diplomatic air of dissimulation. (*Aloud.*) Tell me, individual—are the people satisfied with the crops this year?

MIG. (*Astonished.*) The crops?

CAL. Are the grapes flourishing vigorously?

MIG. They are yielding very well, your excellency.

CAL. So much the better! And wheat?

MIG. Not strong! (*Aside.*) What the deuce is he driving at?

CAL. Not strong? I am sorry. And oranges?

MIG. Oranges are holding their own, your excellency.

CAL. Glorious! The orange trade gives much occupation to women and girls. (*Changing his tone.*) Speaking of girls, reminds me to ask you if a fascinating blonde did not arrive here to-day?

MIG. (*Aside.*) At last! (*Aloud.*) No, your excellency.

CAL. (*Aside.*) He knows nothing. (*Aloud.*) Where is your master?

MIG. Out!

CAL. Out? Who and what is he?

MIG. Baron Brasiero, and he is governor of the province.

CAL. What? Brasiero, my old friend? Send him to me!

MIG. I have already had the pleasure to tell you he is out.

CAL. And does he dare absent himself when I, Picrates Hermoso Cristoval de Calabazas visit him? I beg of you, my good person, to explain the reason.

MIG. He departed for the battle-field this morning. The Spaniards have invaded us. It was very annoying to him, because he expected the Baroness to-day.

CAL. Ah—the Baroness! She will do. Let her appear before me!

MIG. But, your excellency, she but now arrived!

CAE. And I, the Prince Pic—never mind the name—tell you to bring her here. Produce her! (*Aside.*) She will tell me where the girl is hidden.

MIG. (*Looking off.*) Ah! She is coming to receive the respects of her new vassals. (*Aside.*) If she is not found out beforehand.

Enter men, women, ANITA, CATANA, PEPITA and then MANOLA attired as the Baroness.

TO OUR MISTRESS.

No. 6. ENSEMBLE.

Scene and Air.

VIVO.

The musical score is arranged in four systems. The first three systems consist of piano accompaniment for the right and left hands. The fourth system contains the vocal parts for Soprano, Tenor, and Basses, with lyrics written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a steady bass line. The vocal parts are in a homophonic setting, with each voice part having a similar melodic line.

SOPRANO.
To our mis - tress, Au - gels watch o'er her! To the

TENOR.
To our mis - tress, An - gels watch o'er her! To the

BASSES.
To our mis - tress, An - gels watch o'er her! To the

Ba - ron - ess Bra - sei - ro, Come we that in

Ba - ron - ess Bra - sei - ro, Come we that in

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two rows: the top row contains the vocal line and the lyrics "Ba - ron - ess Bra - sei - ro, Come we that in", and the bottom row contains a second vocal line with identical lyrics. The piano accompaniment is written for the right and left hands, with the right hand playing a complex, flowing melody and the left hand providing a steady harmonic accompaniment.

hom - age be - fore her We may bow down bow, ver - y low,

hom - age be - fore her We may bow down bow, ver - y low,

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged in two rows: the top row contains the vocal line and the lyrics "hom - age be - fore her We may bow down bow, ver - y low,", and the bottom row contains a second vocal line with identical lyrics. The piano accompaniment continues with the same complex, flowing melody in the right hand and steady accompaniment in the left hand.

To let her see how we a - dore her; then let us shout,

To let her see how we a - dore her; then let us shout,

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

our joy to show: Long - live the La - dy Bra - sei - ro!.....

our joy to show Long - live the La - dy Bra - sei - ro!.....

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a similar rhythmic accompaniment, featuring chords and moving lines in both hands.

ANITA, CATANA

Ah! how fair! 'Tis as-toun - ding from the fold of her at - tire,

mf

Cu - pids seem to be boun - ding Her per - fect - ions to ad -

mire.

SOPRANO.

TENOR.

BASSES.

To our mis - tress, An - gels watch o'er her! To the

Bar - on - ess Bra - sei - ro, Come we that in

Bar - on - ess Bra - sei - ro, Come we that in

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Bar - on - ess Bra - sei - ro, Come we that in". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

hom - age be - fore her We may bow down bow, ver - y low,

hom - age be - fore her We may bow down bow, ver - y low,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "hom - age be - fore her We may bow down bow, ver - y low,". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

To let her see how we a - dore her; Then let us shout,
To let her see how we a - dore her; Then let us shout,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and some melodic lines in the right hand.

our joy to show: Long - live the La - dy Bra - sei - ro!.....
our joy to show Long - live the La - dy Bra - sei - ro!.....

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic accompaniment, featuring some melodic flourishes in the right hand.

SCÈNE.

CALABAZAS.

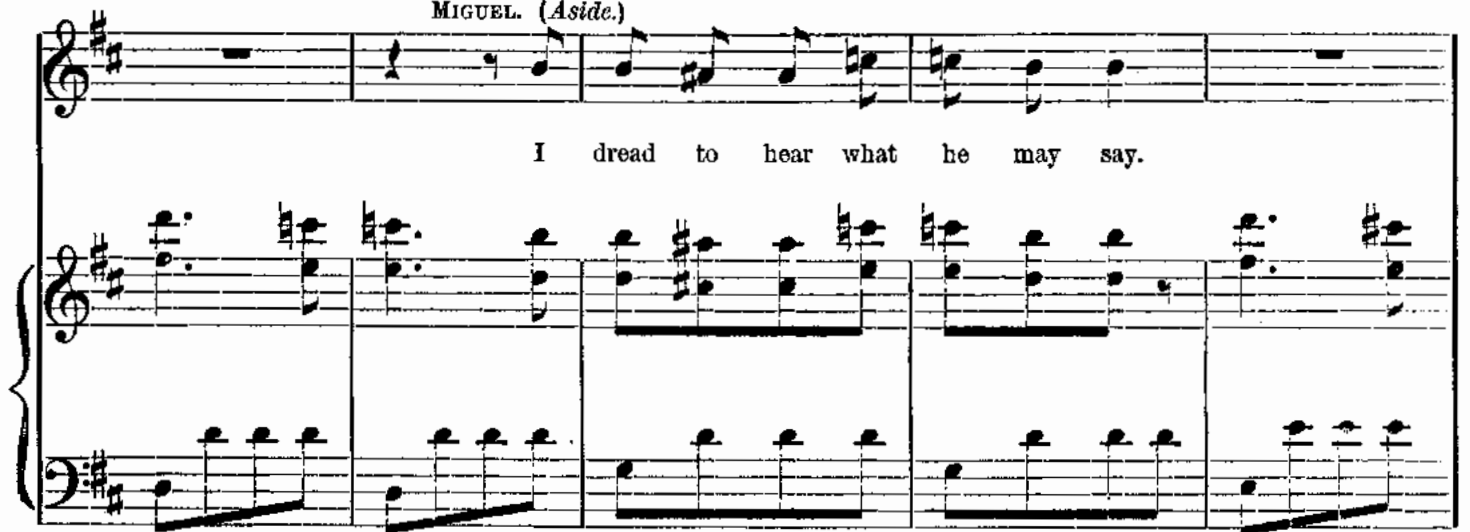


'Tis my turn, my re - spects to pay.

p

This musical system features a vocal line for Calabazas and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "'Tis my turn, my re - spects to pay." The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has a dynamic marking of *p* (piano). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

MIGUEL. (*Aside.*)



I dread to hear what he may say.

This musical system features a vocal line for Miguel and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "I dread to hear what he may say." The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

CALABAZAS. (*advancing and bowing.*)



Ma - dame la Bar - on - ess!

This musical system features a vocal line for Calabazas and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Ma - dame la Bar - on - ess!" The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

MANOLA.

Ex -

(Starting.) Ah!

(Spoken.) Am I dream - ing?

Why that cry?

Why that cry?

sfz

- plain. That I con-

Are you, in - deed, the Bar - on - ness?

- tess.

Yes, 'tis the Bar-on-ess! Yes, 'tis the Bar-on-ess!

Yes, 'tis the Bar-on-ess! Yes, 'tis the Bar-on-ess!

Yes, 'tis the Bar-on-ess! Yes, 'tis the Bar-on-ess!

Yes, 'tis the Bar-on-ess! Yes, 'tis the Bar-on-ess!

CALABAZAS. (aside.)

I've made, I fear, A dreadful er-ror here.

I AM THE BARONESS.

AIR.

Manola.

Well, then!

This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes dynamic markings such as *f* and *ff*.

Large. Yes,..... I am the Bar-on - ess!.... *vite.* You sure - ly do not doubt my

Large. *sfz* *p*

This system contains the next five measures. The tempo is marked *Large.* and the dynamics include *sfz* and *p*. The vocal line continues with the lyrics "Yes,..... I am the Bar-on - ess!.... You sure - ly do not doubt my".

word? Well, then! yes,..... I am the Bar-on -

p *sfz*

This system contains the final five measures. The piano part features a series of chords in the left hand, with dynamics *p* and *sfz*. The vocal line concludes with the lyrics "word? Well, then! yes,..... I am the Bar-on -".

rall.

ess!.... You surely do not doubt my word! For that would real-ly be ab-surd,..... Ah

Moderato.

me! To see the way in which I bow,.... To see how dig-ni-fied my

Moderato.

p

bear-ing; To see how haughty is my brow;.... How I be-come the garb I'm

wear-ing; To see my air of proud command, The way in which I

pressez.

wave my hand; To view my face, To hear my talk, To mark my grace, To

presscz.

see my walk; How is it pos - si - ble, now tell me, pray, For a - ny per - son not to

say; She's a Bar - on - - ess, aye! She's a Bar - on - -

- ess, aye! Yes, she is a Baron - ess, We must confess, Yes, a Baron - ess.

pp
 Yes, a Bar - - on - - ess, ah! Yes, a Bar - - on -
 Yes, a Bar - - on - - ess, ah! Yes, a Bar - - on -
 Yes, a Bar - - on - - ess, ah! Yes, a Bar - - on -
pp

MANOLA. *Plus vite.* *rall.*

Yes, she is a Bar - on - ess, We must con - fess.
 - ess, ah!
 - ess, ah!
 - ess, ah!
Plus vite. *rall.*

MANOLA, *tr*

Yes, a Bar - on - - es, ah! Yes, a Bar - on - ess, a Bar - on - ess, and wide a -

sostenuto.

f *1o. Tempo.*

- wake !..... Yes, she is a Bar - on - ess, and no mis - - take !

suivez. *f* *1o. Tempo.*

OMNES. (*shout*) Long live the baroness !

To our mis - tress, An-gels watch o'er her!— To the Bar - on -

To our mis - tress, An-gels watch o'er her!— To the Bar - on -

To our mis - tress, An-gels watch o'er her!— To the Bar - on -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics: "To our mis - tress, An-gels watch o'er her!— To the Bar - on -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ess Bra-sei - ro, Come we that in hom - age be - fore her

- ess Bra-sei - ro, Come we that in hom - age be - fore her

- ess Bra-sei - ro, Come we that in hom - age be - fore her

The second system continues the vocal and piano parts. The lyrics are: "- ess Bra-sei - ro, Come we that in hom - age be - fore her". The piano accompaniment continues with the same rhythmic pattern as the first system.

we may bow down, bow ve - ry low, To let her

we may bow down, bow ve - ry low, To let her

we may bow down, bow ve - ry low, To let her

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes arpeggiated chords in the right hand and block chords in the left hand.

see how we a - dore her. Then let us shout Our joy to

see how we a - dore her. Then let us shout Our joy to

see how we a - dore her. Then let us shout Our joy to

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes arpeggiated chords in the right hand and block chords in the left hand.

show: Long live the La - dy Bras - sei - ro!.....

show: Long live the La - dy Bra - sei - ro!.....

show: Long live the La - dy Bra - sei - ro!.....

This section contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are "show: Long live the La - dy Bras - sei - ro!....." repeated for each voice part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system shows the piano accompaniment for the second system. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords. The key signature remains one sharp (F#).

This system shows the piano accompaniment for the third system. It continues the melodic and harmonic development from the previous system, ending with a final cadence. The key signature remains one sharp (F#).

(At end of Chorus all exunt except MANOLA, MIGUEL and CALABAZAS.)

CAL. (Aside.) For a statesman, my position is somewhat humiliating!

MAN. Well, your excellency, have you nothing to say?

CAL. (Confused.) Yes—no—that is to say—sometimes!

MAN. Oh, I see! You are surprised to find an old acquaintance here!

CAL. (Aside.) She is roasting me!

MAN. (With exaggerated condescension.) But life is made up of chances. The Baron will be in despair when he finds you have gone without seeing him; for, of course, you only came to visit him.

CAL. (Confused.) Of course! (Aside) A quiet hint to get out.

MAN. (With affected concern.) I would ask you to remain, but I know how impatient you must be to go. Affairs of state are too important, I am aware, to be sacrificed to mere compliment. Since you must go, dear Prince, Adieu!

CAL. (Aside.) She actually turns me out of doors. (Aloud and bowing.) Madame, you must really pardon my abrupt departure. (Aside, and going.) It will be my turn to laugh by and by. (As he is going, shouts heard outside.)

BRAS. (Outside.) Where is she?

MIG. (Overwhelmed.) Mercy! The Baron!

CAL. (Stopping.) Ah! The Baron back again!

(BRASEIRO enters precipitately.)

BRAS. Yes, I! I am here! So is she—my wife! Where is she? Where? Ah! Let me behold her. (Sees MANOLA.) 'Tis she! A blonde! I worship blondes! How beautiful! Will you permit me? (Kisses her.)

CAL. MIG. & MAN. (Aside.) Oh! (With anguish.)

BRAS. Had you been a brunette, I should have accepted you all the same; but as I have already buried two of that type, you will appreciate my present delight!

CAL. But Braseiro, are you aware of my presence?

BRAS. The Prince in my house? What an honor! (Kisses his hand.) A Prince and a wife in one day! It is too much! That is, I suppose so—I don't know!

MIG. But your unexpected return—

BRAS. Ah! That was a stroke of genius! I did not want to leave behind me a wife I had never seen! I reflected. An inspiration permeated me all at once. I went to the commander-in-chief of our enemies; I said to him: "If you will be so accommodating as to postpone your attack for a fortnight, it will be five

thousand piastres in your pocket. I am just married: at the end of that time, I may be delighted to court death!"

CAL. And he accepted?

BRAS. With wild enthusiasm.

CAL. How good of him!

BRAS. No; he was a fool, or he would have asked double! But you, Prince, by what chance are you here?

CAL. (Confused.) Oh, I was passing, in a diplomatic way, when I thought I would drop in!

MAN. (Quickly.) But he is going away again, at once.

MIG. Yes; even quicker, if possible.

BRAS. Going away? Never! What, when I have a Calabazas—

CAL. Picrates Hermoso Cristoval de Calabazas,—the name is rather long—

BRAS. If it has a fault, it is that it is not long enough! Such a man, with such a name, must not be allowed to depart. You must remain, at least, until to-morrow.

MAN. (Quickly.) But the Prince wishes to be free.

CAL. (Aside.) It is now my turn! (Aloud.) Since the Baroness urges me so kindly, I will remain!

(MANOLA and MIGUEL exchange glances of despair.)

BRAS. That is settled to general satisfaction. At least, I suppose so—I don't know! But now, to think of ourselves. My dear (to MANOLA), I will go and see if our apartments are all in readiness!

MAN. (Uneasily, aside.) Oh dear! Our apartments!

BRAS. (To MAN.) You will pardon my absence for a moment. (Kisses her.)

CAL. (Groaning, aside.) I am gnawed with jealousy! (Aloud.) Baron, Show me to my room. (Aside.) Anything to get him away from her!

BRAS. Willingly, Prince! This way. (Going.)

CAL. (Aside.) His wife! Agony! (Exit with BRAS.)

MAN. (After a pause.) Miguel! You heard?

MIG. Manola! Yes. Our apartments!

MAN. We must tell him all!

MIG. Then the Prince will begin again. You know he does not go till to-morrow.

MAN. But to-morrow will be too late! (Gloomily.) Only one thing is left to us, Miguel! (Draws stiletto.) We must die! You must kill me first and I will then kill you!

MIG. Dear Manola!

MAN. Dear Miguel! [They embrace.]

LET US DIE, LET US DIE!

No. 7. DUETTO.

Manola and Miguel.

Allegro. MANOLA. *Piu moderato.*

MIGUEL. Let us die! Let us die!

Allegro. *Piu moderato.*

f *p*

p

How sweet to - geth - er from life.... to fly!.....

Let us die! How sweet to - geth - er from life.... to fly!.....

cres. ed animato.

Let us die, Let us die, Let us die! We will to-

cres. ed animato.

Let us die, Let us die! We will to-

cres *cen* *do.* *f.* *p*

pp rall. *A tempo.*

- geth - er mount the sky!..... In the fu - ture they will

pp rall.

- geth - er mount the sky!.....

A tempo.

pp rall. *p*

make us, Lov - ers an ex - am - ple give; For a mod - el they will take us, And in sto - ry we shall

live.

They will say, though fate betray'd them, Lov- ing heart so clung to heart, That no urg - ing could per-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G. The bottom staff is a piano accompaniment in G major, starting with a quarter rest followed by a quarter note G. The lyrics are positioned between the two staves.

And their spir - - its, re - u - ni - ted, The same

- suade them, Their fond lives to live a - part.

Detailed description: This system contains the next two staves of music. The vocal line continues with a quarter note G, followed by a quarter rest, then a quarter note G, and a quarter note F. The piano accompaniment continues with a quarter note G, followed by a quarter rest, then a quarter note G, and a quarter note F. The lyrics are positioned between the two staves.

mo - ment sail'd a - bove, Feel - ing they..... were well re - qui - ted, In pre-

Detailed description: This system contains the final two staves of music. The vocal line continues with a quarter note G, followed by a quarter rest, then a quarter note G, and a quarter note F. The piano accompaniment continues with a quarter note G, followed by a quarter rest, then a quarter note G, and a quarter note F. The lyrics are positioned between the two staves.

(sadly.)

- serv - ing such a love, In pre - serv - ing such a love! Let us die,
 (sadly.)
 Let us die,

The first system of music features a vocal line in G major with a key signature of one flat. The lyrics are: "- serv - ing such a love, In pre - serv - ing such a love! Let us die, (sadly.) Let us die,". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A piano dynamic marking 'p' is present.

Let us die, Let us die, Let us die! How sweet to - gether from

Let us die, Let us die, Let us die! How sweet to - gether from

The second system continues the vocal melody with the lyrics: "Let us die, Let us die, Let us die! How sweet to - gether from". The piano accompaniment features a more active right hand with chords and a steady bass line.

cres.

life to fly!... Let us die, Let us die! Let us die,
cres.
 life to fly!... Let us die, Let us die! Let us die,

cres.

The third system concludes the piece with the lyrics: "life to fly!... Let us die, Let us die! Let us die,". The piano accompaniment includes a crescendo marking 'cres.' and features a more complex right hand with chords and a steady bass line.

ff *pp* *pp* *rall.*

Let us die! We will to - geth - er mount the sky.....

ff *pp* *pp* *rall.*

Let us die! We will to - geth - er mount the sky.....

MANOLA. *a tempo.*

And life, why should we re - gret it, Since in com - pa - ny we die. Lat - er

a tempo.

f

MIGUEL.

on I should co - quette it, Or nightly for a - noth - er sigh. Then I too might yield to

cap - ture, By the bright eyes of some fair, And thy faith - less lov - er's rap - ture, He no

MANOLA.

more with thee would share. We are wise..... then in pro - pos - ing, If two cloudless loves we court, To in -

- dulse..... in ear - ly clos - ing, And to cut them ver - y short, We should cut them ver - y short.

(Sadly.)

Let us die! let us die! Let us die! let us die!

Let us die! let us die! Let us die! let us die!

p

How sweet to geth-er from life.... to fly,.... let us die! Let us die!

How sweet to geth-er from life.... to fly,.... let us die! Let us die!

cres.

let us die! let us die! We will to- geth- er mount the sky. ...

let us die! let us die! We will to- geth- er mount the sky!....

ff pp pp rall. a tempo.

ff pp pp rall. a tempo.

Let us die! Let us die!

Let us die! Let us die!

ff p ff

(At the end of the Duet, they hesitate a moment, and end by turning their backs to each other with fear. Night has gradually come on, and the stage is only lighted by the moon shining through the windows.)

MAN. *(Feebly.)* Well—well—begin! *(Gives him dagger.)*

MIG. Yes; it must be so! *(Noise outside.)*

MAN. Some one is coming!

MIG. *(Breathes freely.)* I like that much better!

DEGOMEZ. *(Outside.)* What! No one to receive us? This way, Baroness!

MIG. *(Looking off.)* It is Cousin Degomez, with the real Baroness!

MAN. That settles it! It is useless to struggle longer!

(Enter DEGOMEZ, C.)

DEG. *(As he enters.)* This way, Madame. Oh, I am so tired! If that confounded post-chaise had condescended to break down nearer—but two leagues away! It was dreadful! This way!

(Enter BEATRIX, C.)

BEA. This is pleasant! Not a light—not a person to receive me!

MAN. *(Aside to MIG.)* I know that voice, surely!

BEA. What can it all mean? *(DEG. is standing fast asleep.)* Cousin Degomez! He does not answer. He is fast asleep! *(Shouts.)* Cousin!

DEG. *(Starts.)* Eh? What is it? I wasn't!

BEA. What does this all mean?

DEG. Perhaps they are all asleep.

BEA. Asleep! That would be the finishing touch! If my late husband had treated me so!—

MAN. *(Aside.)* Her late husband! *(Tries to see BEATRIX'S face.)*

BEA. You told me that Don Braseiro was the most attentive of men. You have deceived me! *(DEG. asleep again.)* I say you have deceived me! *(Shouts.)* Cousin! Are you asleep too?

DEG. *(Waking with a start.)* I? Never! *(Falls in arm-chair.)* I can't sleep! *(Falls asleep.)*

BEA. *(Impatiently.)* This neglect is unpardonable!

MAN. *(Sees BEATRIX'S face in light.)* Ah! Beatrix!

BEA. *(Turns with surprise.)* Eh! Manola! You here!

MIG. You know each other?

BEA. Yes. Ever since her arrival in Lisbon. We were neighbors. Manola came to see me every day. She is my little protégée.

MIG. Then we are saved, if you will consent to aid us!

BEA. Aid you? What do you mean?

MIG. I will tell you. *[DEG. snores.]* But we will first dispense with your cousin. *[Shakes DEG.]* Degomez!

DEG. *[Waking with a start.]* I wasn't! Eh! Miguel. Is all right?

MIG. Yes. But retire; you will feel more at home in bed.

DEG. Well, I will not refuse. I haven't slept a wink for two nights *[Going.]* I leave the Baroness in your keeping. Agh! *[Yawns and exit.]*

MIG. *(Quickly.)* Now for the whole business in two words. You think you are the baroness? You are not.

