

PEPITA

Comic Opera,

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

Adapted from the French of

CHIVOT & DURU,

— BY —

MOSTYN TEDDE,

Music by

CH. LECOCQ.

VOCAL SCORE COMPLETE	5/-
D° D° BOUND	7/6
PIANOFORTE SOLO	3/-
LYRICS	/6

London.

CHAPPELL & C^o 50, NEW BOND STREET.
CITY BRANCH, 15, POULTRY.

M.
1503
LAGAP

ALL PERFORMING RIGHTS IN THIS OPERA RESERVED.

CERTAIN ALTERATIONS FROM THE ORIGINAL SCORE HAVE BEEN MADE
AND SONGS INTRODUCED BY VAN BIENE, JAKOBOWSKI & c.

ACT II.

ENTR' ACTE.

TUTTI.
Allegro molto.

PIANO.

f *CRÉSC:* *mf*

mf *CLAR:*

Moderato.

p 1st VIOL.

WOOD & 1st VIOL:

mf *STRINGS, TRI:*

WOOD STRINGS.

leggiro.

cresc. *cresc.*

1st VIOLIN.

f *dim.*

un poco rall: 1^o Tempo.

come il sopra.

f *dim.*

Più presto.

poco rall. *mf* PISTONS, TIMPANI.

mf

f

poco rall *p* **TUTTI.** *ff*

Allegro marziale. *Curtain rises.*

PISTONS *p*

TAMBOUR.

N^o 8.

CHORUS & SONG.

SHOULDER TO SHOULDER.

Allegro. WOOD.

PIANO. *p* STRINGS. GRAN CASSA.

f

mf

f

f Shoulder to shoulder we march, Stiff - ly march,

p WOOD. *f* STRINGS.

HORNS.

Close e-nough pack-ing to smo-ther One a--no--ther

For must not e-ve-ry man, If he can,

Learn how to slaughter his bro-ther or a--no--ther

Turn to the right, Turn to the left, Of in-de-pend-ent seuse he-reft,

Turn to the right, turn to the left, And pray keep step.

p

ff

tr

tr

TUTTI.

ff

tr

STRINGS.

COMEZ.

WOOD.

p **HORNS.**

STRINGS. *pizz.*

No talk - ing in the ranks - no move - ment,

G.

No laugh - ing! si - lence num - ber two;

G.

There's room, I must say, for im - prove - ment,

G. *Some-how I'll drill it in - to you.*

PISTONS.

CADETS.

Let no one move, That we may prove Our dis - ci - pline sur - pri - sing;

PISTONS. *CRÉS:*

FAÇ.

G. *Now to mark time, Shoulder*

OBOÉ. *Movement sublime, Our re - pu - ta - tion's ris - ing;*

CRÉS: *HORNS.*

G. *arms! Or - der arms!*

FLUTE. *What do you say, sir, to this?*

Shoulder to shoulder we march, Stiff-ly march Close enough pack-ing to

smo-ther One a - no - - ther, For must not ev'-ry man, If he

can, Learn how to slaughter his bro-ther, Or a - no - -

-ther. Turn to the right, turn to the left, Of in - - de - pen - dent

sense be- left, Turn to the right, turn to the left, And pray keep step.

BOM

Bra - vo!

A markel im 2

TUTTI.

CLAR:

FAG.

B. - prove - - ment; I, com - mand - ing you in chief, Do pro - nounce my firm be -

B. - lief That no man could bet - ter do I am real - ly proud of you.

Allegro moderato.

ff TUTTI.

RECIT.

I hope you understand ev'ry soldier in the land must obey the word of command . . .

B. . . ev'ry soldier in... the land must o - bey the word of command.

mf WOOD STRINGS. *pizz.*

No. 83

SONG.
BOMBARDOS.

Allegro.

mf STRINGS & TAMBOUR!

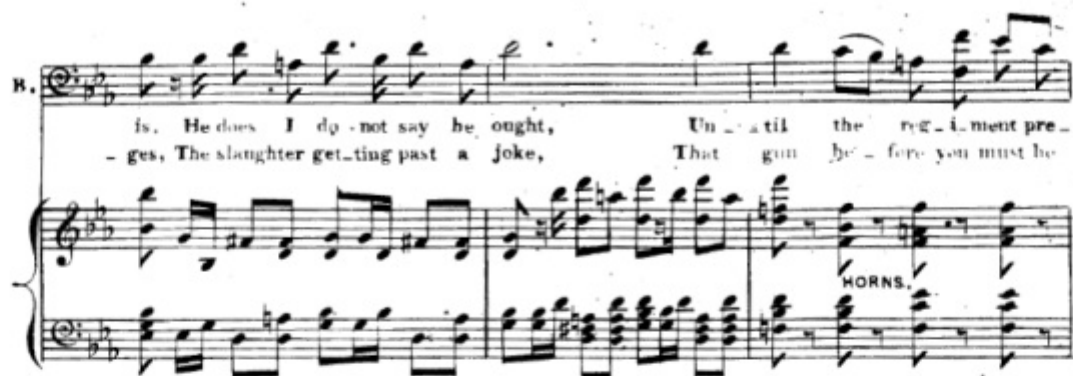
BOM

1. In time of peace a man en - ga - - - - -
 2. If some fine day a bat tle ra - - - - -

WOOD.

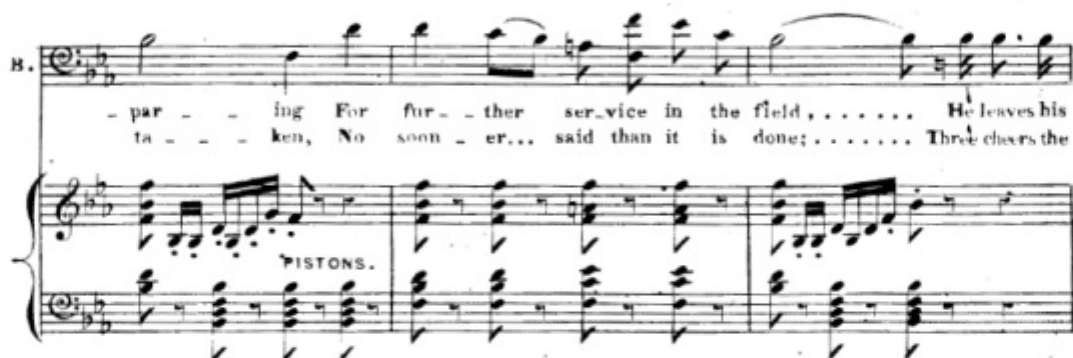
B. - ges In com - bat of a - no - ther sort,
 - ges, And in the midst of clouds and smoke

B. Makes love - no mat - ter what his age
 Your corps the e - - ne - my en - ga - - - - -

B. 

is. He does I do not say he ought, Un - til the reg - i - ment pre -
ges. The slaughter get - ting past a joke, That gun be - fore you must be

HORNS.

B. 

- par - - ing For fur - ther ser - vice in the field, He leaves his
ta - - - ken, No soon - er... said than it is done; Three cheers the

PISTONS.

