

As Originally Performed by the COMLEY-BARTON OPERA CO.

MANOLA

OR THE

DAY AND THE NIGHT.

→*BY*←

CHARLES LECOCQ.

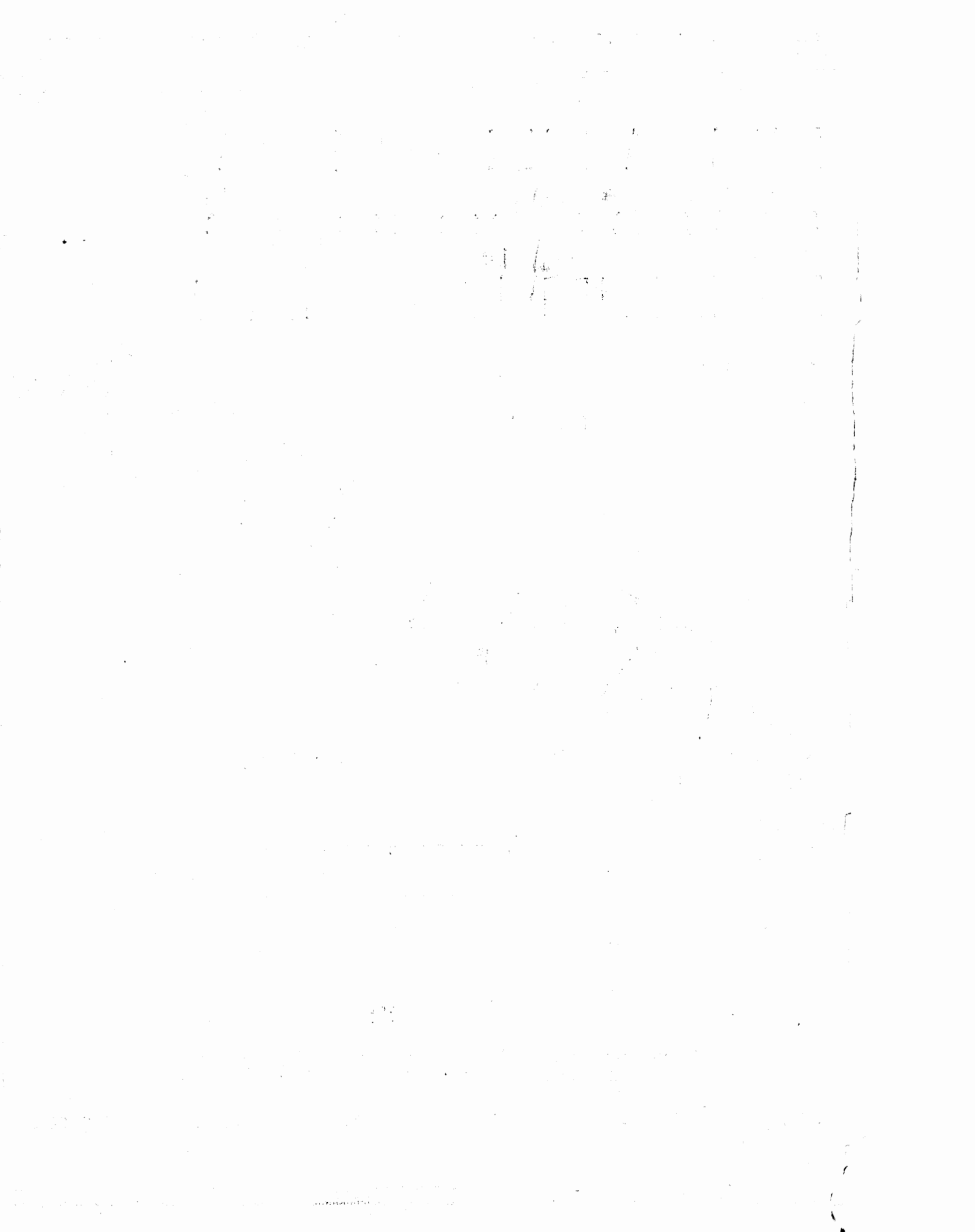
BOSTON:

OLIVER DITSON & CO.

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

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.,
PHILADELPHIA.



151180

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:

Copyright, 1882, by

OLIVER DITSON & CO.

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

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.,
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, Ensigns, Students, Grisettes, etc.

ARGUMENT.

Don Braseiro, Governor of Elvas, has been married by proxy to *Beatrix*, 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 *Beatrix* 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 *Beatrix* 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. *Beatrix* 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.

CONTENTS.