BEA. *(Surprised.)* Not? *(Angrily.)* Explain yourself!

MAN. I am the baroness. That is, for the present. I am pursued by that horrid old Calabazas. He was about to carry me away. I was lost. Then as you had not arrived, it occurred to me take your place, in order to escape him. I did take your place. I am the baroness.

MIG. And to all the world but you, she must remain so until to-morrow morning.

BEA. And the Baron?

MIG. To the Baron, above all.

BEA. But, Manola—impossible!

MIG. Leave it to me. I have a plan!

BEA. Oh, indeed! And this plan?

MIG. You will go to him, but he will think it is Manola.

BEA. *(Sarcastically.)* Indeed! How very pleasant!

WHEN HE TAKES YOU FOR ANOTHER.

No. 8. COUPLETS.

Beatrix.

1ST COUPLET. BEATRIX.

Allegro.

p *mp*

I quite a - gree,

Sweet it must be, When you have a spouse who a - dore's you,

Who un - to you, Whis - pers it too, With a sweet - ness that

thrills.... all o'er you. I quite a - gree, Sweet it must be,

p

When your hand with kiss - es he smoth - ers; But your de - light Soon

poco piu f

puts to flight, If he takes your hand for an - oth - - er's;

Yes, your de - light Soon puts to flight, If he takes your hand for an - oth - er's.

mf *f*

2D COUPLET.

I quite a - gree, Sweet it must be, When his love for you he con - fess - es.

pp

First, how we flush! Then how we blush! When he calls.... you

wife, 'mid ca - ress - es. Yes, I a - gree, Sweet it must be,

p

When each heart beats a - gainst.... the oth - er; But your de - light Soon

poco piu f

puts to flight, When he takes your heart for an - oth - - er;

Yes, your de - light Soon puts to flight, When he takes your heart for an - oth - er.

mf *f*

MANOLA. (*disappointed.*) Then you refuse?

BEATRIX. I do not say that. Let me hear this plan first.

MIGUEL. You see that picture of St. Michael? Well, beneath it is a panel, opening into the apartments of the baron and yourself, the secret of which I alone possess. When the attendants come to seek the baroness, Manola will go with them.

MAN. (*offended.*) Indeed, I will not.

MIG. Once there, she will insist that the lights be extinguished.

MAN. & BEA. And then—

MIG. And then the panel will open noiselessly, the false baroness will leave the room, and the real one will enter it.

BEA. But if the baron should suspect the trick.

MIG. He will not; besides, we will trust to St. Michael to protect us.

MAN. If we ask him very politely, I don't see how he can refuse.

FINALE.

No. 9. FINALE AND BALLAD OF THE MOON.

MANOLA.
Allo, Moderato. *pp détaché.*

Great St. Mi - chael, see, We ap - peal to thee!

BEATRIX.
pp détaché.

Great St. Mi - chael, see, We ap - peal to thee!

MIGUEL.
pp détaché.

Great St. Mi - chael, see, We ap - peal to thee!

Allo, Moderato.

p

ppp

Accomp. ad libitum

O'er us cast thy bless - ing, From thy star - ry throne, On our fate dis - tress - ing,

O'er us cast thy bless - ing, From thy star - ry throne, On our fate dis - tress - ing,

O'er us cast thy bless - ing, From thy star - ry throne, On our fate dis - tress - ing,

soutenu.

We seek thee a - lone!.... O! list to the pray'r..... Of

soutenu.

We seek thee a - lone!.... O! list to the pray'r

soutenu.

We seek thee a - lone!.... O! list to the pray'r

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with lyrics underneath. The lyrics are: "We seek thee a - lone!.... O! list to the pray'r..... Of" on the first staff, "We seek thee a - lone!.... O! list to the pray'r" on the second staff, and "We seek thee a - lone!.... O! list to the pray'r" on the third staff. The word "soutenu." is written above the first, second, and third staves. The fourth staff is a piano accompaniment, showing the right and left hand parts with various chords and melodic lines.

ppp

this lov - ing pair,..... Of this lov - ing pair. Great St. Michael, see, We ap -

ppp

Of this lov - ing pair, Of this lov - ing pair. Great St. Michael, see, We ap -

ppp

Of this lov - ing pair, Of this lov - ing pair. Great St. Michael, see, We ap -

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with lyrics underneath. The lyrics are: "this lov - ing pair,..... Of this lov - ing pair. Great St. Michael, see, We ap -" on the first staff, "Of this lov - ing pair, Of this lov - ing pair. Great St. Michael, see, We ap -" on the second staff, and "Of this lov - ing pair, Of this lov - ing pair. Great St. Michael, see, We ap -" on the third staff. The word "ppp" is written above the first, second, and third staves. The fourth staff is a piano accompaniment, showing the right and left hand parts with various chords and melodic lines.

piu. f

- peal to thee, On thy star - ry throne, Great St. Mi - chael, see,

- peal to thee, On thy star - ry throne, Great St. Mi - chael, see,

- peal to thee, On thy star - ry throne, Great St. Mi - chael, see,

piu. f

p *rall.*

We ap - peal to thee, Lis - ten to the pray'r Of this lov - ing pair!....

We ap - peal to thee, Lis - ten to the pray'r Of this lov - ing pair!....

We ap - peal to thee, Lis - ten to the pray'r Of this lov - ing pair!....

pp *ppp*

MIGUEL.

Some one comes! We must be prudent. for the try - ing hour is

nigh! We must on St. Mi - chael re - - - ly!.....

Moderato.

Moderato.

p *cres - -*

Enter BRASEIRO, CALABAZAS and attendants. Servants bearing torches.

cen - - - do.

f

mf
The night is gen - tly steal - ing

mf
The night is gen - tly steal - ing

mf
The night is gen - tly steal - ing

The piano accompaniment consists of a flowing melody in the right hand and a steady bass line in the left hand, with a dynamic marking of *mf*.

0 - ver the east - ern sky And qui - et - ly re - veal - - ing To us the stars on

0 - ver the east - ern sky And qui - et - ly re - veal - - ing To us the stars on

0 - ver the east - ern sky And qui - et - ly re - veal - - ing To us the stars on

The piano accompaniment continues with the same melodic and harmonic structure as the first system, maintaining a *mf* dynamic.

high, Be - neath the dy - ing light, We wish you both good night, May

high, Be - neath the dy - ing light, We wish you both good night, May

high, Be - neath the dy - ing light, We wish you both good night, May

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "high, Be - neath the dy - ing light, We wish you both good night, May".

end - less peace, its blessings be ev - er be - stow - - - - ing; May

end - less peace, its blessings be ev - er be - stow - - - - ing; May

end - less peace, its blessings be ev - er be - stow - - - - ing; May

The second system also consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "end - less peace, its blessings be ev - er be - stow - - - - ing; May".

MANOLA, *pp* (aside to MIG.)

It is
 joy in-crease, And bliss with you ev-er be grow - - - ing!....
 joy in-crease, And bliss with you ev-er be grow - - - ing!....

leger.
pp

Detailed description: This block contains the first system of a musical score. It features a vocal line for Manola and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "It is joy in-crease, And bliss with you ev-er be grow - - - ing!....". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes a *leger.* marking and a *pp* dynamic marking.

all ver-y well, but oh, I fear!
 BEATRIX. *pp* (aside to MIG.)
 How shall I pre-vent him? Oh dear!
 MIGUEL. *pp*
 Be

Detailed description: This block contains the second system of the musical score. It features two vocal lines and a piano accompaniment. The first vocal line is for Beatrix, with lyrics "all ver-y well, but oh, I fear!". The second vocal line is for Miguel, with lyrics "How shall I pre-vent him? Oh dear!". The piano accompaniment continues with chords and melodic lines. The key signature remains three sharps and the time signature is 3/4. The piano part includes a *pp* dynamic marking.

BRASEIRO.

still; Place on me your re - li-ance; I have a plan that will bid him de - fiance. Tell me, prince, in a

CALABAZAS.

BRASEIRO.

word, Do you not find her charming? I do. Be not absurd; Be not ab - surd. What a form! what a

CALABAZAS. (aside.)

BRASEIRO.

face! Such a fool is a - larming! What an eye! what a grace!

pressez.

f à volenté. *dim.*

BALLAD OF THE MOON.

Poco piu Mod'to

BRASEIRO.

1. O, my a-dored di - vin - i - ty! The hour of lov-ers, is nigh.....

Poco piu mod'to.

fp

This system contains the first vocal line and the first system of piano accompaniment. The vocal line is in 6/8 time and begins with a treble clef. The piano accompaniment is in 6/8 time and begins with a grand staff (treble and bass clefs). The piano part starts with a forte-piano (*fp*) dynamic marking.

Spark - ling in their in - fin - i - ty,..... Creep the stars to the sky.....

This system contains the second vocal line and the second system of piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with the same instrumental texture.

But one thing I'll say to my love:..... That is, look a-bove, look a

This system contains the third vocal line and the third system of piano accompaniment. The vocal line concludes with the lyrics 'That is, look a-bove, look a'. The piano accompaniment concludes with a final chord.

MANOLA.

Look a - bove! Look a - bove!

- bove! Look a - bove! Look a - bove! 'Tis the moon, Set in the night; 'Tis the

p *mf*

moon 'Tis the moon bath'd in light,..... 'Tis the moon.... bath'd in

poco rall.

light..... 'Tis the moon,.... 'Tis the moon,....

poco rall.

mp

The Servants and Chorus.

'Tis..... the moon, the moon....

'Tis..... the moon, the moon.....

'Tis the moon.....

f

8

Detailed description: This block contains the first system of music. It features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "'Tis..... the moon, the moon....", "'Tis..... the moon, the moon.....", and "'Tis the moon.....". The piano accompaniment includes a dynamic marking of *f* and a fermata over the final measure.

MANOLA.

2. Yes, her en-tire o - be - di - ence, The wife to her husband doth owe ;.....

fp

Detailed description: This block contains the second system of music, featuring Manola's first line of dialogue. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "2. Yes, her en-tire o - be - di - ence, The wife to her husband doth owe ;.....". The piano accompaniment includes a dynamic marking of *fp*.

There-fore, with all ex - pe - di - ence, With you do I will - ing - ly go.....

Detailed description: This block contains the third system of music, featuring Manola's second line of dialogue. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "There-fore, with all ex - pe - di - ence, With you do I will - ing - ly go.....".

But you'll close the cur - tain, my love,..... For I fear the light from a

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "But you'll close the cur - tain, my love,....." and continues with "For I fear the light from a". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- bove! Look a - bove! Look a - bove! 'Tis the moon, Set in the night; 'Tis the

BRASEIRO.

Look a - bove! Look a - bove!

The second system continues the vocal line with the lyrics "- bove! Look a - bove! Look a - bove! 'Tis the moon, Set in the night; 'Tis the". Below the vocal line, a section labeled "BRASEIRO." is indicated. The piano accompaniment includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). The piano part features a complex texture with many sixteenth notes in the right hand.

moon, 'Tis the moon bath'd in light,..... 'Tis the moon ... bath'd in

The third system of the musical score features a vocal line with the lyrics "moon, 'Tis the moon bath'd in light,..... 'Tis the moon ... bath'd in". The piano accompaniment continues with a similar rhythmic pattern, including a *poco rall.* (poco rallentando) marking.

light..... 'Tis the moon,.... 'Tis the moon!....

The fourth system concludes the vocal line with the lyrics "light..... 'Tis the moon,.... 'Tis the moon!....". The piano accompaniment features a *poco rall.* marking and ends with a *pp* (pianissimo) dynamic. The piano part has a more sustained, chordal texture in the final measures.

The Servants and Chorus.

f

'Tis..... the moon, the moon.....

f

'Tis..... the moon, the moon.....

f

'Tis the moon.....

Detailed description: This musical score block contains vocal and piano parts. It starts with a treble clef and a key signature of one flat. The vocal lines are written in a soprano and alto register. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "'Tis..... the moon, the moon.....". There are dynamic markings of *f* (forte) throughout. The piano part features arpeggiated chords and a steady bass line.

BRASEIRO (to MANOLA.)

Fear not my love, I'll close the cur - tain, Noth-ing shall mar thy sweet re-

Detailed description: This musical score block contains a vocal line and piano accompaniment. It starts with a treble clef and a key signature of one flat. The vocal line is in a soprano register. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Fear not my love, I'll close the cur - tain, Noth-ing shall mar thy sweet re-". There is a dynamic marking of *p* (piano) in the piano part. The piano part features a melodic line in the right hand and a bass line in the left hand.

MANOLA. (*aside.*)

Musical staff for Manola's first line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

BEATRIX. (*aside.*) I with fear am un - cer-tain.

Musical staff for Beatrix's first line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

I with fear am un - cer-tain.

pp MIGUEL. (*aside to BEATRIX and MANOLA.*)

Musical staff for Miguel's first line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

Ah! be the cur-tain will close!

BRASEIRO.

Musical staff for Braseiro's first line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

-pose.

No wish of thine will I op -

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs. The music features a steady accompaniment with some melodic lines in the right hand.

Musical staff for Braseiro's second line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

- pose. Come, love, with me, no lon-ger tar - ry, Come, love, with me, without de -

Piano accompaniment for the second system, showing a grand staff with treble and bass clefs. The music continues with a steady accompaniment.

Musical staff for Calabazas' first line of music, showing a melodic line with a treble clef and a key signature of two sharps (F# and C#).

lay.
CALABAZAS. (*aside.*)

(*Exit impatiently.*)

Ah! he shall pay, for this some day!

Piano accompaniment for the third system, showing a grand staff with treble and bass clefs. The music concludes with a final chord.

(Exeunt MANOLA and BRASEIRO.)

1o. tempo.

mf

The night is gent - ly steal - ing, O - ver the east - ern

mf

The night is gent - ly steal - ing, O - ver the east - ern

mf

The night is gent - ly steal - ing, O - ver the east - ern

1o. Tempo.

mf

sky..... And qui - et - ly re - veal - - ing, To us the stars on

sky..... And qui - et - ly re - veal - - ing, To us the stars on

sky..... And qui - et - ly re - veal - - ing, To us the stars on

Chorus begins to Ezeunt gradually.

high,..... Be - neath the dy - ing light,..... We wish you both good

high,..... Be - neath the dy - ing light,..... We wish you both good

high,..... Be - neath the dy - ing light,..... We wish you both good

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The lyrics are: "high,..... Be - neath the dy - ing light,..... We wish you both good". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

night..... May end - less peace its bless-ings be ev - er be - stow . . .

night.... . May end - less peace its bless-ings be ev - er be - stow . . .

night..... May end - less peace its bless-ings be ev - er be - stow . . .

The second system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "night..... May end - less peace its bless-ings be ev - er be - stow . . .". The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

ing; May joy in-crease and bliss with you ever be grow

ing; May joy in-crease and bliss with you ever be grow

ing; May joy in-crease and bliss with you ever be grow

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The right hand features a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

ing; May joy with you in-crease; Your life be end - less.

ing; May joy with you in-crease; Your life be end - less.

ing; May joy with you in-crease; Your life be end - less.

The piano accompaniment continues with two staves. A dynamic marking of *ppp* (pianissimo) is present at the beginning of the system. The musical texture remains consistent with the first system, featuring a melodic right hand and a harmonic left hand.

peace..... Good night, good night, good night!..... Good

peace..... Good night, good night, good night!..... Good

peace..... Good night, good night, good night!..... Good

night, good night, good night.....

night, good night, good night.....

night, good night, good night.....

(*Exeunt everybody singing. BRAS. takes MANOLA'S hand, and goes off at back. BEATRIX and MIGUEL remain in the dark.*)

MIG. Silence! (*He approaches the picture, listens an instant, and touches a spring. The panel opens. Calls.*) Manola!

MAN. (*Entering.*) I am here!

MIG. (*To BEA.*) Go! (*BEATRIX exits by panel, which closes.*)

MAN. & MIG. Saint Michael, hear our fervent prayer!

(*The curtain slowly falls, while Chorus is heard outside.*)

MANOLA.

Saint Mi - chael hear,.... Our fer - vent prayer.....

MIGUEL.

Saint Mi - chael hear,.... Our fer - vent prayer.....

The musical score for Manola and Miguel consists of two vocal staves and a piano accompaniment. The vocal parts are in a high register, with lyrics: "Saint Michael hear,.... Our fervent prayer.....". The piano accompaniment is in the lower register and includes dynamic markings: *pp*, *crescendo.*, *molto.*, and *ff animando.*

This section of the piano accompaniment features a series of chords and melodic lines in both the treble and bass clefs. The texture is dense, with many notes beamed together, creating a rich harmonic background.

The final section of the piano accompaniment concludes with the text "END OF ACT I." written in a box. The music ends with a final chord and a fermata over the last note.

ACT II.

Allegro valse.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. The right hand plays a melody with eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs, and the left hand maintains a steady eighth-note accompaniment. The dynamics are consistent with the previous system.

Third system of musical notation, showing more complex melodic development in the right hand. The left hand continues with its accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Fourth system of musical notation, characterized by dense chordal textures in the right hand. The left hand accompaniment remains active. The system ends with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, the final system on the page. It features a melodic flourish in the right hand. The system concludes with a mezzo-forte (*mf*) dynamic marking.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *mf* is present in the second measure of the bass staff.

Second system of musical notation, consisting of two staves. It includes dynamic markings of *f* and *mf* in the bass staff, and a *cres.* marking in the fifth measure of the bass staff.

Third system of musical notation, consisting of two staves. It includes dynamic markings of *f* and *mf* in the bass staff, and a *cres.* marking in the sixth measure of the bass staff.

Fourth system of musical notation, consisting of two staves. It includes a dynamic marking of *f* in the bass staff and a *8va* marking above the treble staff in the fourth measure, indicating an octave shift.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings of *p* in both the treble and bass staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with slurs and a bass line with chords and some moving lines.

Second system of musical notation. It includes dynamic markings: *pp* (pianissimo) and *rall.* (rallentando). The treble clef has a melodic line with a slur, and the bass clef has chords and some moving lines.

Third system of musical notation. The treble clef continues with a melodic line, and the bass clef has chords and some moving lines.

Fourth system of musical notation. The treble clef has a melodic line with slurs, and the bass clef has chords and some moving lines.

Fifth system of musical notation. The treble clef has a melodic line with slurs, and the bass clef has chords and some moving lines. The system concludes with a double bar line.

In DON BRASEIRO'S Park. L. 2. E., a wing of the chateau, with the window of the nuptial chamber closed by a blind. L. 1. E., the edge of a mass of shrubbery. R. C., a handsome pigeon cote with a window. It is reached by a ladder in sight of the audience. In front of the ladder, a rustic bench. At the back, an extensive terrace with steps—statues, fountains, etc., etc. Enter MIGUEL from back.)

MIG. I am very uneasy! It is daybreak, and I have seen nobody yet. The Prince has delayed his departure for an hour, and as to the Baron and his young wife, their windows are still closed. This uncertainty makes me shudder! *(Noise outside.)* Ah! The young ensigns of the Baron's regiment, with Degomez. What do they want here?

(Enter Ensigns, each carrying a frying-pan, a pair of sauce-pan lids, a gridiron, or some other equally kitchen implement for making a noise. They are dragging DEGOMEZ, half awake, and carrying an enormous gridiron decked with wedding favors.)

1ST ENSIGN. Come along, Degomez!

DEG. I tell you, I will not follow you. You have no right to disturb my first sleep in this way!

2D ENSIGN. He calls this his first sleep!

ALL. *(Laughing.)* Ha, ha, ha!

3D ENSIGN. He's always asleep!

4TH ENSIGN. Or never awake. It's the same thing.

5TH ENSIGN. We are going to wake you, old boy! *(They pull him about, laughing loudly.)*

6TH ENSIGN. There—take this! *(Putting another gridiron in his hand)*

1ST EN. And wait for the signal.

MIG. *(Coming forward.)* The signal! What are you doing here?

1ST EN. We are going to give the happy couple a serenade!

MIG. Nothing of the kind. I will not allow it! *(Aside)* He will open the window and discover all!

2D EN. You will not allow it! You're crazy! Are you ignorant of the customs in our regiment?

1ST EN. When one of our generals marries, we delight him the next morning with a gentle serenade!

4TH EN. Accompanied by tongs.

5TH EN. Saucepan lids.

6TH EN. Frying pans.

7TH EN. And gridirons.

1ST EN. *(Giving MIG. a stew pan.)* Here! Take this guitar and join us.

ALL. Yes! Yes!

MIG. Never! Go to the devil!

ALL. Ha, ha, ha! *(They form a line before the window.)*

2ST. EN. Attention! Are you ready?

ALL. Yes! Yes!

1ST. EN. I will begin. *(Shouts during symphony.)* To the Baron and Baroness!

BUFFO SERENADE.

No. 10.

Allo. moderato.

1st ENSIGN.

1st. COUPLET. Be - neath all cir - cum - stan - ces, Take care to dis - a - gree; And

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a piano (*p*) dynamic and includes a trill (*tr*) in the right hand.

let your on - ly glan - ces, Se - vere - ly sav - age be, Speak con - stant bit - ter -

The second system continues the vocal line and piano accompaniment. The vocal line has a trill (*tr*) over the word "glances". The piano accompaniment continues with a piano (*p*) dynamic.

ness - es, And at each oth - er swear, And may your best ca - ress - es Be

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

TUTTI

on - ly pull - ing hair. Such is the lov - ing life in part,.... We

The fourth system is marked "TUTTI" and continues the vocal line and piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic marking.

wish you from our ve - ry heart, Such is the lov - ing

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) appears in the fifth measure.

life, in part, We wish you from our ve - ry heart.

The second system continues the musical score. The vocal line has a half rest in the first measure, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is present in the second measure.

We pray you ev' - ry kind of harm; Be hap - py then Mon-

The third system continues the musical score. The vocal line has a half rest in the first measure, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is present in the second measure.

-. sieur, Ma - dame!.....

The fourth system concludes the musical score. The vocal line has a half rest in the first measure, followed by quarter notes G4, A4, and B4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is present in the second measure.

Piano introduction for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines.

2d ENSIGN.

2d. COUPLET. May she turn out co - quet - ish, And wring his heart with grief; And may her tongue be

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes a trill (*tr*) and a piano dynamic marking (*p*).

pet - tish, And scold with - out re - lief; And if he have a moth - er, With

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes a trill (*tr*) and a piano dynamic marking (*p*).

tem - per pos - i - tive, And whom she'd like to smoth - er, May she come here to

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

Tutti

live. Such is the lov - - ing life, in part,.... We

wish you from our ve - ry heart, Such is the lov - ing

life, in part, We wish you from our ve - ry

heart. We pray you ev' - - ry

kind of harm. Be hap - py, then, Mon - sieur, Ma - dame!.....