B. 

la - - - dy, feal - - - ty... swear - - - ing. With wounds that
bat - - - t'ry now is... ta - - - ken Brave hearts! Good

TUTTI.

B. 

are most quick - ly healed. In his
lads! We've got the gun. And the

CLAR.
dim. HORNS ρ FLUTE.

B.

arms he'll no more en-fold her, For his du-ty is quite
best of men get bold - - er When they feel a com-rade

B.

clear. Shoulder to should - - er, Shoulder to should - - er, Where's the
near.

f **TUTTI.** *p*

B.

cra - - ven... that... feels fear... Shoulder to shoul - der, Shoulder to

f **TUTTI.**

B.

should - - - er Where's the cra - - ven... that... feels...

f **TUTTI.**

R. SOP:
 fear And the best of men get bold - er When they feel a comrade near Shoulder to
 ALTO:
 And the best of.. men get hold - er When they feel a.. comrade near Shoulder to
 PISTONS.

should - er, Shoulder to shoulder Where's the craven where's the craven feels a fear... Shoulder to
 should - er, Shoulder to shoulder Where's the cra - ven that feels fear... Shoulder to
 ff TUTTI. p ff

shoul - der Shoulder to shoul - der Where's the cra - ven where's the craven feels a fear,
 shoul - der Shoulder to shoul - der Where's the cra - ven that feels fear,
 TUTTI. D.C.

No 8b

CHORUS.

Shoulder to shoulder we march, Stiff - ly march,
 ff p WOOD & HORNS. STRINGS.

Close e_nough pack_ing to smo_ther One a_no - - - - ther,

For must not e_ve_ry man, If he can,

Learn how to slaughter his bro_ther or a_no - - - - ther

Turn to the right, Turn to the left, Of in - de - pend - ent sense be_ref,

Turn to the right, turn to the left, And pray keep step.

No. 9.

QUINTET.

PEPITA, INEZ, PEDRILLO, INICO & BOMBARDOS.

INEZ. *Presto* STRINGS. *pizz.* Your

PIANO. *mf* WOOD. HOHNS FAG.

1. PEDR. or - - ders have been o - beyed, sir, Great Heav'ns!

Pr. PEPITA. what do I see? All the ar - range - - - - ments... are

WOOD. *mf* HOHNS FAG.

P. made, sir. INICO. Gra - cious me! Pe - pi - ta!

WOOD ALONE TUTTI.

INEZ & PEP: BOM.

What! both our husbands here! Be si - - - lent! Keep

p STRINGS: CLAR:

B. PED.

qui - - - et! But your two nie - - ces there they

FLUTE.

P. BOM.

stand A - gain! How dare you! Be si - lent I com - mand....

WOOD HORNS.

PED. INEZ.

That is my wife! Ha! ha! ha! ha! ha! ha! ha!

INIGO.

And that is mine. FLUTE.

OBOË.

1st VIOLIN.

1. ha! ha! ha! ha! ha! ha! ha! ha! I your wife you must be

CLAR: HORNS.

1. mad; If this a joke is ve-ry well If

WOOD.

1. not it real - - - - ly is too bad My name, good

1. sir, is Man-n-ol.

PEPITA.

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

FLUTE OBOE

P. I your wife, you must be mad; You come it

p 1st VIOLIN.

CLAR. FAG:

P. ra - ther strong, you know. Poor young man.

WOOD.

P. . . . it is too bad; My name, good sir, is Di - e - go.

PED.

Man - u -

INIGO. PEPITA,

And Di - e - go! Yes, we are men! Well, and what

- ell! Then they are men!

P. *WOOD.*

then? Do you doubt it, pray? Who, are you an - y

CLAR.

P. *sf*

way? Now young man I'm going to be - gin To swear to

TIMPANI.

P. *sf*

swear by ev' - ry sort of . . . thing To swear by ev' - ry

TIMPANI.

P. *rall:*

sort of thing That swear - ing to these lips can

CLAR: *colla voce.*

INEZ. *pp*

Dis - guise de - fies A hus - band's eyes; It real - ly is too

P. *pp*

rue. Dis - guise de - fies A hus - band's eyes; It real - ly is too

PED: *pp*

In this dis - guise I doubt my eyes; It real - ly is quite

INICO. *pp*

In this dis - guise I doubt my eyes; It real - ly is quite

BOM: *pp*

Dis - guise de - fies A hus - band's eyes; It real - ly is too

pp STRINGS. HORNS. WOOD. FAG:

In. bad To grieve so good a lad; I think it wise To

P. bad To grieve so good a lad; I think it wise To

P. sad To see de - ceit so bad, While each de - nies We

I. sad To see de - ceit so bad, While each de - nies We

B. bad To grieve so good a lad, I think it wise To

WOOD.

In. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

P.p. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

P. rec - og - nize Our wives to us so dear. ... I - den - ti - ty is

I. rec - og - nize Our wives to us so dear. ... I - den - ti - ty is

B. show sur - prise, Lest dan - ger should be near, ... Or en - e - mies to

WOOD.

FAG:

In. fear. ... Lest dan - ger should be near, Lest dan - ger should be near, Dis -

P.p. fear. ... Lest dan - ger should be near, Lest dan - ger should be near, Dis -

P. clear. ... Our wives to us so dear - I - den - ti - ty is clear. In

I. clear. ... Our wives to us so dear - I - den - ti - ty is clear. In

B. fear. ... Lest dan - ger should be near, Lest dan - ger should be near, Dis -

WOOD.

In. *- guise de - fies A hus - band's eyes; De - fies a hus - band's eyes I*

Pep. *- guise de - fies A hus - band's eyes; De - fies a hus - band's eyes I*

P. *this dis - guise I doubt my eyes; I doubt I doubt my eyes While*

I. *this dis - guise I doubt my eyes; I doubt I doubt my eyes While*

B. *- guise de - fies A hus - band's eyes; De - fies a hus - band's eyes I*

pp STRINGS. *ff FLUTE.*

In. *think it wise I think it wise to show to show sur - prise . . . Lest*

Pep. *think it wise I think it wise to show to show sur - prise . . . Lest*

P. *each de - nies we re - cog - nize our wives to us so dear . . . I -*

I. *each de - nies we re - cog - nize our wives to us so dear . . . I -*

B. *think it wise I think it wise to show to show sur - prise . . . Lest*

pp *Cres.* *ff* *WOOD.*

cres.

In. dan - ger should be near. . . . Or en - e - mies to fear. Think it wise ve - ry

P. 1. dan - ger should be near Or en - e - mies to fear. Think it wise ve - ry

P. - den - ti - ty is clear I - den - ti - ty is clear Each de - nies, each de -

I. - den - ti - ty is clear. . . . I - den - ti - ty is clear Each de - nies, each de -

B. dan - ger should be near Or en - e - mies to fear. Think it wise ve - ry

cres.

PIANO

In. wise To a - void a sur - prise Lest

P. 1. wise To a - void a sur - prise Lest

P. - nies, each de - nies, each de - nies. I

I. - nies, each de - nies, each de - nies. I

B. wise To a - void a sur - prise Lest

PIANO

f

PISTONS, TIMPANI.