NO.	PAGE.	NO.	PAGE.
ACT I.		12.(b) SONG OF THE CROSS-BELTS.....	125
	OVERTURE.....	12 (c) DUET OF THE NIGHTINGALE AND THE ROBIN.	129
1	{ HERE WE AWAIT. (Introduction.).....	13. { CHORUS	134
	{ GOOD SIR, I CAN CROCHET. (Couplets.).....	13. { SONG OF THE PORTUGUESE.....	144
2.	IF THIS BE LOVE. (Romance.).....	14. THE PARASOL. (Song and Chorus).....	150
3.	LOST OPPORTUNITIES. (Couplets.).....	15. { INDIAN SONG. (Melodie, Recit.).....	162
4.	AS DOTH THE BIRD. (Couplets.).....	15. { INDIAN SONG.....	166
5.	O WOMAN! LOVELY WOMAN! (Couplets.).....	16. NOBLE PRINCE. (Duet.).....	170
6.	{ TO OUR MISTRESS (Ensemble.).....	17. MELODRAMA.....	179
	{ I AM THE BARONESS. (Air.).....	18. WHO IS CALLING?.....	180
7.	LET US DIE! LET US DIE! (Duet.).....	ACT. III.	
8.	WHEN HE TAKES YOU FOR ANOTHER. (Couplets.).....	ENTR'ACT.....	206
		19. WHAT HO! FOR DRINK TOO LONG WE PINE (Introduction and Bolero.).....	208
9.	{ FINALE.....	20. SONG OF THE HOSTESS.....	224
	{ BALLAD OF THE MOON.....	21. EXIT.....	229
ACT II.		22. SAY IT AGAIN. (Couplets.).....	231
	ENTR'ACT.....	23. TWO POOR HAPLESS LOVERS. (Duet.).....	235
10.	BUFFO SERENADE.....	24. MULETEER'S SONG.....	245
10 (a)	SUCH IS THE LOVING LIFE. (Exit.).....	{ QUARTETTE AND COUPLETS.....	254
11.	BEAUTY UNBOUNDED. (Couplets).....	25. { THE DAY AND THE NIGHT.....	256
12.	THE ROSEMARY SONG.....	{ A COURIER COMES. (Chorus and Finale.).....	266

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 two systems. The first system consists of four staves: a grand staff (treble and bass clefs) and a violin staff. The second system also consists of four staves: a grand staff and a violin staff. The score includes various musical notations such as triplets, dynamics (p, dolce espress.), and tempo markings (Allegro Moderato, Andantino). The key signature is one sharp (F#) and the time signature is 3/4. The score is arranged in a standard format for a piano and violin accompaniment.

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 dense chordal accompaniment and melodic development.

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

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

Fifth system of musical notation, concluding the piece with dynamic markings *p* and complex textures.

First system of musical notation, piano (p), featuring complex rhythmic patterns in both hands.

Second system of musical notation, marked *1o. Tempo.* and *rit.* (ritardando), followed by *mf* (mezzo-forte).

Third system of musical notation, marked *f* (forte) and *cres.* (crescendo).

Fourth system of musical notation, marked *molto cres.* (molto crescendo), featuring triplets and trills.

Fifth system of musical notation, marked *ff p* (fortissimo piano), featuring complex rhythmic patterns in both hands.

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 trills (*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. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of chords. The dynamic marking *p* *espressivo* is present.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation, featuring vocal lines with lyrics. The lyrics are "cres - - - cen - - - do." and "f p cres - - - cen - - - do." The dynamic markings *f* and *p* are indicated.

Fourth system of musical notation, showing a more complex melodic line in the right hand and a supporting bass line. The dynamic marking *fp* is present.

Fifth system of musical notation, starting with the tempo marking *un poco rall.* followed by *1o. Tempo.* The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. The dynamic marking *pp* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *f* (forte) is present in the second measure. A triplet of eighth notes is marked with a '3' in the third measure.

Animez.

Second system of musical notation, continuing the piece with a more active tempo. A dynamic marking of *ff* (fortissimo) is present in the second measure. The music features complex chordal textures and melodic movement.

Third system of musical notation, showing a change in texture. A dynamic marking of *fff* (fortississimo) is present in the third measure. The music includes some sustained chords and melodic fragments.

Fourth system of musical notation, featuring a prominent sixteenth-note pattern in the right hand. The number '6' is written below the staff in the third and fourth measures, likely indicating a sixteenth-note group.

Fifth system of musical notation, concluding the page with a final cadence. The music features a series of chords and melodic lines that resolve to a final chord.

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 3/4 time, marked *Moderato* and *mf*. The second system continues the piano introduction, marked *f*. The third system introduces the vocal parts: Soprano, Tenor, and Bass, all marked *f*. The lyrics are: "Here we a - wait the high". The fourth system continues the piano accompaniment for the vocal parts, marked *f*.

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

f

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

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 with 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: "stew - ard's command, Here we a - wait, Here we a - wait the steward's stern com-".

- mand.....
- mand.....
- mand.....