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a dotted quarter note on 'kind', followed by eighth notes for 'of harm. Be hap - py, then, Mon - sieur, Ma - dame!.....'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The piano accompaniment for the first system is highly textured, with the right hand playing complex chords and arpeggiated figures, and the left hand providing a steady bass line. The dynamics range from piano to forte.

3d ENSIGN.

3d. COUPLET. May he be mad - ly jeal - ous, Of eve - ry sin - gle friend, And

The second system is marked '3d ENSIGN.' and '3d. COUPLET.' The vocal line begins with 'May he be mad - ly jeal - ous, Of eve - ry sin - gle friend, And'. The piano accompaniment includes a trill (tr) in the right hand and a piano (p) dynamic marking in the left hand.

fol - low her with zeal - ous Sus - pi - cion to the end. And may he ne'er re-

The third system continues the vocal line with 'fol - low her with zeal - ous Sus - pi - cion to the end. And may he ne'er re-'. The piano accompaniment features a trill (tr) in the right hand and a piano (p) dynamic marking in the left hand.

- cov - er His peace of mind a - gain; And may he seek her lov - er, And

Tutti

seek for him in vain. Such is the lov - ing life, in part,.... We

wish you from our ve - ry heart, Such is the lov - ing

life, in part, We wish you from our ve - ry heart.

We send you ev' - - ry kind of harm. Be -

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "We send you ev' - - ry kind of harm. Be -"

hap - py, then Mon - sieur Ma - dame !.....

The second system continues the musical score. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "hap - py, then Mon - sieur Ma - dame !....."

The third system of the musical score continues the piano accompaniment. It features a steady eighth-note bass line and chords in the right hand. The lyrics are not present in this system.

The fourth system of the musical score continues the piano accompaniment. It features a steady eighth-note bass line and chords in the right hand. The lyrics are not present in this system.

At each recurrence of the Chorus, they clash their Instruments together boisterously. The window remains closed.
MIGUEL. They have heard nothing. I can't understand it.

Enter BRASEIRO at the back.

BRASEIRO. What is all this confounded noise about?

MIGUEL. The Baron! He is up then.

OMNES. The baron? (concealing their Instruments.)

BRASEIRO. (to Ensigns.) What! you here, you young imps. What are you doing. Get out, quickly, too. (Paces the stage excitedly, while the Ensigns Exit, singing softly the burden of the preceding song.)

SUCH IS THE LOVING LIFE.

No. 10a. Exit.

TUTTI.

Such is the lov - - ing life, in part, We wish you

Allo, Moderato.

from our ve - ry heart; We pray you eve - - ry

kind of harm, Be hap - py then, Mon - sieur, Ma - - dame.....

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allo, Moderato'. The piano part features a rhythmic accompaniment with chords and some melodic lines. The vocal line is simple and carries the lyrics. The lyrics are: 'Such is the lov - - ing life, in part, We wish you from our ve - ry heart; We pray you eve - - ry kind of harm, Be hap - py then, Mon - sieur, Ma - - dame.....'. The score ends with a double bar line.

BRAS Wheugh! I'm warm! I stifle! I am on fire!

MIG. *(Aside.)* He knows every thing.

BRAS. *(Going to DEGOMEZ, who is asleep.)* Cousin Degomez! Eh! Asleep! *(Shouts.)*

DEG. *(Waking suddenly and speaking with an air of great dignity.)* I? Asleep? Never!

BRAS. Look you! If I commission you to choose my fourth wife for me, I authorize you to tell me before witnesses that I am a confounded donkey!

DEG. What! Are you dissatisfied?

BRAS. I am! I do not understand my wife. She has two natures. She has a horror of candle-light, that I cannot explain. She is incomprehensible. Last evening, upon entering our apartments, she insisted I should extinguish the light.

DEG. She was sleepy.

BRAS. She was cold, distant, and scarcely civil in her speech. I put out the light to oblige her, and then ventured to ask her why she was so curt in her manner to me. She is silent. I repeat the question! Surprise! Astonishment! Wonder! She addresses me pleasantly. Her whole bearing changes—even her voice! She was charming! But it did not last! She bade me good night, wished me pleasant sleep, retired to her own room, and locked the door! This morning at daylight, she tapped at my door and showing the same terror that she had shown the night before at the lights, she insisted I should get up and take a walk. I want her to love me, and so I obeyed her. Think of it, I found myself tramping through the country an hour, at least, before the chickens were up!

MIG. *(Aside.)* He knows nothing!

DEG. It is very strange!

BRAS. If I commission you to choose a fourth wife for me, I'll know it! I said to myself,—“Perhaps a short walk in the damp grass will refresh my ideas. The pigeons, the turtle-doves, the roosters,—all animated nature, in fact,—then sing their songs of love. The roosters, particularly!” *(Crows.)* Instead of growing calmer, I grew more angry!

(DEGOMEZ has sat upon the bench, &c., and fallen fast asleep.)

MIG. But be patient, I beg!

BRAS. Patient! No! I am going to my wife to ask her what she means by it! *(Going toward chateau.)*

MIG. *(Aside.)* That will never do! *(Trying to restrain him.)* Don't be hasty!

BRAS. Hands off! I am resolved!

(Exit, followed by MIG. As he goes off, he imitates the crowing of a cock.)

DEG. *(Waking suddenly.)* Eh! Day already! *(Looks about.)* Nobody here. I'll go to bed again! *(Falls asleep at once.)*

MIG. *(Reentering.)* I could not restrain him. He will see Beatrix, and the secret will be out!

(BEA. and MAN. have entered at back, they approach MIG. softly.)

MAN. *(Putting her hand on his shoulder.)* Good day!

MIG. *(Seeing them.)* Eh! You here? But he thinks you are still in your room. *(To BEA.)*

BEA. Oh, I quitted it long ago.

MIG. But he has gone there, determined to seek his wife, at all cost. And as the Prince is still here, Manola is still his wife.

BRAS. *(Reentering from chateau, shouting.)* Miguel! Miguel! She has gone! I have an invisible wife! *(Sees MAN.)* Ah! *(Flies toward her with delight.)* My wife! My charming wife! At last!

BEA. *(Disturbed.)* What! This before me?

MIG. *(Aside.)* Silence!

BRAS. Ah, blondes, blondes! They are the only real beauties!

BEA. *(Comes forward.)* I think there may be brunettes who are not positively hideous!

BRAS. *(Examining her.)* What is this?

MAN. *(Quickly.)* It is—my waiting-maid.

BRAS. Ah! She is of no consequence then. At least, I suppose so—I don't know!

BEA. *(Excited. Aside to MIG.)* Oh, I will never submit to this! No consequence, indeed!

MAN. My dear Baron, she is my friend, and has been from childhood. Look at her, I beg of you!

BEAUTY UNBOUNDED.

No. 11. COUPLETS.

Manola.

Allegretto.

1st COUPLETS. She has beau - ty un -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a whole rest followed by a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment is in bass clef and starts with a piano (*p*) dynamic. The right hand of the piano plays a series of chords and moving lines, while the left hand provides a steady bass line.

- bound - ed, A skin as white as milk; And a form soft - ly round - ed, And

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a quarter note B5. The piano accompaniment continues with similar harmonic support, maintaining the *p* dynamic.

hair as soft as silk.... With a grace free and ai - ry, And the heart of a

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a quarter note B5. The piano accompaniment continues with similar harmonic support, maintaining the *p* dynamic.

dove, Feet surely made by Love, And hands fit for a fai - - - ry!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a quarter note B5. The piano accompaniment continues with similar harmonic support, maintaining the *p* dynamic.

Ab! if you had but known! Ah! if you had but known! She could have

This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Ab! if you had but known! Ah! if you had but known! She could have".

been your own. You'll sure - ly not de - ny, She had been yours, not I.

This system contains the second two lines of the musical score. The lyrics are: "been your own. You'll sure - ly not de - ny, She had been yours, not I.".

Ah! if you had but known! Ah! if you had but known! She could have

This system contains the third two lines of the musical score. The lyrics are: "Ah! if you had but known! Ah! if you had but known! She could have".

been your own, You'll sure - ly not de - ny, She had been yours, not I.

rit. *a tempo.*
suivez. *a tempo.* *mf*

This system contains the final two lines of the musical score. The lyrics are: "been your own, You'll sure - ly not de - ny, She had been yours, not I.".

2d COUPLET. As for me, you will

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "2d COUPLET. As for me, you will". The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.

find me a sil - ly sort of wife,.... And I'll lead you, now mind me, A

The second system continues the musical score. The vocal line has the lyrics "find me a sil - ly sort of wife,.... And I'll lead you, now mind me, A". The piano accompaniment continues with similar harmonic and melodic patterns.

ve - ry wretched life;.... Af - ter ali, I'm but hu - man, And from faults, am not

The third system of the score features the lyrics "ve - ry wretched life;.... Af - ter ali, I'm but hu - man, And from faults, am not". The piano accompaniment includes a fermata over a chord in the bass line.

free; But, there an an - gel see, That bliss, a per - fect wo - - - man!

The final system of the score contains the lyrics "free; But, there an an - gel see, That bliss, a per - fect wo - - - man!". The piano accompaniment features a prominent chord with a fermata in the final measure.

Ah! if you had but known! Ah! if you had but known! She could have

been your own; You'll surely not deny, She had been yours, not I. Ah! if you had but

known! Ah! if you had but known! She could have been your own, You'll surely not de-

rit. *a tempo.*
- ny, She had been yours, not I.
suivez. *a tempo.* *mf*

- BRAS. Not at all—not at all! I am entirely satisfied with what I have. Besides, in my heart blondes reign supreme.
- BEA. (*Aside to MIG.*) I will not listen to such insults!
- BRAS. Leave us. We would be alone.
- BEA. (*Impetuously.*) Never! Never! That would be too much!
- BRAS. (*Surprised.*) This lady's maid is very troublesome. At least, I suppose so—I do not know.
- BEA. (*To MIG., who is trying to calm her.*) No! I am going to explain all! (*Going to BRAS.*)
- MIG. (*Interfering.*) She is going Baron; she is going!
- MAN. (*Intercepting BEA., on the other side.*) Yes, she is going at once. (*BRAS., goes up stage, and paces angrily.*)
- BEA. (*Aside to MIG.*) But to leave them alone together—
- MIG. (*Aside to both.*) I'll run to the Prince's room, and break his windows. We need him here. That will bring him.
- BRAS. (*Shouting.*) Is she gone?
- BEA. (*To MAN.*) If you have need of me, strike your hands against each other three times. I'll come!
- BRAS. (*Shouting.*) Go!
- BEA. I'm gone! (*Exit with MIGUEL.*)
- BRAS. At last I can gaze on her without interruption. (*Looking at MAN. with sickly sentiment.*)
- MAN. (*Aside.*) What eyes he is making at me. How funny! I vow he's squinting! But what shall I say to him? What does a wife say to her husband, generally?
- BRAS. (*With passion.*) My wife!
- MAN. (*Imitating him.*) My husband!
- BRAS. (*With a leap of joy.*) Ah!
- MAN. (*Imitating him.*) Ah! (*Aside.*) It seems stupid, but I suppose it's all right.
- BRAS. Tell me frankly. Are you content to have me for your husband?
- MAN. (*Forgetting herself.*) I don't know. (*Quickly recovering.*) Delighted—enchanted! And you?
- BRAS. (*Affectedly.*) I? Oh, unparalleled angel, can you ask? (*Approaches her.*)
- MAN. (*Frightened and recoiling.*) Ah! Don't! Keep away!
- BRAS. Why do you go so far off?
- MAN. To have a respectable distance between us.
- BRAS. Distance between husband and wife? Ah! (*With an outburst of passion.*) Beloved! (*Approaches her.*)
- MAN. (*Receding.*) Keep away!
- BRAS. (*Tenderly absurd.*) How strangely you act! Come! Let us speak sweetly to each other.
- MAN. Oh, speak as much as you like. What shall we talk about? Literature, art, history, politics?
- BRAS. No! Let us speak of your remarkable behavior last night.
- MAN. Last night? (*Aside.*) But I don't know anything about my remarkable behavior last night. (*Aloud.*) Wouldn't you prefer something else?
- BRAS. No! I insist upon it! Do you remember, when you had closed the door between us, what you said?
- MAN. (*Confidently.*) Oh, yes; perfectly! (*Aside.*) What did I say, I wonder?
- BRAS. Your remarks were not complimentary.
- MAN. (*Confidently.*) I know it! (*Aside.*) I wonder if I called him names?
- BRAS. Do you not regret it?
- MAN. Of course! (*Aside.*) I wonder if that is right? Wheugh! It is growing warm! (*Aloud.*) Anything else?
- BRAS. That song I heard you singing too. Do you remember that?
- MAN. A song? (*Pretending to recall it.*) Ah, yes, yes! I remember.
- BRAS. It was very pretty. Will you sing it for me again?
- MAN. (*Confounded.*) Eh? Sing it again?
- BRAS. I entreat you; do oblige me!
- MAN. (*Aside.*) What song could she have sung? Oh, I wish I were well out of all this! (*Aloud.*) Ah, yes! I know. Was it not this?

THE ROSEMARY SONG.

No. 12.

ALLEGRETTO.

Piano introduction in G major, 6/8 time. The music is marked *p* and consists of two staves. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

MANOLA.

First system of vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics "My moth - er said: Go forth and get some slips of rose - ma -". The piano accompaniment (grand staff) is marked *p* and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "- ry for me, If you re - turn all drip - ping wet, Then they with dew will". The piano accompaniment continues with the same eighth-note accompaniment and chordal support.

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics "cov - ered be. Rose - ma - ry pick'd at morn - ing's prime, Is per - fumed like the". The piano accompaniment continues with the same eighth-note accompaniment and chordal support.

o - d'rous thyme..... Lin - ger not, But off with a

trot. Yes, trot a - way trot, And do it quick, Trot a - way

trot, and do it quick, So you the rose - ma - ry may pick.. ..

BRASEIRO. It is nothing like it? MANOLA. Ah! Then it must have been this one.

SONG OF THE CROSS-BELTS.

(b.)

Allegro Moderato.

Piano introduction in 2/4 time, marked *f* (forte). The music consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of chords and eighth notes.

MANOLA.

Vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "Once on a time, a gren-a - di - er Vaia - ly his cross-belts tried to find. Plan ra-ta-". The piano accompaniment is in a grand staff with a melody in the treble and chords in the bass, marked *p* (piano).

Vocal line and piano accompaniment. The vocal line continues with lyrics: "- plan ra-ta-plan plan plan. To go and fight with - out this ge - ar, He was by no means well in-". The piano accompaniment continues with the same melodic and harmonic patterns.

Vocal line and piano accompaniment. The vocal line concludes with lyrics: "- cined. Plan ra-ta-plan ra-ta-plan ra-ta - plan plan ra-ta - plan ra-ta-plan plan plan. He straightway". The piano accompaniment features a more active treble staff with sixteenth-note patterns and continues with the bass accompaniment.

sought the can - ti - ni - er, And grow'd to her, in tones un - kind, ra - ta - ta - plan, pa - ta - plan, plan

plan; Did you, my pret - ty can - ti - ni - er, My missing cross-belts chance to find? ra - ta - ta -

- plan pa - ta - plan pa - ta - plan, ra - pa - ta - plan pa - ta - plan plan plan. Not I, my handsome gren - a -

- di - er, But long for you my heart has pined, ra - pa - ta - plan ra - ta - plan plan plan. Kiss me, then,

said the gren - a - di - er, And the old cross - belts nev - er mind. Plan ra - ta -

- plan, ra - ta - plan ra - ta - plan ra - pa - ta - plan ra - ta - plan plan plan, To bat - tle

went he with - out fe - ar, And fought the foe in such fierce kind, Plan ra - ta - plan, ra - ta - plan, plan

plan; That his com - miss - ion, ere a ye - ar, As - min - is - ter of war was signed. Ra - pa - ta -

- plan pa-ta-plan pa-ta-plan, ra-pa-ta-plan pa-ta-plan plan plan. From which it would quite plain ap-

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics: "- plan pa-ta-plan pa-ta-plan, ra-pa-ta-plan pa-ta-plan plan plan. From which it would quite plain ap-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

- pe-ar, That on our hap-py, mundane sphere, ra-pa-ta-plan ra-ta-plan plan plan. If to be

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- pe-ar, That on our hap-py, mundane sphere, ra-pa-ta-plan ra-ta-plan plan plan. If to be". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

war chief you're in-clined, No fit-ting you need of a-ny kind, plan ra-ta-plan plan-ta-plan, pa-ta-

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "war chief you're in-clined, No fit-ting you need of a-ny kind, plan ra-ta-plan plan-ta-plan, pa-ta-". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the piano part.

- plan, ra-pa-ta-plan ra-pa-ta-plan plan plan.

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "- plan, ra-pa-ta-plan ra-pa-ta-plan plan plan.". The piano accompaniment features a dynamic marking of *f* (forte) in the piano part.

BRAS. It is very amusing ; but it is not the song.

MAN. (*aside*) Oh dear, oh dear ! What shall I do ? He will begin to suspect all presently. Ah, yes— Beatrix ! (*She goes to the back of the stage while pretending to reflect, and strikes her hands together three times ; then walks about as though think-*

ing. Aloud.) A song ! I sang a song, you say ? (*aside, and looking L. I. E.*) Ah ! there she is ! (*aloud.*) What song can it be that I did sing.

BRAS. (*Suspiciously.*) Reflect ! Take your time.

BEA. *appears behind the shrubbery. L. I. E.*

DUET OF THE NIGHTINGALE AND THE ROBIN.

(c.)

Moderato. MANOLA.

BEATRIX. (*whispering.*) *tr* A night-in - gale once met a lit - tle

A night-in - gale once met a lit - tle rob - in.

Moderato.

tr rob - in. And it said : Ri pi pi pi pi ri pi pi pi

And it said : Ri pi pi Ri pi pi ri pi pi pi.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It features three systems of music. The first system includes vocal lines for Manola and Beatrix, and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system features a vocal line with a trill and piano accompaniment. The lyrics are: 'A night-in - gale once met a lit - tle rob - in. And it said : Ri pi pi pi pi ri pi pi pi. And it said : Ri pi pi Ri pi pi ri pi pi pi.'

Pret - ty lit - tle Rob - in,

Pret - ty lit - tle rob - in, How your heart is throbb - in',

The first system of the musical score consists of three measures. The vocal line (treble clef) has a melody starting on a whole rest, followed by a quarter note G4, eighth notes A4 and B4, quarter notes C5 and B4, eighth notes A4 and G4, and a final quarter note F4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

How your heart is throbb - in', Do you love me? Do you love

Do you love me? Do you love me?

The second system continues the melody. The vocal line has a quarter note G4, eighth notes A4 and B4, quarter notes C5 and B4, eighth notes A4 and G4, and a final quarter note F4. The piano accompaniment continues with similar harmonic support.

me? Your.... love.... I'll..... be.....

Say yes, and I'll your sweetheart be..... The

The third system concludes the piece. The vocal line features a triplet of eighth notes (G4, A4, B4) and a final quarter note G4. The piano accompaniment includes a triplet of eighth notes in the right hand and a final bass note in the left hand.

The rob - in an - swered in - stant - ly:

rob - in an - swered in - stant - ly: Coui coui

pp

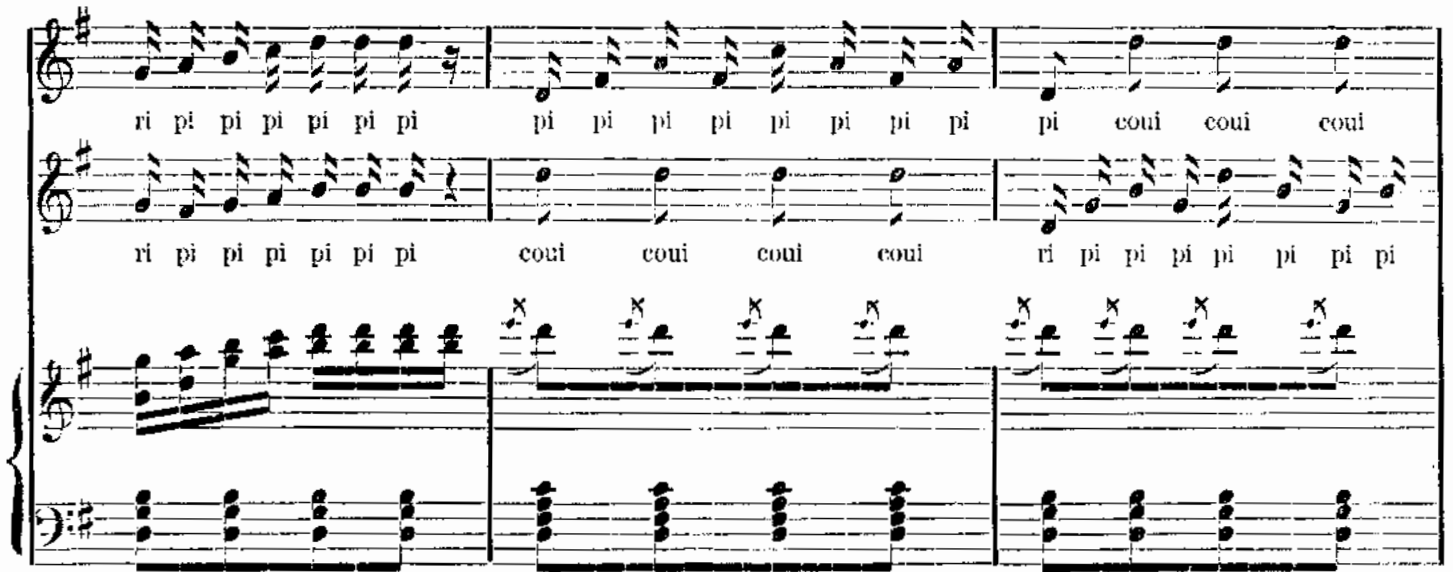
Coui coui coui coui coui coui

coui coui coui coui coui coui coui coui coui coui

sempre. pp

ri pi pi pi pi pi pi pi pi coui coui coui ri pi pi pi pi pi pi

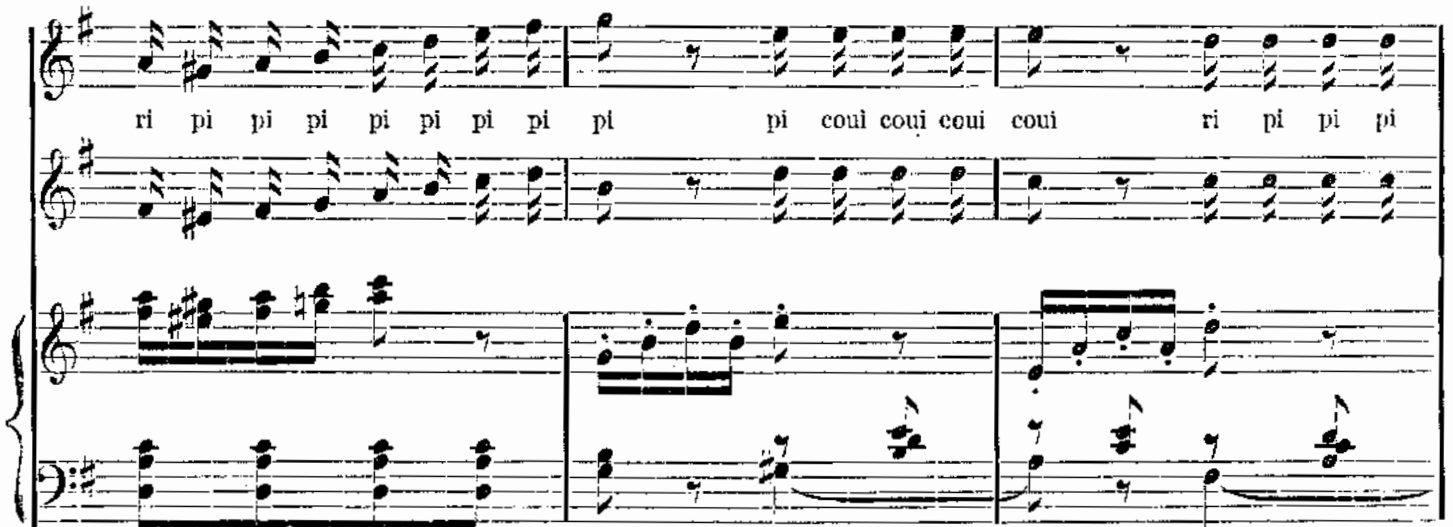
coui coui coui coui ri pi pi pi pi pi pi pi ri pi pi pi pi pi pi