In. dan-ger should be near Lest danger should be near.....

Pep. dan-ger should be near Lest danger should be near.....

P. -den-ti-ty is clear We recog-nize 'tis clear.....

I. -den-ti-ty is clear We recog-nize 'tis clear.....

B. dan-ger should be near Lest danger should be near.....

TUTTI.

BOM.

STRINGS. pizz.

PED.

You

B. must get rid of them What-e-ver, be the cost.....

CLAR.

OBOE.

P. **INIGO.**

take us for two fools Your sen - ses you have lost

BOM:
Your

FLUTE.

f

H.

im - pu - dence is such Your im - pu - dence is such I

mf

B.

blush with shame I know now who you are and what's your

grac.

WOOD. STRINGS.

f

B.

lit - tle game: Our lit - tle game you real - - ly know!

PED:

p CLAR.

HORN.

BOM:
You fol - low a vile call - - - ing, To all

1st VIOLIN.

p

HORNS, STRINGS.

B.
ho - - nest men ap - pall - ing, You are spies

WOOD.

FAG:

B.
. . . . Yes you are spies, What! we are spies! Ha! ha! ha!

graz

WOOD.

P.&I.
ha! Excuse a laugh You real - ly must Ha!

p

HORNS.

WOOD.

P.&I. **BOM:** **CLAR. FAG:**

ha! ha! ha! Dis-ci-pline di-vi-ded, Learn I have de-ci-ded

STRINGS.

B. What shall be your lot What shall be your lot... Gen-er-ral court mar-tial

FLUTE.

B. Tri-al most im-par-tial Af-ter which Both

f

INEZ. Oh, please not!

PED: & INI: **PEP:** Both shot! Oh, please not!

B.

shot!

TUTTI TIMPANI. **FAG.**

BOM: Don't be a - fraid, 'twas but to fright-en them. **PED:** To be

VIOLA, CELLO
CLAR., HORNS.
un poco meno mosso
C. BASS.,

INI: (Enter HANS.) shot! To be shot!

1^o tempo.
BOM: To HANS. Have you a dun-geon deep-er than a - no - ther?... In it con - fine this

BRASS, STRINGS.

B. per-son and his bro-ther... You'll be a - lone then... take your oaths,

STRINGS. *pizz.*

INEZ.
Pe - drill - - lo

H.
When in the ward - robe with the clothes.

OBOE.
CLAR.
FAG.
p dolce

1.
makes my heart feel sore.

PEP:
Poor In - i - go! I daren't say

PED:
more We're out of luck, I must con - fess Was e - ver

INICO.

p e cresc.

STRINGS.

1.
such a hor - - rid mess A hor - - - rid

OBOE.
dim.

INEZ. *pp*
 Dis - guise de - fies.. A hus - band's eyes; It

PEP: *pp*
 Dis - guise de - fies... A hus - band's eyes; It

PEP: *pp*
 In this dis - guise I doubt my... eyes; It

I. *pp*
 mess. In this dis - guise I doubt my... eyes; It

pp
 Dis - guise de - fies A hus - band's eyes; It

pp come il sopra.

In. real - ly is too bad To grieve so good a lad; I think it

Pep. real - ly is too bad To grieve so good a lad; I think it

P. real - ly is quite sad To see de - ceit so bad, While each de -

I. real - ly is quite sad To see de - ceit so bad, While each de -

B. real - ly is too bad To grieve so good a lad; I think it

Iu. wise To show sur - prise, Lest dan - ger should be near.... Or
 Pep. wise To show sur - prise, Lest dan - ger should be near.... Or
 P. - nies... We rec - og - nize Our wives to us so dear.... I -
 I. - nies... We rec - og - nize Our wives to us so dear.... I -
 B. wise To show sur - prise, Lest dan - ger should be near.... Or

Iu. en - e - mies to fear.... Lest dan - ger should be near, Lest dan - ger should be
 Pep. en - e - mies to fear.... Lest dan - ger should be near, Lest dan - ger should be
 P. - den - ti - ty is clear.... I - den - ti - ty is clear, Our wives so dear, so
 I. - den - ti - ty is clear.... I - den - ti - ty is clear, Our wives so dear, so
 B. en - e - mies to fear.... Lest dan - ger should be near, Lest dan - ger should be

In. *pp*
near, Dis - guise de - fies A hus - band's eyes; De - fies a husband's

Pep. *pp*
near, Dis - guise de - fies A hus - band's eyes; De - fies a husband's

P. *pp*
dear, In this dis - guise I doubt my eyes I doubt I doubt my

I. *pp*
dear, In this dis - guise I doubt my eyes I doubt I doubt my

B. *pp*
dear, Dis - guise de - fies A hus - band's eyes; De - fies a husband's

In. *>*
eyes I think it wise I think it wise To show to show sur -

Pep. *>*
eyes I think it wise I think it wise To show to show sur -

P. *>*
eyes While each de - nies we re - cog - nize Our wives to us so

I. *>*
eyes While each de - nies we re - cog - nize Our wives to us so

B. *>*
eyes I think it wise I think it wise To show to show sur -

In. *pr* - prise Lest dan - ger should be near, Or en - e - mies to

Pcp. *pr* - prise Lest dan - ger should be near, Or en - e - mies to

P. dear I - den - ti - ty is clear, I - den - ti - ty is

I. dear I - den - ti - ty is clear, I - den - ti - ty is

B. *pr* - prise Lest dan - ger should be near, Or en - e - mies to

In. *cresc.* fear, Think it wise ve - ry wise To a - void a sur -

Pcp. fear, Think it wise ve - ry wise To a - void a sur -

P. clear, Each de - nies each de - nies Each de - nies each de -

I. clear, Each de - nies each de - nies Each de - nies each de -

B. fear, Think it wise ve - ry wise To a - void a sur -

cresc.

In. *f* - prise Lest dan - ger should be near
 Pep. *f* - prise Lest dan - ger should be near
 P. *f* - nies I - den - ti - ty is clear
 I. *f* - nies I - 'den - ti - ty is clear
 B. *f* - prise Lest dan - ger should be near
 PISTONS TIMPANI. *f*

In. Lest dan - ger should be near
 Pep. Lest dan - ger should be near
 P. We re - cog - nize 'tis clear
 I. We re - cog - nize 'tis clear
 B. Lest dan - ger should be near
ff TUTTI AL FINE.

Nº 10.

CHORUS.

Allegro agitato.

PIANO. *p* STRINGS, TIMPANI. *CRÉSC.*

CRÉSC. PISTONS.

f TUTTI. PIATTI.

SOP:

TEN:

BASS:

The

The

The

news is most sur - pris - - - - ing And

news is most sur - pris - - - - ing And

news is most sur pris - - - - ing And

BRASS.

fills us all with fear, A -

fills us all with fear, A -

fills us all with fear, A -

BRASS.