Poco piu mod'to.

p

This block contains the musical score for three mandolins and piano accompaniment. The mandolin parts are written in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The piano part features a complex texture with many chords and triplets. The tempo marking *Poco piu mod'to.* is placed above the piano part, and the dynamic marking *p* is placed below it.

SCENE. ANITA.

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

p

This block contains the first system of a vocal and piano score. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are "All steward's are a-like as broth-ers; With big round". The piano part includes triplets and a dynamic marking *p*.

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

This block contains the second system of the vocal and piano 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 chords and melodic lines.

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

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "oth - ers." followed by "Ha! ha! ha! ha! Oh what sur-prise! Oh what sur-prise! Oh! what sur-prise! He". The piano accompaniment consists of two staves with chords and melodic lines.

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!

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "His na - ture must be mean and" followed by "seems to stand be - fore our eyes, He seems to stand be - fore our eyes!". The piano accompaniment consists of two staves with chords and melodic lines, including a dynamic marking of *p* (piano).

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

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'know him we all despise him in ad - vance.' followed by a rest for the character 'LIZARDA.' and then 'And here we swear, that by no chance Will we the slightest fa - vor'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics 'show him.' followed by a rest and then the repeated phrase 'Ha, ha, ha, ha ! He'll quickly see ; He'll quickly see, He'll quickly see, How full of joy his life will'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

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 -

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 each voice part having the same lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- 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 -

The second system continues the musical setting with three vocal staves and piano accompaniment. The vocal parts have the same lyrics. The piano accompaniment continues with a similar texture, featuring a bass line and chords. The system concludes with a final cadence in the piano part.

- 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 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: "- pand. Here we a - wait the high stew - - ard's com - mand,". The piano part features a steady accompaniment with chords and moving lines in both hands.

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 the musical piece with 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: "Here we a - wait, here we a-wait the steward's stern com - mand.....". The piano part continues with a similar accompaniment style, featuring chords and moving lines in both hands.

Même mouvt. HERMOSA.

Moderato.

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

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-

RECIT.

- 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 (B-flat and E-flat). The lyrics are "sto - ny ca-reer of ma-tri mo - - ny. And she to-day will come To". The piano accompaniment is in a grand staff (treble and bass clefs) and features several triplet figures in the right hand, each marked with a "3" and a slur. The bass line provides a steady accompaniment with chords and moving lines.

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 patterns in the right hand and 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 triplet figures in the right hand. The system includes dynamic markings: *rall.* (rallentando) and *mf* (mezzo-forte). The piano part concludes with a *dim.* (diminuendo) marking.

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 first system consists of three vocal staves (treble, middle, and bass clefs) and two piano staves (treble and bass clefs). The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "right, Em - i - nent - ly right, Ab - so - lute - ly right!" repeated for each voice part.

(The men approach.)

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

The second system begins with the instruction "(The men approach.)" and contains three vocal staves and two piano staves. The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "No, no! not you! not you? Up - on these pretty mai - dens Will I first fast-en my".

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 in treble clef with lyrics: "eye. The Baron's or-ders a-lone can I cite.....". The second system continues the vocal line with the lyrics "Why!". The third system shows the vocal line with lyrics "Pray tell us why! Pray tell us why!". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various musical notations including dynamics like *f* and *mf*, and articulation marks like accents.

.....

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

mf

Detailed description: This system contains the third and fourth systems of the musical score. The top system shows the vocal line with lyrics: "..... And he is right? Em - i - nent - ly right, Pos - i - tive - ly". The piano accompaniment continues in grand staff notation, featuring prominent triplet patterns in the right hand and block chords in the left hand. Dynamics include *mf*.

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

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 one sharp (F#) and a 2/4 time signature. The lyrics are: "Then, pret - ty mai - dens, come this right! ver - y, ver - y right!". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand with several triplet markings and a bass line with chords and single notes. A dynamic marking of *p* (piano) is present in the right 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 continues the vocal line and piano accompaniment. The vocal line lyrics are: "way, And quickly, quick - ly say, each of you, each of you, What you best know how to do.". The piano accompaniment continues with similar triplet patterns in the right hand and chords in the left hand. The system concludes with a double bar line and a change in key signature to two flats (Bb) and a change in time signature to 2/4.

"GOOD SIR I CAN CROCHET."

COUPLETS.

Moderato.

mf

The piano introduction is in 2/4 time, marked *Moderato*. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some slurs. The bass line is primarily composed of chords and single notes. The piece concludes with a final chord in the right hand.

ANITA.

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

This section contains the first line of the song, sung by Anita. The vocal line is in 2/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment is in the same time signature and provides harmonic support with chords and moving lines in both hands.

MIGUEL. (*aside.*)

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

This section contains the first line of the song, sung by Miguel as an aside. The vocal line is in 2/4 time and features a melody with eighth and sixteenth notes. The piano accompaniment is in the same time signature and provides harmonic support with chords and moving lines in both hands.