ri pi pi pi pi pi pi pi pi pi pi pi pi pi pi coui coui coui

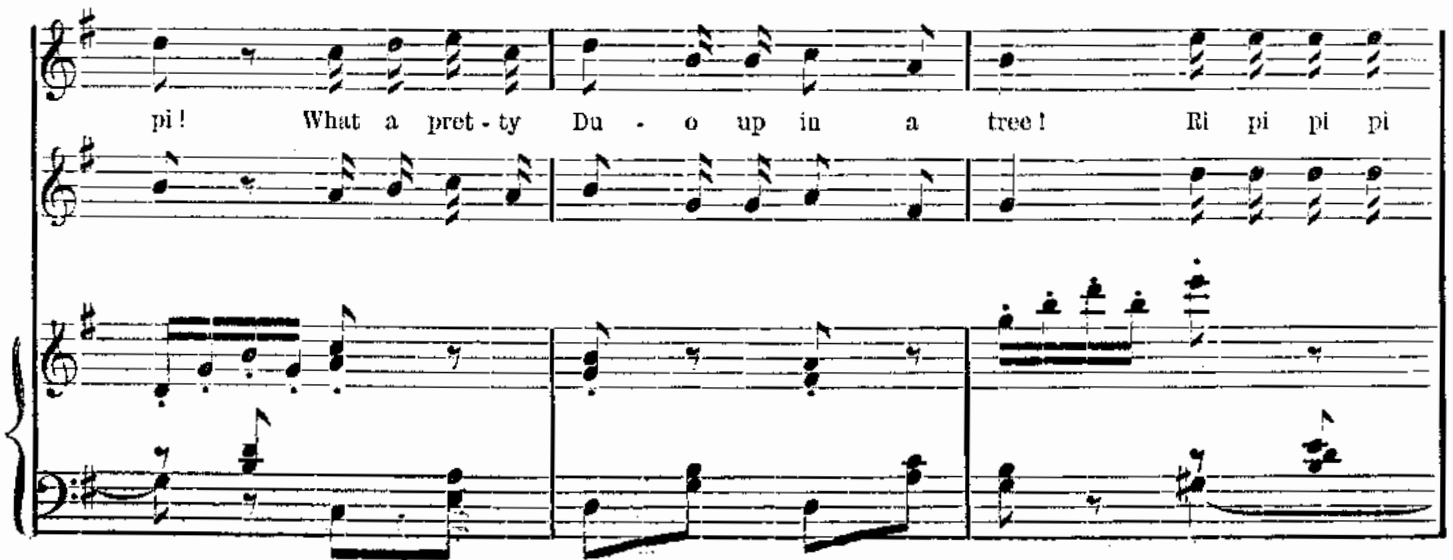
ri pi pi pi pi pi pi coui coui coui coui ri pi pi pi pi pi pi pi

This system contains the first three measures of the piece. It features two vocal staves with lyrics, a piano accompaniment with a treble and bass clef, and a key signature of one sharp (F#).



ri pi pi pi pi pi pi pi pi pi pi coui coui coui coui ri pi pi pi

This system contains the next three measures. The piano accompaniment includes some notes marked with an 'x', possibly indicating a specific performance technique or a correction.



pi! What a pret - ty Du - o up in a tree! Ri pi pi pi

This system contains the final three measures, including the lyrics "What a pret - ty Du - o up in a tree!". The piano accompaniment concludes with a final chord.

pi coui coui coui coui coui. Sing - ing in a tree... ..

pressez.
.... What a pret - ty du - o up in a tree! Ri pi pi pi
pp *pressez.*
Ri pi pi pi

ri pi pi pi pi. Ri pi pi pi pi pi pi pi pi pi pi pi pi pi pi.....
pi Ri pi pi pi pi ri pi pi pi pi pi pi pi pi pi pi pi pi pi.....

BRAS. (*Who has listened with ecstasy.*) Ah! That is it! I must kiss you for having remembered it.

MAN. (*Retreating.*) Ah, no! Keep away, I say!

BRAS. Nonsense! You are my wife, and I shall exercise my rights. (*She runs. He pursues her.*)

MAN. Very well. Exercise them. (*Draws dagger.*)

BRAS. What! You'll stab me? We'll see. (*Goes to her.*)

MAN. (*Running away in fear.*) No, no! Quick, Beatrix, quick!

(BRAS. pursues her. They approach L., when MAN. pushes BEATRIX into his arms and runs off)

BRAS. (*Seizing BEA.*) Ah! I have got you. (*Kisses her.*)

BEA. (*Sighing with pleasure.*) Ah!

BRAS. (*Perceiving his error.*) The deuce! Another! I am deceived!

BEA. (*In a faint voice.*) I don't mind it. (*Puts her head on his breast.*)

BRAS. You don't mind it? But I do!

BEA. (*Clinging to him.*) Don't say that! (*Lays her head on his breast again.*)

BRAS. What the devil ails you?

BEA. (*Gushingly.*) Nothing! It is emotion! It is joy!

BRAS. (*Trying to disembarass himself of her.*) Joy? Look here! Go away! Restrain your joy? Don't give away to your emotion! Be a man!

BEA. (*Lovingly.*) Yes, yes! Only promise me—oh, swear to me—that you will moderate your affection for blondes.

BRAS. I'll swear anything. (*Trying to shake her off, but she still rests on his breast.*) Are you aware that you can't go on pillowing your head on my unsympathising bosom in this way forever? I want to rejoin my wife. I am resolved to kiss her!

BEA. No, no! I beg of you! (*Releasing him.*)

BRAS. (*Aside.*) She is jealous! She loves me! (*Aloud.*) Look you! I am a newly married man, and this conduct of yours, is, to say the least of it—

(*Enter MIGUEL running.*)

MIG. Ah! He is here at last!

BRAS. Who is here at last?

MIG. Old Calabazas.

BRAS. (*Indigantly.*) Old Calabazas!

MIG. I mean the Prince. He is about to depart. *Exit BRAS.*

BEA. Ah! What joy! (*BRAS. exits. As he does so, MAN reenters joyously and joins MIG. and BEA. Enter attendants, cushions and servants, and afterwards CAL. preceded by BRAS., bowing before him.*)

CHORUS AND "SONG OF THE PORTUGUESE."

No. 13.

Moderato.

SOPRANO.

Be - yond the slight - est doubt per - ceiv - ing, The

TENORS.

Be - yond the slight - est doubt per - ceiv - ing, The

BASSES.

Be - yond the slight - est doubt per - ceiv - ing, The

The first system of the musical score includes vocal lines for Soprano, Tenors, and Basses, and a piano accompaniment. The lyrics for the vocal parts are: "Be - yond the slight - est doubt per - ceiv - ing, The". The piano part consists of two staves with chords and melodic lines.

no - ble prince re - solv'd on leav - ing, With - out de - lay we hith - er

no - ble prince re - solv'd on leav - ing, With - out de - lay we hith - er

no - ble prince re - solv'd on leav - ing, With - out de - lay we hith - er

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "no - ble prince re - solv'd on leav - ing, With - out de - lay we hith - er". The piano part continues with chords and melodic lines.

fly,..... To say to him our last good - bye..... We

fly,..... To say to him our last good - bye..... We

fly,..... To say to him our last good - bye..... We

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for the right and left hands of the piano. The music is in a major key with a 4/4 time signature. The lyrics are: "fly,..... To say to him our last good - bye..... We".

fly, we fly, we fly, we fly, we fly, we fly, To say to him our last good -

fly, we fly, we fly, we fly, we fly, we fly, To say to him our last good -

fly, we fly, we fly, we fly, we fly, we fly, To say to him our last good -

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for the right and left hands of the piano. The music is in a major key with a 4/4 time signature. The lyrics are: "fly, we fly, we fly, we fly, we fly, we fly, To say to him our last good -".

ENSEMBLE.

MANOLA. *p*

Oh! joy past all mea - - sure! This hour of

BEATRIX. *p*

Oh! joy past all mea - - sure! This hour of

MIGUEL. *p*

- bye.

- bye.

p *leggiero.*

plea - - sure, My love will to my arms re - store! Fate a - gain shall

plea - - sure, My love will to my arms re - store! Fate a - gain shall

nev - er, Our fond hearts sev - er, We now in peace shall dwell once more ! Ah what de-light ! he will not

nev - er, Our fond hearts sev - er, We now in peace shall dwell once more ! Ah what delight ! he will not

nev - er, Our fond hearts sev - er, We now in peace shall dwell once more ! Ah what delight ! he will not

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics printed below each staff. The piano accompaniment is shown in a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "nev - er, Our fond hearts sev - er, We now in peace shall dwell once more ! Ah what de-light ! he will not".

stay ! What delight ! he will not stay, But must a-way. Once more with joy our bosoms burn, In the hope he'll not re-

stay ! What delight ! he will not stay, But must a-way. Once more with joy our bosoms burn, In the hope he'll not re-

stay ! What delight ! he will not stay, But must a-way Once more with joy our bosoms burn, In the hope he'll not re-

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics printed below each staff. The piano accompaniment is shown in a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "stay ! What delight ! he will not stay, But must a-way. Once more with joy our bosoms burn, In the hope he'll not re-".

turn, But stay a - way.

turn, But stay a - way.

SOPRANO. *f*

TENORS. *f*

BASSES. *f*

Be - yond the slight - est doubt per -

Be - yond the slight - est doubt per -

This system contains the first vocal entry and piano accompaniment. It features three vocal staves (Soprano, Tenors, Basses) and a grand staff for piano. The lyrics are 'turn, But stay a - way.' and 'Be - yond the slight - est doubt per -'. The piano part provides harmonic support with chords and moving lines in both hands.

- ciev - ing, The no - ble prince re - solv'd on leav - ing, With

- ciev - ing, The no - ble prince re - solv'd on leav - ing, With

This system continues the vocal parts and piano accompaniment. The lyrics are '- ciev - ing, The no - ble prince re - solv'd on leav - ing, With'. The piano accompaniment continues with a steady harmonic accompaniment.

- out de-lay we hith-er fly,..... To say to him a last good bye..... We
 - out de-lay we hith-er fly,..... To say to him a last good-by..... We
 - out de-lay we hith-er fly,..... To say to him a last good-by..... We

Enter CALABAZAS preceded by BRASEIO.

fly, we fly, we fly, we fly, we fly, To say to him a last good-bye.
 fly, we fly, we fly, we fly, we fly, To say to him a last good-bye.
 fly, we fly, we fly, we fly, we fly, To say to him a last good-bye.

CALABAZA

Let me tell you, that I feel ver - y well this morning! For as sound as a top, I

slept, 'till day was dawn - ing, So un - to you I say, So un - to you I say, Friends, ere I go a -

way, I'm ver - y joi - ly!

SOPRANOS.

TENORS.

BASSES.

He's ver - y jol - ly!

He's ver - y jol - ly!

He's ver - y jol - ly!

I'm ver - y jol - ly! I am ex - treme - ly jol - ly!

He's ve - ry jol - ly! He

He's ve - ry jol - ly! He

p *f* *p*

Detailed description: This system contains the first two lines of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment includes triplets and dynamic markings of piano (*p*) and forte (*f*).

Though I'm no'er mel - anchol - y!

is ex - treme - ly jol - ly, Though he's ex - treme - ly jol - ly!

is ex - treme - ly jol - ly, Though he's ex - treme - ly jol - ly!

p *f*

Detailed description: This system contains the second two lines of the musical score. It continues the vocal and piano parts from the first system. The vocal lines repeat the lyrics with slight variations. The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

For, for, for, for we Por - tu - guese, Ev - 'ry one

You Por - tu - guese,

You Por - tu - guese,

p

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second and third staves are vocal parts for two voices, both with lyrics. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic. The music is in G major and 4/4 time. The first measure has a treble clef and a key signature of one sharp (F#). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

sees, We Por - tu - - guese.

Ev - 'ry one sees.

Ev - 'ry one sees.

pp

Detailed description: This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second and third staves are vocal parts for two voices, both with lyrics. The bottom two staves are the piano accompaniment, starting with a pianissimo (*pp*) dynamic. The music is in G major and 4/4 time. The first measure has a treble clef and a key signature of one sharp (F#). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a double bar line.

"SONG OF THE PORTUGUESE."

Allegretto.

CAL.

We Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

p léger.

tr

tr

tr

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'Allegretto' and the character 'CAL.'. The piano part begins with a dynamic marking of 'p léger.' and features trills in the right hand.

Be it De - cem - ber, be it May, We Por - tu - guese are al - ways gay!

tr

tr

tr

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'Be it December, be it May, We Portuguese are always gay!'. The piano accompaniment continues with trills and chordal accompaniment.

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

f

tr

tr

tr

Detailed description: This system contains the final four measures. The vocal line repeats the phrase 'You Portuguese are always gay, On sunny or on rainy day;'. The piano accompaniment features a dynamic marking of 'f' and continues with trills and chordal accompaniment.

CAL.

I a

Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!

Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!

Detailed description: This system contains the first two systems of a musical score. The top system shows a vocal line with the lyrics 'I a' and a piano accompaniment. The second system continues the vocal line with the lyrics 'Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!' and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

cold in my head have caught, All by a draught most de - test - a - ble; Boys have bro - ken a pane, in

Detailed description: This system contains the third system of the musical score. The vocal line continues with the lyrics 'cold in my head have caught, All by a draught most de - test - a - ble; Boys have bro - ken a pane, in'. The piano accompaniment continues with the same rhythmic pattern.

short; And yet I still am a - mi - a - ble; Yes, a - mi - a - ble; yes, a - mi - a - - ble!

2/4

Detailed description: This system contains the fourth system of the musical score. The vocal line concludes with the lyrics 'short; And yet I still am a - mi - a - ble; Yes, a - mi - a - ble; yes, a - mi - a - - ble!'. The piano accompaniment concludes with a final chord and a 2/4 time signature.

Cal.

We Por - tu - guese are al - ways gay, On sun - ny or on rain - y day ;

p léger.

Be it De - cem - ber, be it May, We Por - tu - guese are al - ways gay !

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day ;

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day ;

f

CAL.

When my
 Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!

Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!

This system contains the first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The lyrics are: "When my Be it De - cem - ber, be it May, The Por - tu - guese are al - ways, al - ways gay!". The piano part includes a dynamic marking of *p* (piano) in the final measure.

wife took it in her head, To run off with a near re - la - tion, Not the least an - gry word I

This system contains the second system of the musical score. It features a vocal line at the top and a piano accompaniment below. The lyrics are: "wife took it in her head, To run off with a near re - la - tion, Not the least an - gry word I".

said; But I in - dulg'd in each - i - na - tion, In each - i - na - tion, in each - i - na - tion!

This system contains the third system of the musical score. It features a vocal line at the top and a piano accompaniment below. The lyrics are: "said; But I in - dulg'd in each - i - na - tion, In each - i - na - tion, in each - i - na - tion!". The system concludes with a double bar line and a 2/4 time signature.

CAL.

We Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

p léger.

Be it De - cem - ber, be it May, We Por - tu - guese are al - ways gay!

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day;

f

Be it De-cember, be it May, The Portu-guese, the Portuguese are gay: The Por - tu - guese are always

Be it De-cember, be it May, The Portu-guese, the Portuguese are gay; The Por - tu - guese are always

gay, The Por - tu - guese, the Por - tu - guese are gay!.....

gay, The Por - tu - guese, the Por - tu - guese are gay!.....

BRAS. Then you have resolved to leave us, my dear Prince.
 MIG. (*Aside to the two women*) Is he going to persuade him to stay?
 CAL. I must! I will be frank with you. I have fallen in love with your wife.
 OMNES. (*Astonished*.) Ah!
 CAL. But if you insist on my staying—

BRAS. I don't. (*Calling*.) His Excellency's luggage!
 MAN., MIG. & BEAT. (*Calling*.) His Excellency's luggage.
 CAL. How kind! But that is not all.
 OMNES. That not all?
 CAL. Yes! Something I never travel without.
 OMNES. (*In a single voice*.) What can it be?

THE PARASOL.

No. 14. SONG AND CHORUS

MODERATO.

CALAZAS.

Let some one bring my pa - ra -

MAN. & BEAT. *p*

MIG. & BRAS. *p*

CAL.

SOPRANOS. *p*

TENORS. *p*

BASSES. *p*

His pa - ra - sol!

His pa - ra - sol!

sol! Where is that hand - some pa - ra -

His pa - ra - sol!

His pa - ra - sol!

sol? I should be stu - pid as a Poll To

MANOLA. & BEA. with SOP.

His Pa - ra - sol! Yes, as a Poll!

MIGUEL. & BRAS. with TENOR.

His Pa - ra - sol! Yes, as a Poll!

go with - out my pa - ra - sol.

Let some one bring his pa - ra -

Let some one bring his pa - ra -

My pa - ra - sol! My pa - ra - sol! Let
- sol! Where can we find his pa - ra - sol!
- sol! Where can we find his pa - ra - sol!

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics: "My pa - ra - sol! My pa - ra - sol! Let". The second vocal line has lyrics: "- sol! Where can we find his pa - ra - sol!". The third vocal line has lyrics: "- sol! Where can we find his pa - ra - sol!". The bottom two staves are piano accompaniment. The piano part features chords and melodic lines, with dynamic markings *ff* and *p*, and a triplet of eighth notes in the bass line.

some one bring my pa - ra - sol! Where is that love - ly pa - ra -
His pa - ra - sol!
His pa - ra - sol!

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics: "some one bring my pa - ra - sol! Where is that love - ly pa - ra -". The second vocal line has lyrics: "His pa - ra - sol!". The third vocal line has lyrics: "His pa - ra - sol!". The bottom two staves are piano accompaniment. The piano part features chords and melodic lines, with a triplet of eighth notes in the bass line.

sol! I should be stu - pid as a Poll To

That Pa - ra - sol! He would be stu - pid as a Poll! Yes as a Poll! To

That Pa - ra - sol! He would be stu - pid as a Poll! Yes, as a Poll! To

The first system of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "sol! I should be stu - pid as a Poll To", "That Pa - ra - sol! He would be stu - pid as a Poll! Yes as a Poll! To", and "That Pa - ra - sol! He would be stu - pid as a Poll! Yes, as a Poll! To".

go with - out a pa - ra - sol.

go with - out a pa - ra - sol. we'll seek, we'll seek his pa - ra -

go with - out a pa - ra - sol. we'll seek, we'll seek his pa - ra -

The second system of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "go with - out a pa - ra - sol.", "go with - out a pa - ra - sol. we'll seek, we'll seek his pa - ra -", and "go with - out a pa - ra - sol. we'll seek, we'll seek his pa - ra -".

BEA.

3
Ah, it is here!

sol! we'll seek, we'll seek his pa - ra - sol.
sol! we'll seek, we'll seek his pa - ra - sol.

The first system of the musical score consists of five staves. The top staff is a vocal line for the soprano, starting with a rest and then a triplet of notes. The second and third staves are vocal lines for the alto and tenor, respectively, with lyrics. The fourth and fifth staves are the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

BRAS.

Oh! joy im - mense! See, it is here! With

Oh dear!

Oh dear!

The second system of the musical score consists of five staves. The top staff is a vocal line for the soprano. The second and third staves are vocal lines for the alto and tenor, with lyrics. The fourth and fifth staves are the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. A piano dynamic marking 'p' is visible in the bottom left of the piano part.

due re - gard and prop - er rev - er - ence, Re -

This system contains the first two measures of the piece. The vocal line is in a soprano register, starting with a half note 'due' and a dotted half note 're - gard'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

turn it to his most res - pec - ted ex - cell - ence!

This system contains the next two measures. The vocal line continues with a dotted half note 'turn' and a half note 'it to his most res - pec - ted ex - cell - ence!'. The piano accompaniment maintains its rhythmic accompaniment.

BEA.
There, be - hold it; Re -

This system introduces a new vocal part labeled 'BEA.'. The vocal line has a whole rest in the first measure, followed by a half note 'There,' and a dotted half note 'be - hold it; Re -'. The piano accompaniment continues.

ceive back your fine pa - ra - sol!
CAL.
My pa - ra - sol!

This system features two vocal parts: 'CAL.' and 'BEA.'. The 'CAL.' part has a whole rest in the first measure, followed by a half note 'ceive back your fine pa - ra - sol!'. The 'BEA.' part has a whole rest in the first measure, followed by a half note 'My pa - ra - sol!'. The piano accompaniment includes some chords with a 'p' (piano) dynamic marking.

MAN. & BEA.

MIG. & BRAS.

CAL. (on seeing BEATRIX.)

Ah!

I'll stay!.....

Why that cry?

Why that cry?

f

f He'll

p sans ralentir.

stay!.....

Oh, hap - - less day.....

stay!.....

Oh! hap - - less day!...

p sans ralentir.

CAL.

She from heaven is a ray!.....

dolce soutenu.

Take back a - gain my pa - ra - sol! I

His pa - ra - sol!