- gainst our loy - - - - al ris - - - - ing The

- gainst our loy - - - - al ris - - - - ing The

- gainst our loy - - - - al ris - - - - ing The

o - - ther side ap - - pear With

o - - ther side ap - - pear With

o - - ther side ap - - pear With

BRASS.

for - - ces most tre - - men - - dons, Pa - ta -

for - - ces most tre - - men - - dons, Pa - ta -

for - - ces most tre - - men - - dons, Pa - ta -

BRASS.

- ques is on his way, And

- ques is on his way, And

- ques is on his way, And

BRASS.

what is more stu - pend - - - - ous, We're

what is more stu - pend - - - - ous, We're

what is more stu - pend - - - - ous, We're

BRASS.

bound to say Pa - ta - ques Pa - ta -

bound to say Pa - ta - ques Pa - ta -

bound to say Pa - ta - ques Pa - ta -

TUTTI.

PIATTI.

- ques may win the day.

- ques may win the day.

- ques may win the day.

p

(DIALOGUE.)

pp
STRINGS.

HORNS.

GOMEZ. (Spoken.) "General Pataques?"

Segue

(Enter PATAQUES)

PISTONS.

f TUTTI.

PATA:

My

V.

ex - cel - lent friend, Bom. bar - dos. My dear - est and best Pa - ta - ques

p FLUTE, STRINGS, pizz.

PAT:

If I could on - ly get a chance!

My

Wait till I lead you such a dance!

CLAR: HORNS.

STRINGS pizz.

p STRINGS arco

P
ex - cel - lent friend, Bombar - dos. My

B
My dear - est and best Pa - ta - ques

CLAR.

P
ex - cel - lent friend, Bombar - dos. *cresc. e animando.* Bom - bar - dos! Bombar - dos and Pa - ta -

B
Pa - ta - ques Bom - bar - dos and Pa - ta -

WOOD. *cresc. e animando.*

GRAN CASS.

P
- ques Bombar - dos Bombar - dos and Pa - ta - ques Bombar - dos Pa - ta - ques.

B
- ques Pa - ta - ques Bombar - dos Bombar - dos and Pa - ta - ques Bombar - dos Pa - ta - ques.

PISTONS.

TUTTI.

PAT: FLUTE, FAG with voice.

May I hope my friend that you'll excuse The liber-ty I take in thus ap-pear - ing

p STRINGS.

BOM:

How could an - y man re - fuse Wel - come to one who's so en - dear - ing

PAT:

Real - ly I thought 'twas ra - ther hard To find that I was not in - vi - ted

STRINGS alone.

CLAR. HORNS.

BOM:

I'm glad you've come with - out a card, I'm charm'd I'm per - fect - ly de - light - ed

FLUTE, OBOÈ.

PAT: BOM: PAT:

If I could on-ly get a chance! Wait till I lead you such a dance! My

CLAR, HORNS.

BOM: PAT:

excellent friend, Bombar-dos. My dearest and best Pa-ta-ques My ex-cel-lent friend Bombar-

cresc e animando.

-dos Bombar-dos Bombar-dos and Pa-ta-ques Bombar-

BOM:

Pa-ta-ques Bom-bar-dos and Pa-ta-ques Pa-ta-ques Bombar-

cresc e animando.

-dos Bombar-dos and Pa-ta-ques Bombar-dos Pa-ta-ques.

-dos Bombar-dos and Pa-ta-ques Bombar-dos Pa-ta-ques,

f TUTTI. *f*

N^o 11.

VIVANDIÈRE'S DUET.

TUTTI.
Marziale.

PIANO. *f*

INEZ. PEPITA.

We are not de - mure or shy, Are we, dear - est? No, not we.

STRINGS. *p* PISTONS

WOOD. *p*

We are best des - cribed as sly, Pert and pret - ty, all a - gree.

INEZ.

Sol - diers we are not a - fraid of, They are more a - fraid of us;

WOOD & STRINGS.

mf

P. Oh! 'tis a pleasant and ro - man - tic task, With a glug, glug, glug, from a

I. Oh! 'tis a pleasant and ro - man - tic task, With a glug, glug, glug, from a

mf schërz.

P. brim - ming flask, Thus to pour the li - quid sweet Down the throats that like it neat,

I. brim - ming flask, Thus to pour the li - quid sweet Down the throats that like it neat,

BRASS.

P. Glug, glug, glug, come pledge the fair; Al - lons! vi - vent les vi - van - dières, Al -

I. Glug, glug, glug, come pledge the fair; Al - lons! vi - vent les vi - van - dières, Al -

P. - lons! vi - vent les vi - van - dières les vi - van - dières,

I. - lons! vi - vent les vi - van - dières les vi - van - dières,

TUTTI.

TUTTI.

PEP.

We have both stood un - der fire, We're like sea - soned vet - rans tough;

STRINGS & WOOD.

P.

Puffs of pow - der but in - spire Yearn - ing for the pow - der puff,

INEZ.

But - lets car - ried on by us are, Will be till we're car - ried off

I. *rit.*
 By a bul - let or a His - sar - Shot, that is, or mar - ried off.

colla voce.

PEP.
a tempo.
 Sie - ges we've so of - ten been in, If ex - pe - ri - ence can teach,

P. *rit.*
 We shall sure, when wed - lock seen in, Gar - ments wear to knee that reach.

f a tempo.
 P. We shall sure, when wed - lock seen in, Garments wear to knee that reach

f
 I. We shall sure, when wed - lock seen in, Garments wear to knee that reach

f a tempo.

P. Ah 'tis a pleasant and ro-man-tic task With a glug, glug, glug from a brimming flask

I. Ah 'tis a pleasant and ro-man-tic task With a glug, glug, glug from a brimming flask

P. Thus to pour the li- quid sweet Down the throats that like it neat

I. Thus to pour the li- quid sweet Down the throats that like it neat

rit - - - - - ard.

P. Glug, glug, glug come pledge the fair Al- lons vi- vent Les vi- vandieres al-

I. Glug, glug, glug come pledge the fair Al- lons vi- vent Les vi- vandieres al-

a tempo.

P. - lons vi- vent Les vi- van- dieres les vi- - van- dieres...

I. - lons vi- vent Les vi- van- dieres les vi- - van- dieres...

Nº 11ª

Tempo di Valse.

PIANO.

p STRINGS, *con sordini.*

PEPITA. (*Spoken.*) "Scream for the General!"

SIDE DRUM.

Nº 12.

CHORUS.

Shoulder to shoulder we march, Stiff-ly march

TUTTI.

WOOD, HORNS.

f STRINGS.

Close enough packing to smother One a - no - - ther, For must not ev' - ry

man, If he can, Learn how to slaughter his bro - ther, Or a -

- no - - - ther. Turn to the right, turn to the left, Of in - de - pen - dent

sense bereft, Turn to the right, turn to the left, And pray keep step.

№ 128 * PATAQUES — "Front rank, left turn, march".

Repeat from sign without Chorus. *ppp*

No 13.

SONG

I DO NOT DARE.

PEPITA.

CLAR, 1st VIOLIN.
Moderato.
 PIANO. *mf*
 HORNS, FAG: STRINGS.

PEPITA.
 1. How like a babe, he's calm-ly sleep-ing, No wrin-kle mars his handsome
 2. His sleep shall be by me un-bro-ken, From sud-den noise his nerves I'll

p STRINGS.

P. face, His beau-ty sleep, un-check'd I'm keep - - ing; What
 save, No wa-king word shall here be spo - - ken, No

P. no-ble pose! what man-ly grace! Now a smile is -ex-tend-ing,
 draught of air a lock shall wave... I a kiss might be steal-ing,

CLAR: FLUTE.
 FAG:

P. In his dreams no alarm; A kiss would p'raps be lehd' - - -
 'Tis my own I but take; OBOE FLUTE. No, so a-cute his feel - - -

P. - - ing To love a charm.... FLUTE. Tho' ho-som, is
 - ing, Hed' p'raps a - - wake. 1st VIOLIN *espressivo* HORN.

P. swell - ing With lov - ing care, . . . Stern fate is re -

P. - peil - ing; No! no! no! no! no! no! I do not dare.

HORNS. FLUTE.

INIGO. "Here they come for their midnight meeting!"

N^o 14.

FINALE.

PEPITA, INEZ, PEDRILLO, INIGO, PATAQUES, BOMBARDOS & CHORUS.

Allegro. FLUTE.

PIANO. *mf e cresc. TUTTI.*

f

SOP: *ff*

TEN: *ff*

BASS: *ff*

TUTTI. *ff*

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing

Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,
 Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,
 Now no long - er dan - ger fear - ing, To her faith - ful friends ap - pear - ing,

We at last shall sure - ly see, She who soon our Queen shall be,
 We at last shall sure - ly see, She who soon our Queen shall be,
 We at last shall sure - ly see, She who soon our Queen shall be,

We at last shall sure - ly see, See who shall our Sovereign be
 We at last shall sure - ly see See who shall our Sovereign be
 We at last shall sure - ly see See who shall our Sovereign be

WOOD
STRINGS.

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing,

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing.

Far a - way from hos - tile spy - ing, Safe from all un - friend - ly ey - ing,

Safe from all dan - ger fear - - - ing, To her faith - ful

Safe from all dan - ger fear - - - ing, To her faith - ful

Safe from all dan - ger fear - - - ing, To her faith - ful

TUTTI.

WOOD STRINGS.

friends ap - pear - ing, We at last shall sure - ly see, We shall

friends ap - pear - ing, We at last shall sure - ly see, We shall

friends ap - pear - ing, We at last shall sure - ly see, We shall

TUTTI.

sure - - ly see She who shall our sovereign be

sure - - ly see She who shall our sovereign be

sure - - ly see She who shall our sovereign be

BOM:
At last,

She who shall our sove - reign be

She who shall our sove - reign be

She who shall our sove - reign be

B.

nothing can defeat my plan The throne and sovereign in my hand I see And to their

BRASS ALONE.

B. Queen within the shortest span A grateful nation soon shall bend the knee, A nation

B. soon shall bend the knee un_ to their Queen. But lis_ten

Andante Molto.

1st VIOLIN. *con sordini.*
 HORN. *fp* *pp* CLAR: FAG: TIMP:
 C.B. BELL in F. STRINGS. HORNS.

H. 'Tis midnight In the night none in

SOP: *ppp*
 Ah!

TEN: *ppp*
 Ah!

BASS: *ppp*
 Ah!

RONCHER FERMEE.

BELL. *fp* BELL. *pp un poco marcato.*
 STRINGS. BELL. TIMPANI, *sempre.*

B.

sight None near Not a light Stars shine

The first system of music includes a vocal line (B.) with lyrics: "sight None near Not a light Stars shine". Below the vocal line are three staves of piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Instrumental markings include "BELL." and "HORN." appearing in the piano part.

B.

bright Sky clear None in sight No one

The second system of music includes a vocal line (B.) with lyrics: "bright Sky clear None in sight No one". Below the vocal line are three staves of piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Instrumental markings include "BELL.", "CLAR: FAG:", and "FLUTE OBOE." appearing in the piano part.

B.

near Sky is clear... No one near

BELL.

The first system of music consists of five staves. The top staff is a vocal line for a baritone (B.) with lyrics: "near Sky is clear... No one near". The second and third staves are vocal lines for other parts. The fourth staff is a piano accompaniment line. The fifth staff is a grand staff (treble and bass clefs) for a piano, with the word "BELL." written above the treble clef staff. The music is in a key with two flats and a 4/4 time signature.

B.

... In the night None in sight None

pp

In the night None in sight None

pp

In the night None in sight None

pp

In the night None in sight None

BELL.

The second system of music consists of five staves. The top staff is a vocal line for a baritone (B.) with lyrics: "... In the night None in sight None". The second and third staves are vocal lines for other parts, with the dynamic marking *pp* above the first two. The fourth staff is a piano accompaniment line, also with the dynamic marking *pp*. The fifth staff is a grand staff (treble and bass clefs) for a piano, with the word "BELL." written above the treble clef staff. The music continues in the same key and time signature as the first system.

near Not a light Stars shine

near Not a light Stars shine

near Not a light Stars shine

HORN.

bright Sky clear None in

bright Sky clear None in

bright Sky clear None in

f

ff

sight No one near

sight No one near

sight No one near

pp

pp

pp

Sky is clear No one near

Sky is clear No one near

Sky is clear No one near

pp . . . Mid_night sounds Midnight sound

pp . . . Mid_night sounds Midnight sound

pp . . . Mid_night sounds Midnight sound

GOMEZ, "The Queen!" *I^o tempo.*

pp TRUMPETS. *f*

STRINGS.

I^o tempo, TUTTI.

f

The Queen! The Queen! Here

The Queen! The Queen! Here

The Queen! The Queen! Here

TUTTI.

(Shouts.) "Long live the Queen!"

comes our gra - cious Queen

comes our gra - cious Queen

comes our gra - cious Queen

(Enter Pepita.)

INIGO. (Spoken)

Who is

INIGO: "Then I must be the king" PED: "Oh bosh!"

I.

this Pe-pi - ta!

DIALOGUE.

BOM: "Pepital in this disguise," **PEP:** "Silence or we are lost!"

pp STRINGS. *f* FLUTE, HORNS.

PEP: **RECIT:**

My friends, before your sovereign mounts her throne,...

All^o Mod^o

pp STRINGS. *mf* WOOD

P.

A step which she in_tends to take a_lone She

WOOD.

P.

thinks it's on_ly due it's on_ly due to you, To tell you quite

STRINGS.

P.

plain - - ly To tell you what she means to do.

WOOD.

Allegro.

ff TUTTI.

PEPITA.

1. When as sove - reign here I reign, Ev' - ry mea - - -
 2. There is pi - ti - ful lack of work, Though men are will - - -
 3. There are An - archists who de - light, With lit - tle rea - - -

p STRINGS.

FLUTE.
CLAR:

P.