His pa - ra - sol!

pp

Detailed description: This is a page of a musical score, page 157. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the tempo marking 'CAL.' and the lyrics 'She from heaven is a ray!.....'. The piano accompaniment includes performance markings such as 'dolce soutenu.' and 'pp'. The score is divided into two systems. The first system contains the vocal line and the first part of the piano accompaniment. The second system contains the vocal line with lyrics 'Take back a - gain my pa - ra - sol! I', 'His pa - ra - sol!', and 'His pa - ra - sol!', and the second part of the piano accompaniment. The piano accompaniment features complex chordal textures and triplets.

do not need my pa - ra - sol, *f* Let
 His pa - ra - sol, *f* Let
 His pa - ra - sol, *f* Let

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics: "do not need my pa - ra - sol, *f* Let". The second and third staves are the vocal parts for two voices, with lyrics: "His pa - ra - sol, *f* Let" and "His pa - ra - sol, *f* Let". The fourth and fifth staves are the piano accompaniment, featuring a treble and bass clef respectively. The key signature is G major (one sharp) and the time signature is 3/4. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

some one take my pa - ra - sol! I need no more my pa - ra -
 some one take his pa - ra - sol, His pa - ra - sol, He needs no more his pa - ra -
 some one take his pa - ra - sol, His pa - ra - sol, He needs no more his pa - ra -

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is the vocal line, with lyrics: "some one take my pa - ra - sol! I need no more my pa - ra -". The second and third staves are the vocal parts for two voices, with lyrics: "some one take his pa - ra - sol, His pa - ra - sol, He needs no more his pa - ra -" and "some one take his pa - ra - sol, His pa - ra - sol, He needs no more his pa - ra -". The fourth and fifth staves are the piano accompaniment, featuring a treble and bass clef respectively. The key signature is G major (one sharp) and the time signature is 3/4. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

sol.

sol, Take back a - gain his pa - ra - sol, His pa - ra -

sol, Take back a - gain his pa - ra - sol, His pa - ra -

The first system of the musical score consists of six staves. The top staff is a vocal line with a single note 'sol.' followed by a rest. The second and third staves are vocal lines with lyrics: 'sol, Take back a - gain his pa - ra - sol, His pa - ra -'. The fourth staff is the bass line of the piano accompaniment. The fifth and sixth staves are the treble and bass lines of the piano accompaniment, respectively. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

(Chorus begin to go off.) dim.

sol, Take back a - gain his pa - ra - sol, His pa - ra -

sol, Take back a - gain his pa - ra - sol, His pa - ra -

dim.

The second system of the musical score consists of six staves. The top staff is a vocal line with the instruction '(Chorus begin to go off.)' and 'dim.' above it. The second and third staves are vocal lines with lyrics: 'sol, Take back a - gain his pa - ra - sol, His pa - ra -'. The fourth staff is the bass line of the piano accompaniment. The fifth and sixth staves are the treble and bass lines of the piano accompaniment, respectively. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

sol, His pa - - - ra - sol.
- sol, His pa - - - ra . sol. (The Bases going out.)
- sol, His pa - ra - sol,..... His pa - ra - sol,..... His

p

pa - - ra - - sol.....

pp *mp*

mp

pp

(The parasol is passed from hand to hand, and all go off except MAN.

BEA., BRAS., CAL. and MIG.)

MAN. (Aside to MIG.) What new trial are we to undergo?

CAL. (To BRAS.) Who is this female?

BEA. (Uneasily.) I?

BRAS. Oh, she is nobody! The Baroness' waiting-maid!

CAL. Is she free?

BRAS. Free? I should say so! A little too free!

CAL. Good! I'll marry her!

ALL. Marry her?

CAL. And this very day! I always thought brunettes the most lovely of women.

BRAS. (Aside.) What a piece of luck! I shall now be rid of her and her unhallowed love for me. (Aloud.) I approve your taste and your choice. Take her!

MIG. (Aside.) He is giving away his own wife! (Pulling BRAS. by the sleeve.) Be quiet, do!

BRAS. (Repulsing him.) Don't bother me! I approve your choice and I will be one of your witnesses at the wedding.

BEA. (Aside.) This is too much!

CAL. (To BEA.) Have you anything to say?

BEA. (Confused.) I—I—Believe me—

CAL. I see how it is. I have taken you too suddenly. Well, I'll give you five minutes to reflect. But, remember, you must not make up your mind to say "No" in that short time. (To BRAS.) Go and bring the notary.

BRAS. You may depend upon me. (Aside.) She is out of my path at last!

CAL. (To BEA.) Five minutes! You understand? I am enraptured!

BRAS. (To BEA.) He is enraptured! Your future is assured!

(Exit with CAL.)

MIG. Well! We are in a pretty pickle again!

BEA. It is all your fault!

MAN. How could we dream that affairs would take this awful turn? Who could have imagined that the Prince would fall in love with you?

MIG. And that your donkey of a husband would help him to you? What is to be done?

BEA. I see nothing but to explain everything.

MAN. Nor I? (Struck with an idea.) Ah, yes!

BEA. & MIG. What?

MAN. Listen. A quarter of an hour ago the Prince was in love with me. It would be an easy thing to regain all of my influence over him,—and then, I know what to do? Silence! He is here! Come; I will explain to you.

(She goes up stage with them speaking, as CAL. enters without seeing them.)

CAL. (To himself.) The five minutes are up. Really, this waiting-maid is a beauty—is adorable! We will be very happy together. And I worship brunettes!

MAN. (Aside to BEA. and MIG.) You understand. Go!

(Exit MIG. & BEA.)

CAL. (Looking about.) But where is she?

MAN. (Comes forward with a bow.) Prince!

CAL. The Baroness,—my ex-adored! (Bowing and aloud) Madame.

MAN. (Pleasantly) You are looking for my maid?

CAL. Your maid? Yes. She is charming! I have reconsidered my affection. My heart is packed full and the key turned in the lock. Ah, brunettes! They alone are worth loving!

MAN. (Aside.) For the moment. (Aloud.) Well, Prince, she has charged me to bring you her answer. She thinks it much more appropriate.

CAL. (Aside.) My ex-adored is also very pretty! (Aloud.) And her answer?

MAN. Can you ask it? What should her answer be, when so great a nobleman as you are tell her that you love her! (Sighs.) Ah! she is very fortunate!

CAL. (Aside.) She sighs! Ye gods, she sighs!

MAN. (Sighing again.) Yes, she is very fortunate!

CAL. (Aside.) She sighs again! Again, ye gods! She sighs again! (Aloud.) You sigh, Madame.

MAN. Do not notice it, I pray you! Do not take any advantage of my agitation!

CAL. You are agitated? (Aside.) And only one day married! (With triumph.) Ah, what a man I am! (Aloud.) You—you—(Seeking to find words.) Oh, tell me what you are; for language fails me!

MAN. (Pretending to misunderstand.) I? I am a creole!

CAL. A creole? True! I worship creoles! They are the only women worth loving!

INDIAN SONG.

No. 15, MELODIE, RECIT,

Andante.

MANOLA.

The light of day I first be-held..... In a

VARIATION.

land..... of won-der-ful flow-ers..... Where

land..... of won-der-ful flow-ers..... Where songs of birds..... have

ev-er swell'd.... From the midst..... of its per-fumed bow-ers. The land.... of

flowers,..... Where woman of Par - adise beaming, Breathes love in-to souls the least warm ; Her eye with fire so brightly

Sya

mp

gleam - ing, The ser-pent re - sists not, The serpent re - sists not, resists not its

VARIATION.

The ser - pent yields un - to her charm, the ser - pent yields un - to her

charm. The ser - pent yields un - to her charm, the ser - pent yields un - to her

RECIT.

charm.....
CALAB. Yes, I say, I the ser-pent

You say you can the ser-pent charm.

charm;.... It is an art that well I know... .. And if you for your-self would

see. The thing is done quite eas-i-ly. If how, you'd

CALAB. (*obeying.*) MAN. (*plucking a branch from a tree.*)

know, Place your-self so. Place my-self so? Now, I'll im - ag - ine for the

CALAB.

pres - ent, You're the ser - pent! Eh? I the ser - pent? What, I a mon - ster so un -

MAN. (*aside.*) (aloud.)

- pleas - ant? That you - are! Yes, you the

leger et vif.

ser - pent are, And I have seen much worse by far, And I have seen much worse by far....

INDIAN SONG.

Allegro non troppo.

The piano introduction consists of four measures. The first three measures feature a 6/8 time signature, with a '6' written above the treble clef and below the bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The fourth measure is marked with a piano (*p*) dynamic.

MANOLA.

The first vocal line is in the treble clef. The lyrics are: "In the moss the ser-pent nest-les, and he sleeps;.....". The piano accompaniment is in the bass clef. The dynamic marking *pp* (pianissimo) is located at the end of the piano part.

The second vocal line is in the treble clef. The lyrics are: "..... He a-wakes, and towards me turn-ing, slow-ly creeps,.....". The piano accompaniment is in the bass clef.

..... But my hand thus quick - ly wav - ing, I ex - tend,....

pp

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "..... But my hand thus quick - ly wav - ing, I ex - tend,...."

..... And my head with sna - ky mo - tion, Down I

This system contains the second system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "..... And my head with sna - ky mo - tion, Down I"

beud,..... And in

This system contains the third system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "beud,..... And in"

mys - tic language, Which to him is plain,..... Do I

This system contains the fourth system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "mys - tic language, Which to him is plain,..... Do I"

soft - ly chant this sweet and wild re - frain ;

Piu moderato.

Ma a ma a bio ho ha y bio ho to i.... ma.... ya.... ma... a tio

ho Faia i té bio he ha bé ma.... ia ma ia..... Fa ... ya i

té.... ma ... ya ma ya Fa.... ia i té.... ma ... ya ma

ra hio ho fa i hio ho to i.... ma.... ia.... ma... ia to ho fa ia i

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*.

té hio hé ha hé ho,

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

This system contains the second line of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part features dynamic markings *mf*, *p*, and *pp*, along with a *tr* (trill) marking.

..... Ali! Ah!.....

This system contains the third line of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part has a *tr* (trill) marking.

.....

a tempo moderato *dim.* *tr* *tr* *tr*

This system contains the fourth line of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part features dynamic markings *a tempo moderato* and *dim.*, and a *tr* (trill) marking.

CAL. Oh, you divinity! You enslaver! You—[Approaches her.
 MAN. (Recoiling.) One moment, Prince. You forget you are about to marry.
 CAL. To marry? Never! I love you alone! I only think of seeing you again; but how?
 MAN. There is a way.
 CAL. Oh, tell me! Incomparable creole, tell me!
 MAN. Make believe you are going. Conceal yourself here till dark. It will not be long. See, the sun is about to set; and this evening, when Don Braseiro is asleep, I can meet you at the end of the walk.
 CAL. (Transported.) Yes, yes! But where can I hide?
 MAN. Let me see. (Pretending to reflect and looking about.) Ah! There! (Points to pigeon-house.)
 CAL. But it is a dove-cote!
 MAN. Just the place for a lover! From there you can see my window yonder, and await my signal.

CAL. But a Pigeon in a pigeon-house!
 MAN. Go, go! Quickly! (She hums the refrain, "Maia, Maia.")
 CAL. Ah! You can make me do anything! (He climbs up to the pigeon house.)
 MAN. Are you there?
 CAL. Yes. It is very high!
 MAN. Shut yourself in and wait.
 CAL. Yes! yes!—angel—siren—creole! (Enters pigeon-house and closes the door.)
 MAN. (Joyously.) He is safe! (Calls in a whisper.) Miguel! Miguel! (Enter MIGUEL.)
 MIG. Beatrix consents to keep up the deception with her husband until to-morrow.
 MAN. Good! And the Prince is safely housed for the night among the pigeons. (Looks about.) Nobody sees us—remove the ladder!
 MIG. (Takes away ladder.) Poor Prince! It is done!
 MAN. And we may rest in peace. Good bye, Prince!

NOBLE PRINCE.

No. 16. DUETTO.

Allo, vivo.

The piano accompaniment is written for a grand piano in 2/4 time, starting with a forte (f) dynamic. The melody is primarily in the right hand, featuring a series of eighth-note patterns and chords. The left hand provides a steady accompaniment with chords and occasional eighth-note figures.

MANOLA.

No - ble prince, I say good - bye! May no

The vocal score is for Manola, written in a single staff with a treble clef and a key signature of one flat. The melody is simple and sentimental, with lyrics written below the notes. The piano accompaniment continues from the previous section, with a piano (p) dynamic marking.

o - vil fate as - sail you, While a - wait - ing me on high; Do not let your cour - age

fail you. Hope al - rea - dy you pos - sess; It is some - thing to com -

dolce.

- mence with, Ma - ny have not e - - ven that; When a wo - man first they

rall.

rall.

fence. with. Up there shut in you pi - geon - cote, Poor a - ged

a tempo.

a tempo.

pi - geon, you may dote, And flap your wings while there you woo.....

..... With your coo, coo, coo, coo,..... With your coo, coo, coo,

coo!..... coo!..... coo!..... coo!..... coo!.....

pp *poco*

rall. *a tempo,*

coo!..... coo!..... While the poor fright - ened tur - tle dove, Escapes with its

rall. *p*

food and faith - ful love, And once more gay, Fly safe a - way, fly a - way, fly a -

- way, fly a - way, fly a - way!.....

MIGUEL.

While the poor, frightened tur - tle dove, Escapes with its fond and faith - ful

mf

.... Once more gay, Can fly a - way, And

love. Once more gay, Can fly a - way, And

once more gay, Can fly a - - way, Yes! fly a - -

once more gay, Can fly a - - way, Yes! fly a - -

The first system consists of two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- way, Can fly a - - way!

- way, Can fly a - - way!

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *cres.* (crescendo), *f* (forte), and *f* (forte). The vocal lines end with a dotted line, indicating a continuation of the melody.

The third system shows the piano accompaniment for the third system of the score. It features a complex texture with multiple voices in both hands, including a prominent sixteenth-note pattern in the right hand.

MANOLIA.

By the dawn I feel as - - sured You will

The 'MANOLIA' section begins with a vocal line and piano accompaniment. The vocal line starts with the lyrics 'By the dawn I feel as - - sured You will'. The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

storm in an - gry fash - ion, But I think you will be cured Of your weak and sil - ly

pas - sion. In the bright and ver - dant Spring, Does the sun all na - - ture

dolce.

nour - ish; Not for Win - - ter doth he bring Dain - ty buds, and make them.

rall.

flour - - - - - ish. Up there, shut in your pi - geon - cote, Poor a - ged

a tempo.

pi - geon, you may dote, And flap your wings while there you woo.....

..... With your coo, coo, coo, coo,..... With your coo, coo, coo,

coo !..... coo !..... coo !..... coo !..... coo !.....

poco rall. *a tempo.*
coo !..... coo !..... While the poor, fright - ened tur - tle dove, Escapes with its *a tempo.*

fond and faith - ful love, And once more gay, Fly safe a - way, fly a - way, fly a -

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

MIGUEL.

While the poor, frightened tur - tle dove, Escapes with its fond and faith - ful

mf

.... Once more gay, Can fly a - way, And

love. Once more gay, Can fly a - way, And

once more gay, Can fly a - - way, Yes! fly a - -
once more gay, Can fly a - - way, Yes! fly a - -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various articulations.

- way, Can fly a - - way!..... a - - way! a - way!
- way, Can fly a - - way! a - - - - way!

The second system continues the vocal and piano parts. The vocal lines end with a long note and a fermata. The piano accompaniment includes dynamic markings such as *f* (forte) and *f* (fz) (forzando).

The third system shows the piano accompaniment for the third system of the score. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

The fourth system shows the piano accompaniment for the fourth system of the score. It continues the intricate piano texture established in the previous system, with various chordal and melodic elements.

MAN. Away, without another word, and may love protect us.

| (*Exeunt MANOLA & MIGUEL running off at back. 3.*)

MELODRAMA.

No. 16 a

1o. tempo.

At the same moment CALABAZAS opens the window in the pigeon house and sees them.

CAL. What do I see? Yes! it is! the Baroness running away with the steward. I'll after them at once. Hallo! where is the ladder? She has removed it. I see it all. I have been tricked!

But I'll have my revenge. (*shouts*) Help, help! Murder! Fire! Thieves! Help.

Enter BRASEIRO running, followed by DEGOMEZ and attendants.

FINALE.

WHO IS CALLING?

No. 17. FINALE.

Allegro. SOP.

TENOR.

BASS.

Who is
Who is
Who is

Allegro.

p

call - ing? Ah! who is call - ing? What means this dread - ful

call - ing? Ah! who is call - ing? What means this dread - ful

call - ing? Ah! who is call - ing? What means this dread - ful

crescendo.

bawl - ing! Who is call - ing! Ah! who is call - ing! What
 bawl - ing! Who is call - ing! Ah! who is call - ing! What
 bawl - ing! Who is call - ing! Ah! who is call - ing! What

sempre cres.

CALAB.

This way! Up here! 'Tis I, 'Tis
 means this dread - ful bawl - ing!
 means this dread - ful bawl - ing!
 means this dread - ful bawl - ing!

f

BRAS.

Whence comes this pain - ful cry?

I!
DEGOM.

Who cares a - bout this cry? I'm ve - ry sure it is not

p *mf* *p*

Detailed description: This system contains three staves. The top staff is for Brass, with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'Whence comes this pain - ful cry?'. The middle staff is for I (Degom), with a bass clef and a key signature of one sharp. It contains the lyrics 'Who cares a - bout this cry? I'm ve - ry sure it is not'. The bottom staff is for Piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes dynamic markings *p*, *mf*, and *p*.

CLA.

This way! up here! 'Tis I! 'Tis I!

I, When I for sleep could al-most die.

SOP.

TENOR.

BASS.

8

f *f*

Detailed description: This system contains five staves. The top staff is for Clarinet (CLA.), with a treble clef and a key signature of one sharp. It contains the lyrics 'This way! up here! 'Tis I! 'Tis I!'. The second staff is for Soprano (SOP.), with a treble clef and a key signature of one sharp. It contains the lyrics 'I, When I for sleep could al-most die.' and the word 'Whence' at the end of the line. The third staff is for Tenor (TENOR.), with a treble clef and a key signature of one sharp. The fourth staff is for Bass (BASS.), with a bass clef and a key signature of one sharp. The bottom staff is for Piano accompaniment, with a grand staff and a key signature of one sharp. It includes a measure rest marked '8' and dynamic markings *f* and *f*.

comes that dread-ful cry? Whence can it be that comes that dread-ful

Whence comes that dread-ful cry? Whence can it be that comes that dread-ful

Whence comes that dread-ful cry! Whence comes that dread-ful

This system contains three vocal staves and two piano staves. The vocal lines are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is in bass clef. The lyrics are: "comes that dread-ful cry? Whence can it be that comes that dread-ful", "Whence comes that dread-ful cry? Whence can it be that comes that dread-ful", and "Whence comes that dread-ful cry! Whence comes that dread-ful".

cry?

cry?

cry?

cres.

This system contains three vocal staves and two piano staves. The vocal lines are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is in bass clef. The lyrics are: "cry?", "cry?", and "cry?". The piano part includes a *cres.* (crescendo) marking.

BRAS. (*quietly*)

Andante.

0 Heav'n! see there, the Prince, as -

Andante.

p

This system contains one brass staff and two piano staves. The brass part is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is in bass clef. The lyrics are: "0 Heav'n! see there, the Prince, as -". The piano part includes *Andante.* and *p* (piano) markings.

- stound - ing!

Oh Heav'n! See there the Prince, As - tound - ing!

Oh Heav'n! See there the Prince, As - tound - ing!

Oh Heav'n! See there the Prince, As - tound - ing!

The first system of music consists of five staves. The top staff is a vocal line with the lyrics '- stound - ing!'. The second, third, and fourth staves are vocal lines for different parts, each with the lyrics 'Oh Heav'n! See there the Prince, As - tound - ing!'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

It is con - found - ing!

Yes, 'tis con - found - ing!

Yes, 'tis con - found - ing!

Yes, 'tis con - found - ing!

The second system of music consists of five staves. The top staff is a vocal line with the lyrics 'It is con - found - ing!'. The second, third, and fourth staves are vocal lines for different parts, each with the lyrics 'Yes, 'tis con - found - ing!'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Animé.

DEG.

Animé.

It must be his Ex - cel - len - cy gave that cry.

'Twas his Ex - cel - len - cy

'Twas his Ex - cel - len - cy

'Twas his Ex - cel - len - cy.

In the pi - geon cote. Yes, his Ex - cel - len - cy, In the pi - geon cote,

'Twas his Ex - cel - len - cy, In the pi - geon cote.

'Twas his Ex - cel - len - cy, In the pi - geon cote,

In the pi - geon cote. Yes, his Ex - cel - len - cy, In the pi - geon cote,

Andante moderato.

BRAS. (with the Tenors.) In the pi - geon cote. Ha! ha! ha!
laughing.

DEG. (with the Basses.) In the pi - geon cote. Ha! ha! ha!

'Twas his Ex - cel - len - cy In the pi - geon cote. Ha, ha! Ha!

The first system of the musical score includes vocal lines for Tenors and Basses, and a piano accompaniment. The tempo is marked *Andante moderato*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts enter with the lyrics "In the pi-geon cote. Ha! ha! ha!" and the piano accompaniment provides harmonic support.

Ha! Ha! ha! Ha! ha! Ha! ha! ha! ha! ha! ha! Pi - geon

Ha! Ha! ha! Ha! ha! Ha! ha! ha! ha! ha! ha! Pi - geon

Ha! Ha! ha! Ha! ha! Ha! ha! ha! ha! ha! ha! Pi - geon

The second system continues the vocal and piano parts. The vocal parts repeat the phrase "Ha! Ha! ha! Ha! ha! Ha! ha! ha! ha! ha! ha! Pi-geon". The piano accompaniment features a *cres.* (crescendo) marking and a *f* (forte) dynamic marking. The system concludes with a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 2/4.

Allegro poco vivo.

gray, Fly a - way! 'Tis past be - liev - ing; 'Tis past con - ceiv - ing, Pigeon

gray, Fly a - way! 'Tis past be - liev - ing; 'Tis past con - ceiv - ing, Pigeon

gray, Fly a - way! 'Tis past be - liev - ing; 'Tis past con - ceiv - ing, Pigeon

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "gray, Fly a - way! 'Tis past be - liev - ing; 'Tis past con - ceiv - ing, Pigeon".

Allegro poco vivo.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some trills and grace notes in the right hand.

gray, Fly a - way, Pigeon, pigeon, fly a - way..... Pigeon,

gray, Fly a - way, Pigeon, pigeon, fly a - way..... Pigeon,

gray, Fly a - way, Pigeon, pigeon, fly a - way Pigeon,

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "gray, Fly a - way, Pigeon, pigeon, fly a - way..... Pigeon,".

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with some trills and grace notes in the right hand.

BRAS.

You'd bet - ter stop that
 pi - geon fly a - way.....
 pi - geon fly a - way.....

tr tr tr tr
p

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in G major with lyrics 'You'd bet - ter stop that'. The second and third staves are vocal lines with lyrics 'pi - geon fly a - way.....'. The piano accompaniment consists of two staves. The right hand has a melodic line with trills and a final chord. The left hand has a bass line with a dynamic marking 'p'.

shout, And try to help me and get out. Quick, quick, a lad - der!