- sure Shall be passed; I will spare no pain To give you plea - - -
 - ing, A - gi - ta - tors in - cite to shirk, Thus la - hour kill - - -
 - son, In tall talk a - bout dy - na - mite, To work their trea - - -

FLUTE.
CLAR:

P. FLUTE, CLAR.

- sure. For the e - vils we see a - round, As life pro - gress - - -
 - ing; Our... Ca - pi - ta - lists en - gage, A truth dis - tress - - -
 - son. We have Plice who are full of tact, So they're pro - fess - - -

P. *f poco rall:*

- ing, Modes of cure will have to be found, They want sup -
 - ing, Ger - man clerks, for star - va - tion wage, Who want sup -
 - ing; They're a - way when they ought to act, They want sup -

HORNS.

P. *a tempo.* FLUTE. *leggiero.*

- press - - - ing, They want sup - press - ing, They want sup -
 - press - - - ing, Who want sup - press - ing, Who want sup -
 - press - - - ing, They want sup - press - ing, They want sup -

P.

- press - ing, They want sup - press - - - ing. } Then
 - press - ing, Who want sup - press - - - ing. }
 - press - ing, They want sup - press - - - ing. }

P.

life will seem The bright - est dream, Fit - ting on - ly for happiest fair - ies, With the

1st VIOLIN.
TRIANGLE.

P.

joys I've plann'd, You'll un - der - stand, In the land of the grand Ca -

P.

- na - - ries.

SOP: *f*

TEN: *f*

BASS. *f*

Then life will seem The bright - est dream, Fit - ting

Then life will seem The bright - est dream, Fit - ting

Then life will seem The bright - est dream, Fit - ting

f TUTTI.

on - ly for hap - piest fair - - ies With the joys we've plann'd, You will

on - ly for hap - piest fair - - ies With the joys we've plann'd, You will

on - ly for hap - piest fair - - ies With the joys we've plann'd, You will

un - derstand, In the land of Ca - na - - ries.

un - derstand, In the land of Ca - na - - ries.

un - derstand, In the land of Ca - na - - ries.

ff TUTTI PIATTI.

1. & 2.

3.

PISTONS. (*di dentro*)

Musical score for PISTONS (di dentro) in 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

(Enter PATAQUES.) PATA:

SOP.
It means that I forwarn'd have

Good gracious, what does all this mean?

TEN.
Good gracious, what does all this mean?

BASS.
Good gracious, what does all this mean?

WOOD STRINGS

TUTTI. TIMP:

Musical score for vocal soloists (Soprano, Tenor, Bass) and wood strings. The vocal parts enter with the lyrics "It means that I forwarn'd have" and "Good gracious, what does all this mean?". The wood strings play a rhythmic accompaniment.

Più Presto.

PEP. (to BOM: aside.) BOM.
It was well plann'd I under-

been,

Pataques, Pata-ques is here!

Pataques, Pata-ques is here!

Pataques, Pata-ques is here!

Musical score for Pataques and BOM. Pataques enters with the lyrics "Pataques, Pata-ques is here!". BOM enters with the lyrics "It was well plann'd I under-". The tempo is marked "Più Presto".

Più Presto.

TUTTI.

CLAR, VIOLA DIVIDED.

Musical score for woodwinds (Clarinet and Viola Divided). The tempo is marked "Più Presto".

PATA. **PEPITA.**

Young la - dy, you have lost the trick. A - las 'tis

B. - stand.

CELLO, CLAR: VIOLA.

INIGO.

true I've lost the trick To lose a throne, there's no dis -

I. - gnis - ing, So sud - den - ly is most sur - pris - - ing.

PATA. *f* At once ar -

FLUTE. *f* 1st VIOLIN.

OBOÈ HORNS. *p*

INICO.

And now it's clear that I have

rest this base im - pos - tor

FAG. *mf* FAG.

lost her. What say you now, my wor - thy friend?

A game well

p STRINGS. CLAR.

played out to the end.

My

WOOD. *rit: molto.*

1^o Tempo.

ex - cel - lent friend Bom - bar - dos. My dear - est and best Pa - ta - qres I

STRINGS. CLAR.

P. thought, my friend Bom-bar-dos. I'd... make you... dance, I'd... make you

BOM:

If I could on - ly get

cres. WOOD.

P. dance I.... thought, my... friend, I'd... make you...

B. chance If I could on - - ly.... get

PISTONS.

Poco più lento.

P. dance.

B. chance.

ff What a shock - ing come down For a

ff What a shock - - ing come down For a

ff What a shock - - ing come down For a

Poco più lento.

f TUTTI. *cresc.*

new - ly - made queen, Such a fall from a throne . . . Surely ne - ver was seen . . . Though the

new - ly - made queen, Such a fall from a throne . . . Surely ne - ver was seen . . . Though the

new - ly - made queen, Such a fall from a throne . . . Surely ne - ver was seen . . . Though the

ff TUTTI. *1º Tempo.* PEP.

1º Tempo.

FLUTE, CLAR:

P. vic - to - ry's yours to - day, You'll still be learn - - - ing, That the

STRINGS.

FLUTE, CLAR:

P. line is long Pa - ta - ques, That has no turn - - - ing, Should I

P. reign, of all things the worst, You're doubtless guess - - - ing, For you,

P. you're the ve - - ry first We'll start sup - press - - -

HORNS. HORNS.

FLUTE.

P. - ing, We'll start sup - press - - ing, sup - press - - ing, sup

a tempo. PEP:
 - press - - - ing Then life will seem the bright - est dream Fit - ting

p 1st VIOLIN.

P.
 on - ly for happ' - est fair - ies With joys I've plann'd you'll un - der - stand In the

P.
 land of the grand Ca - na - ries.

SOP. *f*
 Then life will seem the bright - est dream Fit - ting

TEN. *f*
 Then life will seem the bright - est dream Fit - ting

BASS. *f*
 Then life will seem the bright - est dream Fit - ting

f TUTTI.

on - ly for happ - iest fair - ies With joys she has plann'd You will all un - der - stand In the
 on - ly for happ - iest fair - ies With joys she has plann'd You will all un - der - stand In the
 on - ly for happ - iest fair - ies With joys she has plann'd You will all un - der - stand In the

piu presto.
 land of Ca - na - ries In the land of the Ca -
 land of Ca - na - ries In the land of the Ca -
 land of Ca - na - ries In the land of the Ca -

ff *piu presto.* **PIATTI.**

TUTTI AL FINE.

- na - - - - ries In the land in the
 - na - - - - ries In the land in the
 - na - - - - ries In the land in the

land of the grand Ca - na - - - ries of the grand Ca -

land of the grand Ca - na - - - ries of the grand Ca -

land of the grand Ca - na - - - ries of the grand Ca -

- na - - - ries.

- na - - - ries.

- na - - - ries.

ACT III.
ENTR' ACTE.

Tempo di Marcia.

PIANO. *f* PISTONS, TROMBONES.

HORNS, added.

TROMBONE SOLO. *ff* TUTTI.

p WOOD & STRINGS *pizz.* TUTTI. *sfz*

TUTTI.

First system of musical notation, featuring a piano (p) dynamic marking and a forte (sfz) dynamic marking. The music is in a minor key and includes complex rhythmic patterns.

Second system of musical notation, marked **TUTTI ff**. It features a prominent triplet pattern in the right hand.

Third system of musical notation, marked **ff**. It continues the triplet pattern in the right hand.

Fourth system of musical notation, continuing the triplet pattern in the right hand.

Fifth system of musical notation, featuring a **bb** (double flat) dynamic marking. The right hand has a complex, multi-measure rest.

Sixth system of musical notation, marked **p**. It includes the instruction **HORNS, TROMBONE.** and **STRINGS.** in the right hand.

TUTTI.

dolce.

f WOOD, STRINGS.

p PISTONS.

TUTTI.

dolce.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is three flats (B-flat major or D-flat minor). The first system is marked 'TUTTI.' and 'dolce.'. The second system features a dynamic marking of 'f' and the instruction 'WOOD, STRINGS.'. The third system has a dynamic marking of 'p' and 'PISTONS.'. The fourth system is marked 'TUTTI.'. The fifth system is marked 'dolce.'. The sixth system concludes with a double bar line and a key signature change to two flats (B-flat major or D-flat minor).

TUTTI AL FINE.

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piece concludes with the instruction "TUTTI AL FINE." The first system begins with a forte (*ff*) dynamic. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system features a steady eighth-note accompaniment in the bass and a melody in the treble. The second system introduces triplet markings in the treble. The third system continues with triplet markings in both hands. The fourth system features a more complex treble part with many sixteenth notes and triplets. The fifth system has a similar dense treble texture. The sixth system concludes with a final cadence, including a fermata over the final notes in both hands.

N^o 15.

CHORUS.

BOMBARDOS & CHORUS.

CLAR, FAG, STRINGS. *Moderato alla breve.* WOOD. 1st VIOL.

PIANO. *mf* *tr* *tr* *p*

STRINGS alone.

TENORS *p* We has - ten

BASSES. *p* We has - ten

to the ren - dez - vous. Your plans be frank - ly sta - - -

to the ren - dez - vous. Your plans be frank - ly sta - - -

CLAR. HORNS.

- ing You'll shew us what we ought to do, For or - ders

ing You'll shew us what we ought to do, For or - ders

we are wait - - ing Orders we're wait - ing Kind - ly by sta - ting What we should

we are wait - - ing Orders we're wait - ing Kind - ly by sta - ting

FAG. HORNS. OBOË, FAG.

do Or - ders a - wait - ing Oblige us by stat - ing What we

What we should do Or - ders a - wait - ing Oblige us by stat - ing What we

all should do Yes what we all should

all should do Please you be sta - - -

HORNS. CLAR. SOLI. HORNS BASSI.

do Say what we all should do What

-ting Please you be sta - - - ting What

pp

we should do

we should do

sfz PIATTI E GRAN CASSA.

N^o 15^a

MY PEASANT HOME.

SONG. PEPITA.

PEPITA. 

1. Mid
2. The

TUTTI. 

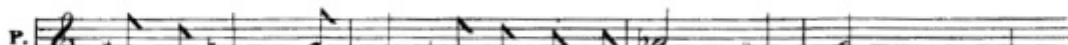
PIANO. 

STRINGS. 


P. 


scenes of rus - tic peace The mind is rov - ing e'er, To
mar - - ble Pe - lace fair With mas - sive sculp - tur'd grace, The



P. 

find a brief re - lease From the weight of queen - ly care, The
smiling mask of care Could ne'er such joys ef - - face, A



FAG. CELLO. 

FLUTE. 

joys of pomp and state Are fleeting as the hour,
cot - - tage set with - in A gar - den, which out - vied



WOOD.

P. Ah me, Ah me, As transient as the
Ah me, Ah me, The verdant coun - try

P. show'r. Not long such emp - ty joys as these
side, The sha - dy walk, the rip - pling stream,

STRINGS.

CELLO, CLAR.

OBOÈ.

P. A sim - ple maiden's heart could please, The pleasures of the
By which of wealth and rank I'd dream, Of bust - ling ci - ties

CELLO, CLAR.

OBOÈ.

WOOD.
STRING.

HORNS.

REFRAIN.

P. great Once sigh'd for, soon she'd learn to hate. Ah!
din, At - tain'd then vain re - grets be - - gin.

P. *ra-ther would I spend my days In poor con-tent, than I would roam, The*

VIOLIN.

STRINGS.

P. *world, . . . whose change-ful ways . . . Would make more dear the*

WOOD. HORNS.

P. *hap-py peas-ant home. Ah! ah! no wish have I the*

P. *world to roam, Its change-ful ways Would call back hap-py days, Would*

P. *make more dear my peas-ant home. TUTTI.*

2nd time.

f *coll:* *p*

STRINGS pizz

No 16.

DUET.

INIGO AND PEDRILLO.

Allegro Moderato.

PIANO. *f* TUTTI.

INIGO.

f

Buy my nuts! they're hot all hot, Chestnuts roast - ed hot and nice!

Buy my drinks the wea - thers hot, Quite re - fresh - ing sweet and nice!

TUTTI. *mf*

I. Now then see what I have got! Feel and warm you in a trice

P. Now then see what I have got! Le - mon - ade as cool as ice,

I. Try be - fore you buy the nuts I've got

P. Try be - fore you buy the drinks I've got

I. Try be fore you buy so hot so hot . . . Famous far and nigh So

P. Try be fore you buy so cool why not . . . Famous far and nigh So

I. hot one price . . . Glow ing with a heat so nice,

P. cold and nice . . . As the Arc tic seas and ice.

INICO.

1. How the cou - ple hon - ey - moon - ing For a life - long joy pre - pare
2. Much the same the po - li - ti - cian When he's wait - ing for his turn

p STRINGS.

1. Linked to - ge - ther, from the spooning Not a mo - ment can they spare. Then it's
To at - tain some high po - si - tion, How with zeal he'll chafe and burn.

WOOD, HORNS.

hot! all hot! all hot!

PED:

But when ba - bles, duns, and du - ty Have ap -
But to what - e - ver they as - pire, Po - li -

OBOE
CLAR.
HORNS.

STRINGS

p STRINGS.

FAG:

- peared up - on the scene. Life ap - pears to lose its heart - ty; Love is
- ti - cians as a rule. When they've got their hearts' de - sire, General -

CLAR.

HORNS.

P. *f*

not what it has been Ve - ry cold gets cool gets
- ly be - gin to cool They get cool quite cool quite

(or) (then Chorus)

P. cool, cool.

f TUTTI.

INIGO.

Buy my nuts they're hot all hot! Chest-nuts roast - ed hot and nice!

Buy my drinks the wea - thers hot Quite re - fresh - ing sweet and nice!

TUTTI *mf*

I. Now then see what I have got! Feed and warm you in a trice

P. Now then see what I have got! Le - mon - ade as cool as ice

I. Try before you buy the nuts I've got... Try before you buy so

P. Try before you buy the drinks I've got... Try before you buy so

I. hot all hot... Famous far and nigh So hot one price...

P. cool why not... Famous far and nigh So cold and nice...

Glowing with a heat so nice.