Detailed description: This system contains the third system of music. The top staff is a vocal line with lyrics 'shout, And try to help me and get out. Quick, quick, a lad - der!'. The second, third, and fourth staves are empty. The piano accompaniment consists of two staves with a bass line.

Quick, quick, a lad - der! Or he'll be mad - der!
(Searching for ladder.)

Quick, quick, a lad - der! Where is the

Quick, quick, a lad - der! Where is the

(Finds ladder.) *(Places ladder, CAL. descends.)*

Ah, see! 'tis here!

lad - der? Pi - geon

lad - der? Pi - geon

Allegro poco vivo.

gray, Fly a - way! 'Tis past be - liev - ing ; 'Tis past con - ceiv - ing, Pigeon

gray, Fly a - way! 'Tis past be - liev - ing ; 'Tis past con - ceiv - ing, Pigeon

gray, Fly a - way! 'Tis past be - liev - ing ; 'Tis past con - ceiv - ing, Pigeon

Allegro poco vivo.

gray, Fly a - way, Pigeon, pigeon, fly a - way Pigeon,

gray, Fly a - way, Pigeon, pigeon, fly a - way Pigeon,

gray, Fly a - way, Pigeon, pigeon, fly a - way Pigeon,

Allegro poco vivo.

pig - eon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes,
 pi - geon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes,
 pi - geon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes.

fly a - way, yes, fly, yes, fly a - way,.....
 fly a - way, yes, fly, yes, fly a - way,.....
 fly a - way, yes, fly, yes, fly a - way,.....

BRAS.

I still must laugh.

CALAB.

I was ne'er in such a pas - sion!

You will

laugh in oth - er fash - ion, When your mis - for - tune I ex -

BRAS.

Mis - for - tune, duce?

Speak out at once!

- plain.

You

BRAS.

My wife! my wife!

Ex -

CALAB.

ne'er shall see your wife a - gain!

Your wife has fiz - zled.

plain.

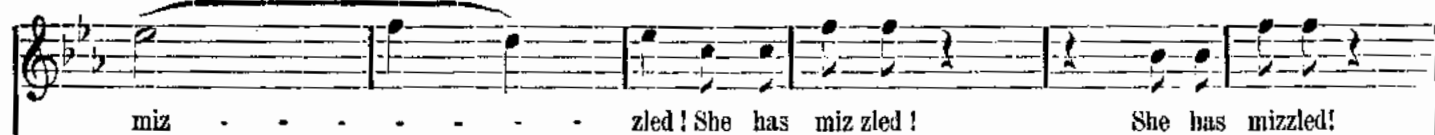
She has miz - zled, miz-zled,

She has miz-zled, she has miz zled.

She has miz-zled, miz-zled,

She has miz-zled, miz-zled,

BRAS.



miz zled! She has miz zled! She has mizzled!

CAL.



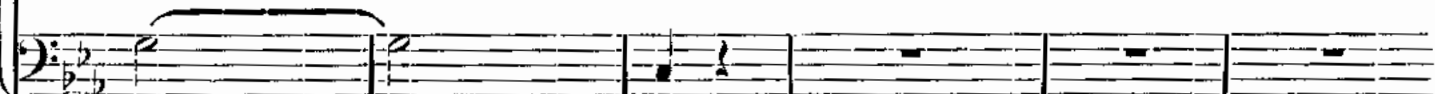
She has mizzled, She has



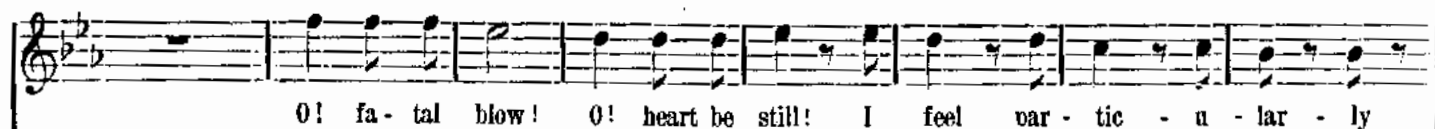
miz zled!



miz zled!



miz zled!

O! fa - tal blow! O! heart be still! I feel var - tic - u - lar - ly



miz - zled!



dim.

(falls in the arms of the ensigns.)

ill. Ah! Ah!

This system contains a vocal line and piano accompaniment. The vocal line has three measures with lyrics 'ill.', 'Ah!', and 'Ah!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic fragments.

BEATRIX. (Opening window-blinds, unseen by all.)

A night - in - gale once met a lit - tle rob - in, A night - in -

sostenuto.

p

This system features a vocal line and piano accompaniment. The vocal line has two measures with lyrics 'A night - in - gale once met a lit - tle rob - in, A night - in -'. The piano accompaniment includes a *p* dynamic marking and a *sostenuto* instruction.

- gale, once met a lit - tle rob - in, And it said: Ri pi pi pi pi

tr

This system features a vocal line and piano accompaniment. The vocal line has two measures with lyrics '- gale, once met a lit - tle rob - in, And it said: Ri pi pi pi pi'. The piano accompaniment includes a *tr* (trill) marking.

pi pi pi pi pi, And it said, Ri pi pi pi pi pi pi pi pi pi pi

This system features a vocal line and piano accompaniment. The vocal line has two measures with lyrics 'pi pi pi pi pi, And it said, Ri pi pi pi pi pi pi pi pi pi pi'. The piano accompaniment continues with chords and melodic lines.

Pret - ty lit - tle rob - in, Pret - ty lit - tle rob - in; How your heart is throbbin',

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Pret - ty lit - tle rob - in, Pret - ty lit - tle rob - in; How your heart is throbbin'', with notes corresponding to the syllables. The piano accompaniment consists of chords and simple melodic lines in both hands.

How your heart is throbbin'! Do you love me! Do you love me!

sostenuto.

The second system continues the vocal line with the lyrics 'How your heart is throbbin'! Do you love me! Do you love me!'. The piano accompaniment includes a section marked 'sostenuto.' with a fermata over the notes, indicating a sustained or held note.

Say yes, and I'll your sweet - heart be.

BRAS. (to CAL.)

Ah those

The third system shows the vocal line with the lyrics 'Say yes, and I'll your sweet - heart be.' followed by a rest. The piano accompaniment has a section labeled 'BRAS. (to CAL.)' with a fermata. The lyrics 'Ah those' appear at the end of the system.

ac - - cents! Then they but jeer me; And she I love re - mains still

p

The fourth system concludes the vocal line with the lyrics 'ac - - cents! Then they but jeer me; And she I love re - mains still'. The piano accompaniment features a section marked 'p' (piano) with a fermata over the notes.

CAL. *f*

near..... me. *mf* *f* She has

His brain is turn'd; It is a shame! *mf* *f* She has

His brain is turn'd; It is a shame! *mf* *f* She has

piu f

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'near..... me.' and 'She has' and a piano accompaniment. The second system continues the vocal line with lyrics 'His brain is turn'd; It is a shame!' and 'She has', with dynamic markings *mf* and *f*. The piano accompaniment for this system is marked *piu f*. The piano part consists of two staves with various chords and melodic lines.

miz - zled, miz-zled, miz - zled all the same! She has miz- she has miz- she has miz-

miz - zled, miz - zled, miz-zled all the same! She has miz- she has miz- she has miz-

miz - zled, miz - zled, miz-zled all the same! She has mis- she has miz- she has miz-

Detailed description: This system contains the second two systems of a musical score. The top system features a vocal line with lyrics 'miz - zled, miz-zled, miz - zled all the same! She has miz- she has miz- she has miz-' and a piano accompaniment. The second system continues the vocal line with lyrics 'miz - zled, miz - zled, miz-zled all the same! She has miz- she has miz- she has miz-'. The piano accompaniment for this system includes triplets and is marked *f*. The piano part consists of two staves with various chords and melodic lines.

BEATRICE.

- zled! The rob - in answered in - stant - ly; The rob - in an - swered in - stant - ly, Coui, coui,

- zled!

- zled!

- zled!

p

p

Detailed description: This system contains the first vocal entry and piano accompaniment. It consists of five staves. The top staff is the vocal line for Beatrice, starting with the lyrics '- zled! The rob - in answered in - stant - ly; The rob - in an - swered in - stant - ly, Coui, coui,'. The next three staves are empty vocal staves, each with the lyrics '- zled!' below them. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic. The music is in G major and 2/4 time.

coui
BRAS, coui coui coui. (*in ecstasy.*)

coui coui coui. coui coui coui, I am peace - ful as is the o - cean, When breez-es

p

Detailed description: This system continues the vocal and piano parts. It consists of five staves. The top staff is the vocal line, starting with 'coui' on a new line, followed by 'BRAS, coui coui coui. (*in ecstasy.*)' on the next line. The bottom staff continues the vocal line with 'coui coui coui. coui coui coui, I am peace - ful as is the o - cean, When breez-es'. The piano accompaniment continues on the bottom two staves, starting with a piano (*p*) dynamic. The music is in G major and 2/4 time.

(going to door.)

leave it with - out mo - - tion! My a - dored! you call not in

(to the others.)

vain! To - mor - row, I'll see you a - gain! Au re - voir!

(bows and exits in chateau.)

Au re - voir! CALAB. *f*

She has miz - zled, she has miz

She has miz - zled, she has miz

She has miz - zled, she has miz

- zled, she has miz - zled, she has miz - zled, she has miz - zled, she has

- zled, she has miz - zled, she has miz - zled, she has miz - zled, she has

- zled, she has miz - zled, she has miz - zled, she has miz - zled, she has

miz - zled, miz - zled, miz - zled, miz - zled, miz

miz - zled, miz - zled, miz - zled, miz - zled, miz

miz - zled, miz - zled, miz - zled, miz - zled, miz

(laughing.)

(shaking DEGOMEZ, who has been asleep in a corner.)

- zled! Ah! ah! ah! ah! Fol - low me! No! re -

- zled! Ah! ah! ah! ah!

- zled! Ah! ah! ah! ah!

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are: "- zled! Ah! ah! ah! ah! Fol - low me! No! re -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ply! Be quiet, and un - - to me at -

DEG. (waking.)

But why? But why?

Be quiet, and un - to him at -

Be quiet, and un - to him at -

The second system continues the musical score. It includes a vocal line with the lyrics: "- ply! Be quiet, and un - - to me at -". Below this is a vocal line for "DEG. (waking.)" with the lyrics: "But why? But why?". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* and *cres.* in the piano part.

DEG. (*abruptly.*)

CAL.

- tend. We will track them to the end. To the end! To the

- tend. He will track them to the end, To the

- tend. He will track them to the end, To the

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics '- tend. We will track them to the end. To the end! To the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

end, To the end.

DEG. To the end. Ah! heav'n! must

end, To the end.

end, To the end.

The second system continues the vocal and piano parts. The vocal parts have lyrics 'end, To the end.' and 'DEG. To the end. Ah! heav'n! must'. The piano accompaniment continues with a dynamic marking of *p* (piano) in the third measure.

MAN. (outside.)

Far the poor fright - ened tur - tle
MIG. (outside.)

Far the poor fright - ened tur - tle
(CAL. drags him off.)

I my sleep sus - pend!

dove Es - capes with its fond and faith - ful love, And once more gay, Can fly a -

dove Es - capes with its fond and faith - ful love, And once more gay, Can fly a -

way, fly a - way, fly a - way, fly a - way, fly a - way!.....

way, fly a - way, fly a - way, fly a - way, fly a - way!.....

The musical score consists of three systems of vocal and piano parts. The first system features the Man's vocal line and the Mig's vocal line, both with lyrics. The piano accompaniment begins with a piano (*pp*) dynamic. The second system continues the vocal lines with lyrics and the piano accompaniment. The third system features the Cal's vocal line with lyrics and the piano accompaniment, which concludes with a fortissimo (*ff*) dynamic.

Quick - ly pur - sue them, And sub - due them, And sub - due

Quick - ly pur - sue them, And sub - due them, And sub - due

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with a fermata. The third and fourth staves are piano accompaniment, with the third staff marked with a forte (*f*) dynamic. The fifth staff is the grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are: "Quick - ly pur - sue them, And sub - due them, And sub - due".

them, And sub-due them! Make no de - lay! At once a -

them, And sub-due them! Make no de - lay! At once a -

The second system of the musical score consists of five staves. The top two staves are vocal lines. The third and fourth staves are piano accompaniment. The fifth staff is the grand staff for the piano accompaniment. The lyrics are: "them, And sub-due them! Make no de - lay! At once a -".

- way; Make no de - lay, But at once to pur - sue..... them.

- way; Make no de - lay, But at once to pur - sue..... .. them.

fff

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in a minor key and have a slow, dramatic feel. The piano accompaniment consists of chords and some moving lines in both hands. A dynamic marking of *fff* (fortissimo) is present in the piano part.

Detailed description: This system shows the continuation of the piano accompaniment. It consists of two staves (Right and Left Hand) with chords and melodic fragments. The texture is dense with many notes, typical of a grand piano accompaniment in a dramatic scene.

Sra

Detailed description: This system continues the piano accompaniment. A dynamic marking of *Sra* (Sforzando) is placed above the right-hand staff, indicating a moment of increased intensity. The accompaniment remains dense and rhythmic.

Detailed description: This system concludes the piano accompaniment on this page. It features several measures with sustained chords and some melodic movement. The system ends with a double bar line.

End of Act II.

ACT III.
ENTR' ACTE.*Allegro Moderato.*

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes with triplets. The second system includes a piano (*p*) dynamic and a trill (*tr*) in the right hand. The third system continues the melodic and harmonic development. The fourth system features a piano (*p*) dynamic and a trill (*tr*) in the right hand. The fifth system concludes the piece with a piano (*p*) dynamic. The score is characterized by its rhythmic complexity and dynamic contrast.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two sharps (F# and C#). The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The bass staff features a steady eighth-note accompaniment.

The second system continues the piece. The treble staff has a more active melody with sixteenth notes and slurs. The bass staff continues with a consistent eighth-note accompaniment.

The third system shows the treble staff with a melodic line that includes some rests and slurs. The bass staff maintains the eighth-note accompaniment.

The fourth system introduces a dynamic marking of *ff* (fortissimo) in the bass staff. It features a triplet of eighth notes in the bass staff and a triplet of sixteenth notes in the treble staff.

The fifth system concludes the page with a final melodic flourish in the treble staff and a final accompaniment in the bass staff. The piece ends with a double bar line.

ACT III. *The court of a hostelry. At the back, a large door, opening upon the road. On each side, a portion of the building, with doors opening into the apartments. On the wall, L., at the height of the first floor, part of a practicable gallery, which joins it to the rest of the hostelry. The upper entrances, R. & L., are open. The court is brilliant, lighted with colored lanterns. Cantineers and guests of all kinds. Afterwards, PABLO, ANTONIO, PEDRO, JUAN, MEDINA, DOLORES, SPERANZA, INEZ, students, grisettes, SANCHETTE, and CRISTOVAL.*

WHAT HO! FOR DRINK TOO LONG WE PINE!

No. 19. INTRODUCTION & BOLERO.

Ben moderato e marcato.

The piano introduction is in 3/2 time, marked *Ben moderato e marcato*. It begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of quarter notes.

STUDENTS.

f Sop.

The soprano vocal line begins with a forte (*f*) dynamic. The melody is in 3/2 time and consists of eighth notes.

What ho! for drink too long we pine! What ho! for drink too long we pine!.... No more hesitation!

f Ten.

The tenor vocal line begins with a forte (*f*) dynamic. The melody is in 3/2 time and consists of eighth notes.

What ho! for drink too long we pine! What ho! for drink too long we pine!.... No more hesitation!

1st Bass.

The first bass vocal line begins with a forte (*f*) dynamic. The melody is in 3/2 time and consists of eighth notes.

What ho! for drink too long we pine! What ho! for drink too long we pine!.... No more hesitation!

The piano accompaniment continues with a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line of quarter notes in the left hand.

No more pro - tes - ta - tion! Pour us out your wine! Pour us out your

No more pro - tes - ta - tion! Pour us out your wine! Pour us out your

No more pro - tes - ta - tion! Pour us out your wine! Pour us out your

wine! Pour us out at once, Your ve - ry fi - - nest wine!.....

wine! Pour us out at once, Your ve - ry fi - - nest wine!.....

wine! Pour us out at once, Your ve - ry fi - - nest wine!.....

SANCHETTE.

Pray, geu - tie - men, no lon - - ger wait, But go

CRISTOVAL.

home at once, in - stead. Ah! gen - tle - men, its

ve - - ry late, And we wish to go to bed.

Laud - lord, pray, Do not be so sil - - ly, We will stay,
 Land - lord, pray, Do not be so sil - - ly, We will stay,
 Land - lord, pray, Do not be so sil - - ly, We will stay,

mf

Care-less what you think! So you must wait on us, wil - he, nil - he; And we will

Care-less what you think! So you must wait on us, wil - he, nil - he; And we will

Care-less what you think! So you must wait on us, wil - he, nil - he; And we will

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "Care-less what you think! So you must wait on us, wil - he, nil - he; And we will". The piano part features a steady accompaniment with chords and moving lines in both hands.

dance, And we will drink; And we will dance and sing and drink, Aye!

dance, And we will drink; And we will dance and sing and drink, Aye!

dance, And we will drink. And we will dance and sing and drink, Aye!

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: "dance, And we will drink; And we will dance and sing and drink, Aye!". The piano part continues with a similar accompaniment style, including some more complex chordal textures.

We will dance and sing and drink !

We will dance and sing and drink !

We will dance and sing and drink !

BOLERO

Tempo di Bolero.

1st STUDENT.

In

Por - tu - gal, wo - man is gra - - - cious! Her heart is both ten - der and

La la

La la

La la

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Por - tu - gal, wo - man is gra - - - cious! Her heart is both ten - der and". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords and eighth-note patterns.

warm! But sigh - ing is not ef - fi - ca - - - cious, To

la la la la

la la la la

la la la la

The second system continues the musical score. The vocal line starts with "warm! But sigh - ing is not ef - fi - ca - - - cious, To". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a series of "la la" vocalizations in both the vocal line and the piano accompaniment.

cap - ture the for - tress by storm..... Tears will nev - er

la la la la

la la la la

la la la la

p

Detailed description: This system contains the first six measures of a musical piece. It features a vocal line at the top with lyrics 'cap - ture the for - tress by storm..... Tears will nev - er'. Below the vocal line are three staves for piano accompaniment, each with 'la' lyrics. The piano part includes a dynamic marking of *p* (piano) starting in the fifth measure. The key signature has one sharp (F#) and the time signature is 4/4.

end by be - guil - ing, You will soon - er win them by smil - ing,

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

Detailed description: This system contains the next six measures of the musical piece. The vocal line has lyrics 'end by be - guil - ing, You will soon - er win them by smil - ing,'. The piano accompaniment continues with 'la' lyrics on three staves. The piano part includes a dynamic marking of *p* (piano) starting in the fifth measure. The key signature has one sharp (F#) and the time signature is 4/4.

Sing - ing al - ways proves quite en - tranc - ing, But far bet - ter

la la la la la la la

la la la la la la la

la la la la la la la

The first system of the musical score consists of six measures. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are "Sing - ing al - ways proves quite en - tranc - ing, But far bet - ter". The vocal line includes a series of "la" notes. The piano accompaniment includes a bass line with "la" notes and a grand staff with chords and a bass line.

you will find danc - ing. Al - - za, Al - - za, Al - - za, Al - - za! Then

la la la la. Then

la la la la. Then

la la la la. Then

The second system of the musical score consists of six measures. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are "you will find danc - ing. Al - - za, Al - - za, Al - - za, Al - - za! Then". The vocal line includes a series of "la" notes. The piano accompaniment includes a bass line with "la" notes and a grand staff with chords and a bass line. Dynamics markings like *f* and *fz* are present.

laugh, then sing, Mer - ri - ly dance, At mu - - sic's charm,
 laugh, then sing, Mer - ri - ly dance, At mu - - sic's charm,
 laugh, then sing, Mer - ri - ly dance, At mu - - sic's charm,
 laugh, then sing, Mer - ri - ly dance, At mu - - sic's charm,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. Dynamics include *p* (piano) and *f* (forte). The key signature has one sharp (F#) and the time signature is 4/4.

Gai - ly ad - vance! Al - za, Al - la, Al - za, Al - la,
 Gai - ly ad - vance! Al - za, Al - la, Al - za, Al - la,
 Gai - ly ad - vance! Al - za, Al - la, Al - za, Al - la,
 Gai - ly ad - vance! Al - za, Al - la, Al - za, Al - la,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. Dynamics include *p* (piano). The key signature has one sharp (F#) and the time signature is 4/4.

la la la la..... la la la la. Al - za,

la la la la.... la la la la. Al - za,

la la la la la la la la. Al - za,

la la la la la la la la. Al - za,

Al - la, Al - za, Al - la, la la la la la la

Al - la, Al - za, Al - la, la la la la la la

Al - la, Al - za, Al - la, la la la la la la

Al - la, Al - za, Al - la, la la la la la la

la Al - za!

la Al - za!

la Al - za!

(They dance.)

ff

p

2. The warm skies for - ev - er a -

bove..... us To love and to jeal - ou - sy woo!..... May teach our sweet

la la la la

la la la la

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "bove..... us To love and to jeal - ou - sy woo!..... May teach our sweet". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The key signature is one sharp (F#) and the time signature is 4/4.

mai - dens to love us, And if you would have them keep true.....

la la la la

la la la la

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "mai - dens to love us, And if you would have them keep true.....". The piano accompaniment continues with the same two-staff structure. The key signature and time signature remain consistent with the first system.

p

Tears will nev - er end by be - guil - ing, You will soon - er

p

la la la la la la la

p

la la la la la la la

p

The first system of music consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Tears will nev - er end by be - guil - ing, You will soon - er". The second and third staves are vocal lines, also in treble clef, with the lyrics "la la la la la la la". The fourth staff is a vocal line in bass clef with the lyrics "la la la la la la la". The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth staff in bass clef. The piano part features a steady accompaniment with a melodic line in the bass clef.

win them by smil - ing; Sing - ing al - ways proves quite en - trancing.

la la la la la la la la la la.

la la la la la la la la la la.

The second system of music consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "win them by smil - ing; Sing - ing al - ways proves quite en - trancing.". The second and third staves are vocal lines, also in treble clef, with the lyrics "la la la la la la la la la la.". The fourth staff is a vocal line in bass clef with the lyrics "la la la la la la la la la la.". The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth staff in bass clef. The piano part continues with a steady accompaniment similar to the first system.

But far bet - ter You will find dancing Al - za Al - la! Al -

la la la la la la la la

la la la la la la la la

ff *V*

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are "But far bet - ter You will find dancing Al - za Al - la! Al -". The piano part features a rhythmic accompaniment with a strong dynamic of *ff* and an accent *V* on the final measure.

- za Al - za! Then laugh! then sing, Mer - ri - ly dance! At mu - sic's charms,

Then laugh! then sing, Mer - ri - ly dance! At mu - sic's charms,

Then laugh! then sing, Mer - ri - ly dance! At mu - sic's charms,

f *p* *f* *p* *f* *p* *f*

This system contains the second two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are "- za Al - za! Then laugh! then sing, Mer - ri - ly dance! At mu - sic's charms,". The piano part features a rhythmic accompaniment with dynamic markings *f* and *p* alternating throughout the system.

p

gai - ly ad-vance! Al - za Al - za Al - la Al - la la la la

p

gai - ly ad-vance! Al - za Al - za Al - la Al - la la la la

p

gai - ly ad-vance! Al - za Al - za Al - la Al - la la la la

la... la la la la Al - za Al - la Al - za Al - la la la la

la... la la la la Al - za Al - la Al - za Al - la la la la

la... la la la la Al - za Al - la Al - za Al - la la la la

la la la la Al - za!

la la la la Al - za!

la la la la Al - za!

ff

V

V

V

V

V

V

ALL. (*Shouting.*) Wine! Wine! More wine!

SAN. I beg pardon of you all, but I have already had the honor to inform you that we are about to close for the night.

ALL. To close!

CRIS. At this time of night, all honest Portuguese are in bed. Therefore — (*Signs them to go.*)

PABLO. You're joking.

MEDINA. We came here to make a night of it.

ANTONIO. And we are going to.

ALL. Yes, yes!

SAN. But it is very late. I do not want to spoil your enjoyment, but I do object to a visit from the police.

SONG OF THE HOSTESS.

No. 20.

Allegro moderato.

SANCHETTE.

The first system of the musical score is in 2/4 time. It features a vocal line for Sanchette and a piano accompaniment. The vocal line begins with a rest for four measures, followed by the lyrics "This jol - ly". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the musical score. The vocal line has the lyrics "inn, I may say, with - out boast - ing, For mer - ry fel - lows is the ren - dez - vous. Morn - ing and". The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*p*) dynamic.

The third system concludes the musical score. The vocal line has the lyrics "eve They are laughing and boast - ing, With none to ques - tion what e'er they may do! Say Do you". The piano accompaniment continues with the same rhythmic pattern, ending with a long note in the left hand.

love, Young men and pret - ty maid - ens! Kiss when you will, for I noth - ing will

see. If here you drink, when you're with grief o'er - la - den. Why then to

do so, You're per - fect - ly free! 'Tis all the same to me! 'Tis all the same to

M. G.

me! All that I ask is that you in some meas - ure, Act in a
ten. *dolce.*

pp *p*

way that shall not break the peace; For 'tis not nice in the midst of your

pleas - ure, To have it brok - en up by the po - lice!.....

mf *f*

As for my -

- self, I've a heart soft and ten - der; Cu - pid's at - tacks I nev - er could re - sist. Therefore, I

on - ly should be a pretend - er, If I ob - ject - ed when oth - ers were kissed. For, be it

known, my heart is full of feel - ing; Naught of the prude, you'll dis - cov - er in

me. So, un - to you, I say, in word ap - peal - ing, Do as you

list, if dis - creet you will be! 'Tis all the same to me! 'Tis all the same to

M. G.

me! All that I ask is, that you, in some meas - ure, Act in a
ten. *dolce.*

pp *p*

This system contains the first three measures of the piece. The vocal line begins with a half note 'me!' followed by a series of eighth notes. The piano accompaniment starts with a piano (*pp*) dynamic and includes a *dolce* marking. The piano part features a simple harmonic accompaniment with some grace notes.

way that shall not break the peace; For 'tis not nice, in the midst of your

This system contains the next three measures. The vocal line continues with eighth notes. The piano accompaniment maintains a steady harmonic accompaniment.

pleas - ure, To have it brok - en up by the po - lice!.....

mf *f*

This system contains the next three measures. The vocal line ends with a long note on 'pleas - ure'. The piano accompaniment features a *mf* marking and a crescendo leading to a *f* dynamic in the final measure.

This system contains the final three measures of the piece. It consists of a piano accompaniment with a complex texture of chords and moving lines in both the treble and bass staves, concluding with a final cadence.

SAN. If you prevent me from closing at the proper hour, you will get me into trouble.
 PAB. That would be a pity. (*Takes her by the waist, and kisses her*)
 ANT. (*Doing the same*) A great pity!
 CRIS. (*Interposing.*) Hands off! No kissing.
 SAN. What is the matter with you, Cristoval? I will not have you showing your jealousy before everybody, (*looking at the students.*)

They are very good looking. Well! I'll not send you away.
 OMNES. Ah! good!
 SAN. Only go into the room at the back of the house, so that I can at least, put out the lights, and lock up here.
 OMNES. By all means!
 SAN. Then follow me at once!

EXIT.

No. 21. Students and Chorus.

lo Tempo.

SOPS. Al - za Al - la Al - za Al - la

TENORS. Al - za Al - la Al - za Al - la

BASSES. Al - za Al - la Al - za Al - la

lo Tempo.

la la la la... la la la la Al - za Al - la

la la la la la la la la Al - za Al - la



Al - za Al - la la la la la la la Al - za

Al - za Al - la la la la la la la Al - za!

Al - za Al - la la la la la la la Al - za!

This section contains three vocal staves. The top staff has the lyrics "Al - za Al - la la la la la la la Al - za". The middle staff has the lyrics "Al - za Al - la la la la la la la Al - za!". The bottom staff has the lyrics "Al - za Al - la la la la la la la Al - za!". The music is in a key with one sharp (F#) and a 2/4 time signature.



This system shows the piano accompaniment for the first system of the vocal piece. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady rhythmic accompaniment with chords and single notes.



This system shows the piano accompaniment for the second system of the vocal piece. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar rhythmic accompaniment, featuring chords and single notes.



This system shows the piano accompaniment for the third system of the vocal piece. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes with a final chord and a fermata over the last note.

(All go off. Some remove the tables also. The stage remains empty.)

BRAS. (Outside.) Somebody look after our horses. We go again in an hour. (He enters accompanied by Beatriz, carefully enveloped in a mantilla which conceals her face.) Oh, these Spaniards! They will end by making one of me. I shall remember this marriage.

BEAT. What do you mean?

BRAS. Oh, it is not your fault. I have nothing but praise for you. But the enemy's general promised not to attack us for some days, for a premium of 5000 piastres. I felt perfectly safe. I trusted him. He has not kept his word. He has broken the armistice. And for what? A mere trifle. I forgot to send him the money. He sent me this message. (Reads.) "Money not received. If you do not bring it yourself, I will attack you at daybreak."

BEAT. Oh! It cannot be.

BRAS. He will attack me at daybreak; and when I am not there, too. I ask you if that is the way for one soldier to act towards another? There was no time for hesitation. I made all haste, took all of the money I could find, and as I had not the heart to tear myself from you, I begged you to accompany me. I'll give the Spanish general a piece of my mind when I pay him. (paces to and fro, angrily.)

BEAT. (Aside.) And I have promised Manola to divulge nothing before daybreak. It will be no easy thing to keep my word, if he sees my face!

BRAS. Yes! I'll tell him what I think of him. He takes me for an ass, does he? I'll show him he's another. It is not the first time I have taken down a bully.

"SAY IT AGAIN."

No. 22. Brasiero.

COUPLETS.

Allegretto.

One day, when thro' the streets a ran - ger, Close by my side there walked a -

- long, One un - to me a per - feet stranger; And he was large, and ver - y

strong. All at once, it was quite un - think - ing, Up - on his

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "strong. All at once, it was quite un - think - ing, Up - on his". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a steady accompaniment with chords and some melodic lines.

foot I chanced to tread. Would you be - lieve it, back - ward

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "foot I chanced to tread. Would you be - lieve it, back - ward". The piano accompaniment continues with similar accompaniment patterns.

shrink - ing, He said with pain, "The blun - der - head!" My

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "shrink - ing, He said with pain, 'The blun - der - head!' My". The piano accompaniment continues with similar accompaniment patterns.

an - ger then be - gan to flame, Full of rage, to him did I ex -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "an - ger then be - gan to flame, Full of rage, to him did I ex -". The piano accompaniment continues with similar accompaniment patterns.

- claim; Say it a - gain, say it a - gain! Say it if you dare!

You shall see, in - stant - ly, Ex - act - ly how you'll fare! Say it a - gain! Say it a - gain!

(Spoken.)

Say it if you dare! You make no de - fence? It shows your sense!

BRAS. We'll see! (*Turns to BEA.*) We must start as soon as our horses are refreshed. In the meanwhile, remove your mantilla. (*Attempts to remove it.*)

BEA. (*Quickly.*) Oh, no, no!

BRAS. Not remove the veil which conceals your beloved image from my eyes! Why?

BEA. I am afraid of the cold air.

BRAS. But it is one of those nights of which our poets sing; a night which helps to ripen the oranges.

BEA. I know; but I am very sensitive to the night air.

Enter SANCHETTE and CRISTOVAL.

SAN. There! They are settled at last, and we are at peace.

CRIS. And we are alone. (*With impetuosity.*) O mistress, mistress! (*Throwing himself on his knees before her.*)

SAN. (*Seeing BRAS.*) Silence! We are not alone.

BRAS. Do not feel embarrassed, I pray. We are only here for a few moments. Show us to a room where we can rest, in the meantime.

SAN. (*Hesitating.*) I am not sure—

BRAS. Don't answer! I have money—plenty of it.

SAN. (*Changing her tone, and pointing L.*) This way, your Excellency.

BRAS. (*Offering his arm to BEA.*) Come, beloved! But, oh! these treacherous Spaniards! (*Exit with BEA. L.*)

CRIS. This time we are alone! (*Throws himself on his knees again.*) O mistress, mistress.

Enter MIG. in peasant's costume, at back.

SAN. (*Sees MIG.*) Silence! We are not alone.

MIG. (*At door.*) Do not let me embarrass you.

CRIS. (*Angrily.*) No luck! (*To MIG., roughly.*) What do you want?

MIG. (*Advancing.*) I want to say to you, that I am a farmer, who is on his way to sell his wares at the neighboring market, and that I want a room for myself and my mule driver.

CRIS. We haven't any room.

SAN. Unless you have money to pay for it.

MIG. (*Taking out purse.*) Look at that! I suppose I can now call my comrade. (*Calls at back.*) Hallo! Alonzo! Come in! Don't be afraid!

Enter MAN. dressed as a Muleteer.

MAN. Oh! I'm not afraid of anything.

SAN. Oh, what a handsome young fellow. (*Advances to MAN.*)

CRIS. (*Retaining her*) Mistress! (*Aside.*) You think too much of handsome young fellows.

SAN. True; I ought to think more of you. (*To MIG.*) We go to prepare your rooms. (*Looking at MAN.*) How handsome he is!

CRIS. But mistress!

SAN. Don't bother me! (*Exit L. followed by CRIS.*)

MAN. I feel safe, at last I was afraid the Prince would overtake us. It was lucky we stumbled upon the peasant who took us home, and loaned us these costumes.

MIG. The frontier is close at hand, and to-morrow we will have no more to fear.

MAN. I shall never cease to fear until we are married. You must go and find a notary, at once.

MIG. But where, at this hour of the night?

MAN. One hour is as good as another to him who is in earnest.

MIG. But—

MAN. I won't have any buts. A notary! I want a notary! (*Tenderly.*) A notary!

MIG. So be it. Here is the landlady. We will make inquiries of her.

Enter SAN. and CRIS.

SAN. Your rooms are ready.

CRIS. (*To MIG.*) The large one for you. The garret for the muleteer.

MAN. What do you mean?

MIG. Excuse me; the garret for me.

CRIS. (*Surprised.*) And the best room—

MIG. For the muleteer.

CRIS. (*Grimacing.*) Ha! ha! He gives his mule driver the first floor. The world is turned upside down.

SAN. Silence! (*To MIG.*) Is there anything else you want?

MAN. Yes; we want one thing, very much.

SAN. Whatever you choose to order—meat, hot, cold, roasted, boiled, ham, game,—

MAN. No, no! What we want is a notary.

SAN. We don't keep them on hand. What do you want a notary for?

MIG. Listen! You look like a kind, good-hearted woman, and we will confide in you. We want to get married.

CRIS. Ho! ho! He wants to marry his mule driver. He is an idiot, Ho! ho!

MAN. (*To SAN.*) Can't you guess? Do you not see that I am a woman?

SAN. A woman!

CRIS. (*Interested.*) A woman! (*Going towards her.*) We'll soon see that!

SAN. (*Swinging him around.*) Be civil, you fool! (*To MAN.*) I did not observe at first, but as I look—

CRIS. (*Who has slipped around to MANOLA'S side.*) Yes! there is a certain—

SAN. Will you be quiet? (*Runs at him. He escapes.*) Tell me! (*To MAN.*) What does this all mean?

MAN. Oh! it is very easily explained.

"TWO POOR HAPLESS LOVERS."

No. 23. DUETTO.

Allegro.

MANOLA.

Two poor hap - less lov - ers

MIGUEL.

Two poor hap - less lov - ers

Allegro.

we, Through the world we thus do wan - der, But sad though our grief may be, Of each

we, Through the world we thus do wan - der, But sad though our grief may be, Of each

rall.

oth - er we grow fon - der. Two poor hap - less lov - ers we, two lov - ers we, two lov - ers we.

oth - er we grow fon - der. Two poor hap - less lov - ers we, two lov - ers we, two lov - ers we.

a tempo.

Through the world we thus do wan - - - - - der! Two

Through the world we thus do wan - - - - - der! Two

a tempo.

poor and hap - less lov - ers, we, Who through the world do wan - - - - - der.

poor and hap - less lov - ers, we, Who through the world do wan - - - - - d r.

MIGUEL.

Though it gives us no re - pose, Yet our love is our ex - is - tence.

p

MANOLA.

And as ev' - ry - bo - dy knows, Love ad - mits of no re - sis - tance.

This system contains the vocal line for Manola and the piano accompaniment for the first line of dialogue. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "And as ev' - ry - bo - dy knows, Love ad - mits of no re - sis - tance."

MRS.

So, you see, this ve - ry night, In a fit of des - per - a - tion,

This system contains the vocal line for Mrs. and the piano accompaniment for the second line of dialogue. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "So, you see, this ve - ry night, In a fit of des - per - a - tion,"

MAN.

MRS.

We to - geth - er took our flight, With - out far - ther ex - pla - na - tion. In

This system contains the vocal lines for Manola and Mrs. and the piano accompaniment for the third line of dialogue. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "We to - geth - er took our flight, With - out far - ther ex - pla - na - tion. In"

MANOLA.

all that you now have heard, There is not the least in - ven - tion. But

This system contains the vocal line for Manola and the piano accompaniment for the fourth line of dialogue. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "all that you now have heard, There is not the least in - ven - tion. But"

of it a sin - gle word, We trust that you will not men - tion, not men - tion, not

MANOLA. *a tempo.*
men - tion, not men - tion. Two poor hap - less lov - ers

MIGUEL.
Two poor hap - less lov - ers

a tempo.

we, Through the world we thus do wan - der, But sad though our grief may be, Of each

we, Through the world we thus do wan - der, But sad though our grief may be, Of each

rall.

oth - er we grow fon - der. Two poor hap - less lov - ers we, two lov - ers we, two lov - ers we.

oth - er we grow fon - der. Two poor hap - less lov - ers we, two lov - ers we, two lov - ers we.

p i u f *rall.*

a tempo.

Through the world we thus do wan - der! Two

Through the world we thus do wan - der! Two

a tempo. *p i u f*

poor and hap - less lov - ers, We who through the world do wan - der.

poor and hap - less lov - ers, We who through the world do wan - der.

MIGUEL. (to SANCHETTE.)

Ma-dame, you seem kind and true; And you pi - ty our sad ca - ses.

p

MAN. (to CRISTOVAL.)

And I'm sure, sir, so do you; If I'm an - y judge of fa - ces.

Mig.

So to you do we ap - ply, To pre - serve us from all dan - ger;

p

MAN.

Feel-ing sure we may re - ly, Up-on you, al-though a stran - ger,
Mig.

In

But
all that you now have heard, There is not the least in - ven - tion

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest for four measures, followed by the lyrics. The piano accompaniment is in grand staff (treble and bass clefs) and starts with a mezzo-forte (*mf*) dynamic. It features a steady bass line and chords in the right hand.

of it a sin - gle word We trust that you will not men - tion, not

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support, maintaining the key signature and tempo.

men - tion, not men - tion, not men - tion. Two
Two

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics and a final note. The piano accompaniment features a double bar line and a repeat sign, with the word 'Two' appearing below the staff. The piece ends with a final chord in both hands.

a tempo.

poor hap-less lov - ers we, Through the world we thus do wan - der, But

poor hap-less lov - ers we, Through the world we thus do wan - der, But

a tempo.

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking 'a tempo.' is placed above the first vocal staff and below the piano accompaniment. The lyrics are: 'poor hap-less lov - ers we, Through the world we thus do wan - der, But'.

sad though our grief may be, Of each oth - er we grow fond - er. Two

sad though our grief may be, Of each oth - er we grow fond - er. Two

Detailed description: This system contains the second two lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: 'sad though our grief may be, Of each oth - er we grow fond - er. Two'.

rall.

poor hap - less lov - ers we, *rall.* two lov - ers we, two lov - ers we.

poor hap - less lov - ers we, *rall.* two lov - ers we, two lov - ers we.

piu f *rall.*

Detailed description: This system contains the final two lines of the musical score. It features two vocal staves and a piano accompaniment. The tempo marking 'rall.' is placed above the first vocal staff. The lyrics are: 'poor hap - less lov - ers we, two lov - ers we, two lov - ers we.' The piano accompaniment includes the dynamic marking 'piu f' and the tempo marking 'rall.'.

a tempo.

Who thus through the world do wan - - - - - der! Two

Who thus through the world do wan - - - - - der! Two

a tempo.

poor and hap - less lov - ers, We who through the world do wan - - - - - der.

poor and hap - less lov - ers, We who through the world do wan - - - - - der.

- SAN. Two lovers in trouble! I'll protect them for the honor of the house! Cristoval, go for a notary.
- CRIS. I fly! (*Going C.*) A woman muleteer! What strange things there are in nature!
- SAN. (*Impatiently.*) Well, well, idler!
- CRIS. I'm gone! (*Exit C., running.*)
- SAN. (*Pointing L.*) In the meanwhile, you can rest yourselves.
- MAN. Thank you! Come, Miguel. (*Exit with MIG.*)
- SAN. A marriage in my house! It will bring luck. (*Knock is heard at door C.*) Ah! More customers. It is too bad at this hour! (*Opens door.*)
- (*CAL. enters, scarcely able to walk from fatigue. He is holding up DEGOMEZ, who is still more weary.*)
- CAL. (*To DEG.*) Come, come! Use your feet! I can't carry you all the time!
- DEG. I am used up!
- CAL. Not more than I am; and yet I condescend to walk. You only delay me. Why did you follow me?
- DEGOM. Because you pulled me along by main force. You had no right to drag me out of my first sleep!
- CAL. I drag you? I needed some one; you were at hand; I took you to assist me, and you have been of as much service to me as a dyspepsia!
- DEG. (*Seeing with delight a stool.*) Ah! A seat at last! (*About to sit.*)
- CAL. What! Before me? (*Takes stool. DEG. falls to ground.*)
- DEG. But I am tired!
- CAL. (*Sitting.*) If you are tired, rest where you are.
- DEG. (*Moaning.*) This is tyranny!
- SAN. (*Aside.*) What a pair of fools! (*Aloud.*) What do you want, gentleman? Meats—cold, hot—
- CAL. (*Without raising his head.*) Nothing! Get out! No, stay! (*Sees her.*) Eh! A woman? And a pretty one, too! (*Rises.*)
- SAN. What will you have? (*DEG. takes the seat and falls asleep.*)
- CAL. Nothing!
- SAN. (*Saucily.*) Anything else?
- CAL. What this tone to me—the prime-minister?
- SAN. (*Almost fainting.*) The prime-minister? I am lost!
- CAL. (*Gazing at her.*) No; you are not lost. You are found! (*Kisses her.*) You are not lost.
- SAN. Anything else?
- CAL. (*Changing his tone.*) No! That is all. Send everybody here who is in the house. I want to see them all. (*Shouting.*) All, you understand, or you are lost! (*DEG. awakes.*)
- SAN. Yes, your Excellency. (*Going L. 4. E.*)
- CAL. (*Aside.*) They are here, I'll wager!
- DEG. (*Rising and aside.*) I see a barn yonder with straw and hay. That will suit me to a hair. (*Exit R., carrying the stool.*)
- CAL. (*Aside.*) As for the rest, all the outlets to the place are guarded. They cannot escape me!
- SAN. (*At R. U. E. and shouting, off.*) Here, everybody! This way! Quickly too! His Excellency is waiting.
- (*Enter STUDENTS, GRISSETTES and others.*)
- ALL. (*Rushing on in disorder.*) His Excellency! Who cares? (*Seeing CAL., and in fear.*) Oh!
- CAL. Are they all here?
- SAN. Yes, your Excellency!
- CAL. (*Examining them.*) They are not among these.
- (*Enter MAOLA, L. with MIGUEL.*)
- MAN. The notary should be here. Come, Miguel! [*Sees CAL.*] Oh, murder! The Prince!
- CAL. Eh! Who are these? Come here!
- MIG. (*With a rustic air.*) Do you mean me?
- MAN. (*With a rustic air.*) Do you mean me?
- MIG. (*Pushing MAN. forward.*) No, 'tis you!
- MAN. (*Same play.*) No, it's you!
- CAL. (*Impatiently.*) No; it's both of you! Who are you?
- MIG. Oh, I? I am well known. I am Piquillo—Farmer Piquillo.
- MAN. And I am Alonzo,—the little muleteer, Alonzo,—who knows his business thoroughly. Whoa! Get up! Go it! (*As though talking to mules.*)

MULETEER'S SONG.

No. 24.

Allegro animato.

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a forte (*f*) dynamic. The right hand features a melodic line with several triplet markings (indicated by a '3' over a group of notes). The left hand provides a steady accompaniment of chords and single notes. The second system continues the piece, ending with a piano (*p*) dynamic marking.

MAN. *tr* *tr*

If I should car - ry some poor sui - tor, bent on char - i - ty, Some loy - al son, who from a -

The vocal line is written in a treble clef with a key signature of three flats and a 2/4 time signature. It includes trills (*tr*) above the notes. The piano accompaniment is in the same key and time, providing harmonic support for the vocal melody.