As the Arctic seas and ice,

graz Last time.

PEP, "Inez at last!"

No 17.

CHORUS OF FLOWER GIRLS.

PIANO.

STRINGS. *Allegretto.*

FLUTE.

OBOE, CLAR.

HORNS, FAG.

INEZ with FLOWER GIRLS.

Fair - est of earth's at - tire, Flow - ers we bring;

STRINGS

HORNS.

CLAR, CELLO.

Ro - ses that do re - quire No per - fect - ing

See on her pe-tal gleams The bright morning dew She is not though she

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "See on her pe-tal gleams The bright morning dew She is not though she". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

seems... Fair-er than you She is not though she seems, Fairer

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "seems... Fair-er than you She is not though she seems, Fairer". The piano accompaniment continues with similar textures, including arpeggiated chords and eighth-note runs.

(DIALOGUE) (Exit Flower girls.)
fair-er than you... FLUTE SOLO.
HOB. OBOE.
HORN.

The third system is a dialogue section. The vocal line has the lyrics "fair-er than you...". Above the vocal line, it says "(DIALOGUE) (Exit Flower girls.)". Below the vocal line, there are markings for "FLUTE SOLO.", "HOB. OBOE.", and "HORN.". The piano accompaniment is replaced by orchestral parts for flute, oboe, and horn, with dynamic markings like *p* and *f*.

CLAR.
STRINGS.
pp

The fourth system shows the vocal line continuing with a melodic phrase. Below it, there are markings for "CLAR." and "STRINGS.". The piano accompaniment is replaced by orchestral parts for clarinet and strings, with dynamic markings like *pp* and *tr*.

N^o 18.

CHORUS OF TOREADORS.

Tempo di Marcia.

SOPRANO
Marching a-long Loved by the

ALTO.
Marching a-long Loved by the

TENOR.
Marching a-long Loved by the

BASS.
Marching a-long Loved by the

PIANO.
ff TUTTI. *sempre.*

throng Cheering our song Lus-ty plan-dits rais-ing Our garb who de-nies

throng Cheering our song Lus-ty plan-dits rais-ing Our garb who de-nies

throng Cheering our song Lus-ty plan-dits rais-ing Our garb who de-nies

throng Cheering our song Lus-ty plan-dits rais-ing Our garb who de-nies

Feast-ing the eyes Of all on us now gaz - - ing Little dan-ger

Feast-ing the eyes Of all on us now gaz - - ing Little dan-ger

Feast-ing the eyes Of all on us now gaz - - ing Little dan-ger

Feast-ing the eyes Of all on us now gaz - - ing Little dan-ger

we in our call-ing see, Fearing no bo - vine foe Though we seem to

we in our call-ing see, Fearing no bo - vine foe Though we seem to

we in our call-ing see, Fearing no bo - vine foe Though we seem to

we in our call-ing see, Fearing no bo - vine foe Though we seem to

fly, Fear no reason why For with courage we glow, we glow With

fly, Fear no reason why For with courage we glow, we glow With

fly, Fear no reason why For with courage we glow, we glow With

fly, Fear no reason why For with courage we glow, we glow With

cou - rage we glow we glow.....

cou - rage we glow we glow.....

cou - rage we glow we glow.....

cou - rage we glow we glow.....

Segue.

Allegro.

f TUTTI.

(INEZ or PEPITA.)

1. How the heart
2. See the bull

STRINGS.

P. . . . with . . . pride is beat - - ing, As in the
. . . . is . . . mad - ly run - - ning With fierce - ly

P. ring he bounds, Now the
lowered head! Stea - - dy,

WOOD.

P. 

peo - - - ple give a greet - ing That thro' the town resounds, . .
use your utmost cunning, . . . Hell toss the sand instead

un poco animato.

P. 

..... The breaths of all are ba - - - ted, With
..... With weak - ness now he's kneel - - ing, He
WOOD. WOOD. STRINGS. pizz.

P. 

quick ex - cite - ment rare, The old re - ju - ve - na - - ted, And
stag - gers to his feet, The horse - man round is wheel - - ing, Your

P. 

heed - less of their care O - i - la o - i - la oi - - la!
triumph make complete, O - i - la o - i - la oi - - la!

WOOD. WOOD. OBOE. FAG.

P. 

The dark eyes of beau - ty a - - bound, Give plea -
No more skilful fly - - ing! in - - stead, At - - tack!

WOOD. STRINGS. TRIANGLE

P. 

- sure to du - ty pro - found Vi - va vi - va vi -
the bulls dy - ing! he's dead, Vi - va vi - va vi -

WOOD.

P. 

- va vi - va ca - ram - ba! ca - ram - ba! Now the darts are fly - ing
- va vi - va ca - ram - ba! ca - ram - ba!

f HORNS.

P. 

fly - - - - - ing Forward,

WOOD.

f PISTONS. *dim.* *p*

TAMBOURINE.

P. well done, Pi-ca-dor! Goad on, goad the brute still more, Pi-ca-dor, Pi-ca-

P. -dor, ah! take care, All eyes are straining, For the bull is coming

HORNS.

P. fast. Bra-vo! he is safe at last! To-re-a-dor be-ware! ... for-

f

sf TUTTI.

PISTONS.

P. -bear, ... for-bear, ... Let com-rade dan-ger share, take care, take care! take

TUTTI.

P.

care.

SOP: *f*

TEN. *f*

BASS. *f*

Forward, well done Pi-ca-dor! Goad, yes, goad the bull still more! To-

TUTTI.

-re - a-dor, be-ware, for-bear, ... for-bear, ... Let comrade dan-ger

-re - a-dor, be-ware, for-bear, ... for-bear, ... Let comrade dan-ger

-re - a-dor, be-ware, for-bear, ... for-bear, ... Let comrade dan-ger

1. 2.

share, take care, take care, take care!

share, take care, take care, take care!

share, take care, take care, take care!

TUTTI AL FINE.

TUTTI AL FINE.

The musical score consists of six systems, each with a treble and bass staff. The first system starts with a forte (*ff*) dynamic. The music is characterized by frequent use of chords and rhythmic patterns. The second system introduces triplet markings (indicated by a '3' above the notes). The third system features a key signature change to two flats (B-flat and E-flat) and continues with complex textures. The fourth system shows a return to a more rhythmic, chordal texture. The fifth system maintains this texture with some melodic movement in the treble. The sixth system concludes with a final cadence, showing a melodic line in the treble and a bass line with a final chord.

Nº 20.

Allegro.

PIANO.

Nº 21.

FINALE.

PEPITA. "Long live the Queen."

Tempo di Bolero

PEPITA.

PIANO.

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

P.

Such a joy-ful, hil-ar-i-ous throng, ... Do not at our de-par-ture be

P.

grieving, But pass the time gai-ly, gai-ly with song... We will start our

CHORUS.

We will start our

We will start our

ff TUTTI *ff* AL FINE.

P.



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

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

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

P.



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

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

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

P.



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

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

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

cres-cen-do.

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

P. *ff*
 night the night.
 night the night.
 night the night.
ff

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