- far, his moth - er comes to see ; Some kind - ly priest, who goes to join a coo - ing

The vocal line continues the melody from the previous system, ending with a final note. The piano accompaniment continues to support the vocal line with chords and rhythmic patterns.

lad and maid,..... Some doc - tor, brave and true, who goes the help - less sick to aid.....

..... Some loy - al ma - gis - trate, beloved, and true to du - ty's call, .. Who goes to mete out e - qual

jus - tice un - to one and all..... O gay mu - let - eer!..... O gay mu - let - eer!

..... Your heart is hap - py for a year; O gay.... mu - let - eer... ..

To my mule, as he goes jog - ging, Quiet - ly through the glades and dells, Sing I in a

voice that min - gles With the tink - ling of his bells: Go your way, good mule, and light - ly,

Time is none of our af - fair; At what - ev - er pace you trav - el, We shall soon e -

- nough be there. Do not hur - ry, Do not seur - ry, Slow and sure is not a crime.

léger.

Go it mild - ly, And not wild - ly; Take your time! Do not hur - ry, Do not

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The lyrics are: "Go it mild - ly, And not wild - ly; Take your time! Do not hur - ry, Do not". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady, rhythmic accompaniment with chords and single notes. A dynamic marking of *pp* (pianissimo) is present in the piano part.

scur - ry, Slow and sure is not a crime, Do not hur - ry, Do not scur - ry, Go it

The second system continues the vocal line and piano accompaniment. The lyrics are: "scur - ry, Slow and sure is not a crime, Do not hur - ry, Do not scur - ry, Go it". The piano accompaniment continues with the same rhythmic pattern.

mild - - ly, And not wild - ly; Whoa! old mule!.... Take your

The third system continues the vocal line and piano accompaniment. The lyrics are: "mild - - ly, And not wild - ly; Whoa! old mule!.... Take your". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

time!.....

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "time!.....". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Piano introduction for the first system, featuring a treble and bass staff. The treble staff contains three triplet figures. The bass staff provides harmonic accompaniment. A piano dynamic marking (*p*) is present in the fourth measure.

MAN. *tr* *tr*

But if I take some ea - ger, handsome lad, who me im-plores.... To hast - en on - ward with him

Vocal and piano accompaniment for the first system of the vocal line. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The vocal line includes trills (*tr*) and lyrics.

to the wom-an he a - dores;.... If I should take some jeal - ous hus - band who with

Vocal and piano accompaniment for the second system of the vocal line. The vocal line continues with lyrics and piano accompaniment.

flam - ing eyes,..... Begs me to gal - op, that his sil - ly wife he may sur-prize!...

Vocal and piano accompaniment for the third system of the vocal line. The vocal line concludes with lyrics and piano accompaniment.

tr

..... If to his weal - thy un - cle's fun - er - al I take his heir; Or if a-cross the near - est

Detailed description: This system contains the first line of the musical score. The vocal line is written in a treble clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with several trills marked 'tr'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "..... If to his weal - thy un - cle's fun - er - al I take his heir; Or if a-cross the near - est".

front-ier some cash-ier I bear, O! gay mul-et - eer! O! gay mul-et - eer!

Detailed description: This system contains the second line of the musical score. The vocal line continues with a melodic line and piano accompaniment. The lyrics are: "front-ier some cash-ier I bear, O! gay mul-et - eer! O! gay mul-et - eer!".

..... Your soul is hap - py for a year. O! gay mul - et - eer!

Detailed description: This system contains the third line of the musical score. The vocal line continues with a melodic line and piano accompaniment. The lyrics are: "..... Your soul is hap - py for a year. O! gay mul - et - eer!".

To my mule, as on our jour-ney, O'er the dust - y road we trip, Say I, as I

pp

Detailed description: This system contains the fourth line of the musical score. The vocal line concludes with a melodic line and piano accompaniment. The lyrics are: "To my mule, as on our jour-ney, O'er the dust - y road we trip, Say I, as I". The piano part begins with a *pp* (pianissimo) dynamic marking.

urge him fast - er, With the crack - ing of my whip: Cut a - long, you la - zy crea - ture!

We must has - ten on our way, Time is mon - ey; we'll save neith - er, If you dare to

dis - o - bey, Hur - ry, hur - ry, Quick - ly scur - ry, At your ver - y high - est speed.

Hur - ry, hur - ry, with - out flur - ry. Show your breed! Hur - ry, hur - ry, Quick - ly

scur - ry, At your ver - y high - est speed! Hur - ry, hur - ry, with-out flur - ry, Go it,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 2/4 time signature. The lyrics are: "scur - ry, At your ver - y high - est speed! Hur - ry, hur - ry, with-out flur - ry, Go it,"

go..... it, At your high - - est speed, And

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "go....." followed by "it, At your high - - est speed, And". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning. The lyrics are: "go..... it, At your high - - est speed, And"

show,..... and..... show your breed.....

The third system continues the vocal line and piano accompaniment. The vocal line has a long note for "show,....." followed by "and..... show your breed.....". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the middle. The lyrics are: "show,..... and..... show your breed....."

The fourth system is a piano accompaniment consisting of a grand staff. It features several triplet markings (indicated by a '3' above a bracket) in the right hand. The music concludes with a double bar line.

CAL. (*Aside.*) They are not here. I am all abroad again. (*Aloud.*) Very well! Get out! That will do.

STU. & GRIS. (*With delight.*) Long live his Excellency! (*Exeunt L.*)

MAN. (*Aside to MIG.*) We are saved. Let us go at once. (*As they are going, enter CRIS. C., running.*)

CRIS. (*Going to MIG. and MAN.*) Senor and Senorita, the notary will be here in half an hour.

CAL. (*Starting.*) Eh! Senor and Senorita!

MAN. (*Aside.*) Oh! the fool!

CAL. (*To MAN. & MIG.*) One moment! Don't go! Stop, I say? (*To CRIS.*) And do you come this way! Why did you address this muleteer as Senorita.

CRIS. (*Not understanding the signs SAN. makes to him.*) A muleteer? Were you taken in, also? Ha, ha! You were as stupid as we were. Ho, ho!

CAL. (*Colly.*) What does this mean?

CRIS. (*Laughing.*) Mean? Why your muleteer is a woman! Ha, ha!

MIG & MAN. Tra-la-la-la! It's all over.

CAL. A woman! So, so! Let us see. (*Goes to MIG. and MAN., and knocks off their hats and wigs.*) Ah! I have them both.

MAN. & MIG. (*Supplicating.*) Oh, your Excellency!

CAL. (*Sarcastically.*) The dear innocents. The loving pair who cooped me up in a pigeon house. I am very happy to meet you both again. (*Changing his tone.*) What ho! Alguazils! (*The alguazils appear at door, C.*) You will have the goodness to put these good people under lock and key. But not together. (*To MAN. pointing R.*) You, there! (*To MIG., pointing at back.*) You, in the cellar. So!

MIG & MAN. (*Remonstrating.*) No, no! Your Excellency! (*The alguazils push MAN. into room, R., and MIG. into room at back.*)

CAL. (*To alguazil, who gives him the key of the room in which MAN. is confined.*) This is not all. You will go at once to the chateau of Don Braseiro, and you will bring him here, dead or alive. Alive, if possible; dead, any way! Go! (*The alguazils bow, and exeunt C.*) Good! (*To SAN. and CRIS.*) As for you, tremble! Go! Good night! Get out! (*SAN. & CRIS. exeunt, terrified.*)

CAL. What joy! I triumph at last. Poor Braseiro! I can hardly contain myself till he comes. That is the only blight on my happiness.

(*Enter BRAS., L. I. E., and BEA.*)

BRAS. Come, my darling, our horses should be ready.

CAL. (*Astounded.*) Eh! Braseiro!

BRAS. His Excellency.

BEA. (*Aside, with fear.*) The Prince! (*Exit, L. I. E., hastily.*)

CAL. You here? (*Aside.*) Running after his wife. (*Aloud.*) Oh, my poor friend! I am grieved to see you here.

BRAS. Ah, if you but knew what has happened to me.

CAL. I know it, I know it—poor devil!

BRAS. You know it? Alas! Is it not provoking?

CAL. I should say so. (*Aside.*) He calls it provoking! (*Aloud.*) Believe me, that I sympathize with you,

BRAS. If I only arrive in time, I shall be satisfied.

CAL. Nonsense! Since the evil is done—

BRAS. You think the evil is done? Do you believe it impossible to prevent the attack? The Spanish general agreed not to attack—

CAL. Donkey! Mule! I speak of your wife, who fled with her lover, last evening.

BRAS. (*Dumbfounded.*) Fled! My wife!

CAL. If it had not been for me, she would have escaped.

BRAS. Excuse me! You have just called me donkey, and mule. I cannot permit myself to return these wounding epithets to you; but will you authorize me to tell you, that you are in a condition of mental topsy-turviness, so to speak?

CAL. (*Wounded.*) What is this all about?

BRAS. My wife has not quitted me for a moment. She is with me here.

CAL. Really! (*Taking him by the shoulders.*) Will you permit me to show her and her lover to you?

BRAS. Of course, I'll permit you. (*Taking him by the shoulders.*) If you can do that, I'll proclaim you the conjurer of conjurers.

CAL. (*Same play.*) Very well, then; you shall proclaim me the conjurer of conjurers. Take this key. (*Points R.*) Open that door yourself.

BRAS. (*Hesitating.*) It is a farce. Admit it at once.

CAL. Open! (*BRAS. opens the door; MAN. enters.*)

BRAS. Eh! My wife in a muleteer's attire.

CAL. (*Bringing on MIG. from back.*) And here is the other.

BRAS. Miguel!

MAN. & MIG. Pardon, pardon!

CAL. What have you to say now of mental topsy-turviness?

BRAS. But it is impossible, unless I have dreamed. We shall see. (*Runs L., opens door and brings in BEA. whose veil falls off.*) Ah! The lady's maid!

ALL. Oh!

CAL. Have they fooled you enough? Do you think this fellow should go to jail?

BRAS. (*Sadly.*) Yes!

CAL. And the women to a convent?

BRAS. Yes!

CAL. Of course, you do! I'll go and wake up that snoring old Der-gomez, who shall conduct them thither. Poor Braseiro! (*Going.*) What a comfort it is to serve a friend! (*Exit.*)

QUARTETTE AND COUPLETS.

No. 25.

Moderato.

MANOLA. (*spoken,*)

Yes!

BEATRIX.

Yes!

MIGUEL.

Yes!

BRASEIRO.

It surely can-not be that 'twas on-ly she! Now, do not say to me, that 'twas on-ly

Yes!

Yes, yes, yes!

Yes!

Yes, yes, yes!

Yes!

yes, yes, yes! (*spoken.*)

she! Was it she, then, that kept me com- pa - ny? What!

Mrs.

(modulated in ascending, but not sung.) Don't put yourself in - to a

yes! What! yes! Ah! ah! ah! ah!

The musical score for Mrs. consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a melodic line starting on G4. The lyrics "Don't put yourself in - to a" are written below. The second staff is a vocal line with lyrics "yes! What! yes! Ah! ah! ah! ah!". The piano accompaniment is on the bottom two staves, starting with a piano (*p*) dynamic and moving to fortissimo (*sfz*) later in the piece.

BEA.

But try to be your-self a - gain.

rage.....

Ah! ah! ah! ah! Ah! ah! ah!

The musical score for BEA. consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a melodic line starting on G4. The lyrics "But try to be your-self a - gain." are written below. The second staff is a vocal line with lyrics "rage....." and "Ah! ah! ah! ah!". The piano accompaniment is on the bottom two staves, featuring a fortissimo (*sfz*) dynamic throughout.

MANOLA.

(coaxingly.)

And we will ev - 'ry thing ex - plain. Now, do your in - dig - na - tion, pray as -

ah!

The musical score for MANOLA. consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a melodic line starting on G4. The lyrics "And we will ev - 'ry thing ex - plain. Now, do your in - dig - na - tion, pray as -" are written below. The second staff is a vocal line with lyrics "ah!". The piano accompaniment is on the bottom two staves, starting with fortissimo (*sfz*) and moving to pianissimo (*pp*) later in the piece.

THE DAY AND THE NIGHT.

COUPLETS.

Allegro.

- suago.

Allegro.

mf

There are two things on earth be - low, Which reign one ex - act - ly like

p

toth - er; But though in e - qual power they grow, They do not re - sem - ble each

oth . . . er.

BEA.

The one is with bril-lian-cy glow . . . ing, And

sempre. p

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "oth . . . er." followed by a rest. The second staff is another vocal line in treble clef, starting with the dynamic marking "BEA." and the lyrics "The one is with bril-lian-cy glow . . . ing, And". The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes the dynamic marking "*sempre. p*".

The oth . . er shines with dull . . er

all smiles with joy in its sight.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp, containing the lyrics "The oth . . er shines with dull . . er". The second staff is another vocal line in treble clef with a key signature of one sharp, containing the lyrics "all smiles with joy in its sight." The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp.

light, With mys-te-ry's sweet-ness o'er-flow . . . ing. 'Tis the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp, containing the lyrics "light, With mys-te-ry's sweet-ness o'er-flow . . . ing. 'Tis the". The second staff is another vocal line in treble clef with a key signature of one sharp. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp.

day..... and the night..... Which share be - tween them the

p

earth. 'Tis song and smile in the light,..... 'Tis

f *pp*

so - - ber thought in the night, the night, the

pp

night, When mys - to - ry has its birth. Yes, 'tis the

day,..... Yes! 'tis the day,.....

BEATRIX.

Yes! 'tis the night,

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics 'Yes! 'tis the day,.....'. The piano accompaniment consists of chords and moving lines in both hands.

'Tis the day and the

Yes! 'tis the night,..... 'Tis the day and the

pp

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics ''Tis the day and the' and 'Yes! 'tis the night,..... 'Tis the day and the'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

night!..... 'Tis the day, 'Tis the

night!..... 'Tis the day, 'Tis the

ppp *léger.* *suivez.* *f*

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics 'night!..... 'Tis the day, 'Tis the' and 'night!..... 'Tis the day, 'Tis the'. The piano accompaniment includes dynamic markings of *ppp* (pianissimo) and *f* (forte), and the tempo marking *léger.* (light). The instruction *suivez.* (follow) is also present.

day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the
 day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the
 MIGUEL. *pp*
 'Tis the day, 'Tis the night, 'Tis the
 BRASEIRO. *pp*
 'Tis the day, 'Tis the night, 'Tis the

The first system of the musical score consists of five staves. The top four staves are vocal parts for Miguel and Braseiro, with lyrics written below them. The fifth staff is the piano accompaniment. The music is in G major and 3/4 time. Dynamics include *pp* (pianissimo) and *p* (piano). The lyrics are: "day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the" for Miguel, and "'Tis the day, 'Tis the night, 'Tis the" for Braseiro.

day, 'Tis the night, 'Tis the day, 'tis the day, And the
 day, 'Tis the night, 'Tis the day, 'tis the day, And the
 day, 'Tis the night, 'Tis the day, 'tis the day, And the
 day, 'Tis the night, 'Tis the day, 'tis the day, And the
cres. *f*

The second system of the musical score consists of five staves. The top four staves are vocal parts for Miguel and Braseiro, with lyrics written below them. The fifth staff is the piano accompaniment. The music is in G major and 3/4 time. Dynamics include *cres.* (crescendo) and *f* (forte). The lyrics are: "day, 'Tis the night, 'Tis the day, 'tis the day, And the" for Miguel, and "day, 'Tis the night, 'Tis the day, 'tis the day, And the" for Braseiro.

night!

night!

night!

night!

The musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "night!" followed by a series of dotted lines. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present in the final measure of the piano part.

MANOLA.

With you your - self 'twas just the

The musical score for Manola's first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "With you your - self 'twas just the". A piano dynamic marking (*p*) is present in the piano accompaniment.

same, Two wo - men ruled e - qual - ly o'er you; To both, your

The musical score for Manola's second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "same, Two wo - men ruled e - qual - ly o'er you; To both, your".

heart paid e - - qual claim, To both e - qual fe - al - ty swore you.

BEATRIX.

But lis - ten to

sempre. p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'heart paid e - - qual claim, To both e - qual fe - al - ty swore you.' and then has a rest followed by 'BEATRIX.' and 'But lis - ten to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sempre. p* is present.

But soon as night re -

what has per - plexed you: The blonde held you cap - tive by day,

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'But soon as night re -' and 'what has per - plexed you: The blonde held you cap - tive by day,'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

- sumed its sway, 'Twas then the bru - nette who was next you 'Tis the day, ...

p dolce.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line concludes with '- sumed its sway, 'Twas then the bru - nette who was next you 'Tis the day, ...'. The piano accompaniment ends with a *p dolce.* marking.

.... And the night, Which rule a - like o'er the earth,

.... 'Twas I, when day shed its light,..... 'Twas she, when -

- e'er it was night, The night, the night, When

mys - te - ry has its birth. I am the day!.....

BEATRIX.

I am the day!.....

I am the night!.... I am the

'Tis the day..... and the night,

night!..... 'Tis the day and the night,

pp *ppp*

..... 'Tis the day, 'Tis the day,..... 'Tis the

..... 'Tis the day, 'Tis the day,..... 'Tis the

f *p*

suivez.

pp *cres.*

night, 'Tis the day, 'Tis the night, 'Tis the day, 'Tis the night, 'Tis the day, 'tis the day,

night, 'Tis the day, 'Tis the night, 'Tis the day, 'Tis the night, 'Tis the day, 'tis the day,

MIGUEL.

'Tis the day, 'Tis the night, 'Tis the day, 'Tis the night, 'Tis the day, 'tis the day,

BRASEIRO.

'Tis the day, 'Tis the night, 'Tis the day, 'Tis the night, 'Tis the day, 'tis the day,

And the night.....

And the night.....

And the night.....

And the night.....

And the night.....

BRAS. What does it all mean?

MAN. It means that you have only one real wife. She whom you do not see in the dark.

BEA. And here she is.

MAN. I am only a false baroness, who took her name and title to escape the Prince. I am the wife that you did see in the light—that is, no wife at all.

MIG. And my affianced bride, if you please.

BRA. I see it all now, and it was this blockhead, Calabazas, who has put us all to this wild goose-chase. (to BEATRIX.) But is there no mistake this time? Are you really my wife?

BEA. I am she! Do you regret it?

BRAS. No! no! You have reconciled me to brunettes. (kneels at her feet and kisses her hand.)

Enter CALABAZAS and DEGOMEZ.

CALA. (dragging DEGOMEZ, whose hair and shoulders are covered with straw.) Come, come, Degomez. (sees BRASEIRO.) What! At the feet of the lady's maid?

DEGO. The lady's maid! Why, that is his wife, selected by me! (to BEATRIX.) I hope you have slept well!

CALA. His wife! Then who is the other?

MAN. (supplicating.) Oh, sir, forgive us! But we love each other so much.

CALA. (furious.) Ah! Tricks! Vengeance! Blood! Revenge. I am Prime Minister, and — (noise outside.) What is that

Enter SANCHETTE running. [noise]

SANC. A courier for his Excellency!

Enter everybody, followed by a Courier, who gives a letter to CALABAZAS.

A COURIER COMES.

CHORUS AND FINALE.

Allegro.

mf *cres.*

SOPRANOS. *f*
A cour - - ier comes, But we know not

TENORS. *f*
A cour - - ier comes, But we know not

BASSES. *f*
A cour - - ier comes, But we know not

f

whence; But he de - sires his ex - cel - lence... His ex - cel -

whence; But he de - sires his ex - cel - lence... His ex - cel -

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a high register, with lyrics: "whence; But he de - sires his ex - cel - lence... His ex - cel -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

A courier enters, and gives a letter to Calabazas, who opens it.
 CAL. (*Aside.*) A letter from the King! (*Aloud, and uncovering.*)
 A letter from the King! (*All uncovering.*)

- lence! His ex - cel - lence!

- lence! His ex - cel - lence!

The second system continues the vocal and piano parts. The vocal lines end with the exclamation "lence! His ex - cel - lence!". The piano accompaniment continues with similar rhythmic patterns, ending with a final chord.

CAL. (*Reading.*) My friend, what has become of you? For a week you have not attended the council chamber. I understand you are running after a woman. At your age too.

pp

The third system is a piano accompaniment for the spoken text. It is marked *pp* (pianissimo) and consists of a single piano staff with a complex, rhythmic accompaniment of chords and single notes.

You are discharged. I the King."

OMNES. Ah!

BRAS. (*With joy.*) Kicked out!

MAN. My dear Miguel!

MIG. My dear Manola! (*they embrace.*)

BRAS. My wife.

CAL. (*Embraces Sanchette.*) Bah, I'll console myself.

BEAT. My husband! (*they embrace.*)

The Portuguese are always gay.

1o Tempo.
SOPS.

TENORS.

BASSES.

1o Tempo.

ev - er gay, On sun - ny or on rain - y day, Be it De - cem - ber,
 ev - er gay, On sun - ny or on rain - y day, Be it De - cem - ber,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with trills in the right hand.

MAN. (To the public.)

If our
 be it May, The Por - tu - guese, the Por - tu - guese are gay.
 be it May, The Por - tu - guese, the Por - tu - guese are gay.

The second system continues with the vocal lines and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure.

efforts have helped to make an hour pass mer-ri - ly a - way; ... Let your plau-dits the ech-oes

wake, So joy - ous - ly, that we may say,.... That we may say.... That we may say.....

We Por - tu - guese are ev - er gay, On sun - ny or on rain - y day,

p léger.

Be it De - cem - ber, be it May, We Por - tu - guese are ev - er gay.

We Por - tu - guese are ev - er gay, On sun - ny or on rain - y day,
 We Por - tu - guese, are ev - er gay, On sun - ny or on rain - y day,
 We Por - tu - guese, are ev - er gay, On sun - ny or on rain - y day,

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below each vocal staff.

Be it De - cem - ber, be it May, The Por - tu - guese are ev - er, ev - er
 Be it De - cem - ber, be it May, The Por - tu - guese are ev - er, ev - er
 Be it De - cem - ber, be it May, The Por - tu - guese are ev - er, ev - er

This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below each vocal staff.

gay; We Por - tu - guese are ev - er gay, We Por - tu - guese, we Por - tu -

gay; We Por - tu - guese are ev - er gay, We Por - tu - guese, we Por - tu -

The first system consists of three vocal staves and two piano staves. The vocal parts are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature has one sharp (F#).

- guese are gay!.....

- guese are gay!.....

The second system continues the vocal lines and piano accompaniment. The vocal parts have long, sustained notes for the words "are" and "gay!". The piano accompaniment includes a prominent triplet of eighth notes in the right hand. The key signature remains one sharp (F#).

The third system shows the piano accompaniment continuing. The right hand has a series of chords and moving lines, while the left hand provides a steady bass line. The key signature is one sharp (F#).