(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

Musical score for Miguel's first line. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "too. A - boye her pretty chin two dimples meet my".

(*aloud.*)

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

Musical score for Miguel's second line. The vocal line continues in treble clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "view. Enough! enough! this way! this way!..... this".

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

Musical score for Miguel's third line. The vocal line continues in treble clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "way, Enough! enough! This way, this way.... this way, there's nothing more to".

PEPITA.

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

Musical score for Pepita's line. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "say. Good sir, I pas - try make, And ev'ry kind of cake; And perfect are my". A piano (*p*) dynamic marking 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 musical system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'creams!' followed by a melodic phrase 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 musical system continues the vocal line and piano accompaniment. The vocal line starts with 'dreams.' followed by 'Enough! enough! this way! this way!..... this'. The piano accompaniment provides harmonic support with chords and melodic fragments.

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

The final musical system concludes the piece. The vocal line ends with 'way, Enough, enough! this way, this way, this way There's nothing more to say. This way!'. The piano accompaniment features a final cadence with a sixteenth-note flourish in the right hand.

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 staff is a vocal line with lyrics 'This way, This way, This way, this'. The fourth staff is a piano accompaniment with a forte (*f*) dynamic marking.

..... 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 staff is a vocal line with lyrics 'way! This way, this way, this way! this way, this'. The fourth staff is a piano accompaniment.

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) and triplet markings.

(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 and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Men servants! Men". The piano accompaniment consists of a treble and bass clef with various 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 continues the musical score. The vocal line has a rest, then the lyrics "servants! You go the oth-er way. I will choose no more to day! (*laughing at men.*)". This is followed by a repeated phrase "Men servants! Men servants! Men servants! Men". Below the vocal line, the instruction "(*Men retire, murmuring.*)" is written. The piano accompaniment continues with a treble and bass clef, 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 arpeggios.

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 prominent triplet pattern in the right hand, marked with a '3' and a 'f' (forte) dynamic. The bass line provides a steady accompaniment.

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 begins with the tempo marking "1o tempo." and a dynamic marking "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.....". The piano accompaniment is written in a grand staff with a key signature of one sharp 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 arpeggios.

1o tempo.
f

The fourth system of the musical score continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios. The tempo marking "1o tempo." and dynamic marking "f" are present at the beginning of the system.

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 a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of quarter and eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

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 are: "meek - - ness was per - fect - ly clear, We hope that his". The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal lines. The key signature and time signature remain consistent.

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 of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'heart un - to us will ex - pand, We all o -' repeated on each. The piano accompaniment is written for a grand piano, with the right hand playing chords and the left hand playing a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

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

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

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

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: '- bey the high stew - - ard's com - mand. We all o -', '- bey, the 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 harmonic structure as the first system. The key signature and time signature remain the same.

- 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 bass clef 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 part.

Detailed description: This system shows the piano accompaniment for the second system. The right hand features a complex rhythmic pattern with many beamed eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

Detailed description: This system shows the piano accompaniment for the third system. The right hand continues with the intricate rhythmic pattern, and the left hand maintains the bass line with some chordal changes.

Detailed description: This system shows the piano accompaniment for the fourth system, concluding the page. The right hand has a melodic phrase that ends with a long note, and the left hand has a final bass line with a double bar line at the end.

(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

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "morn, 'Gainst ev - ry thing ex - cept that one;..... If to love doth". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It consists of chords and moving lines in both hands.

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

The second system continues the vocal line with lyrics "ought re - semble this, Then is love all a - bove..... If to love, doth". The piano accompaniment continues with similar harmonic support.

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

The third system continues the vocal line with lyrics "ought re - semble this.... Then is love, All a - bove.... And I, in love find". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the final measure.

2d. COUPLET.

bliss. Of her who wins from you your

The second couplet begins with the vocal line in treble clef with lyrics "bliss. Of her who wins from you your". The piano accompaniment is in grand staff with a key signature of one sharp and a common time signature. It includes dynamic markings of *p* (piano) and *pp* (pianissimo).

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

dolce.

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

alce.

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 G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

pp

This system contains the next four measures. The piano accompaniment becomes more sparse in the final measure, with a *pp* dynamic marking.

bliss.

p

This system contains the final four measures. The vocal line has a fermata over the final note. The piano accompaniment features a *p* dynamic marking and concludes with a final chord.

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 is 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 and rests.

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 is 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 clef.

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

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

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

léger.

p

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

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.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It begins with a dotted line, followed by the lyrics "You're rea- dy, quite, You're rea - dy,". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings *p* and *léger.*. 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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has 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 and harmonic structure as the first system.

flight

f *dim.*

The third system of the musical score concludes the piece. The vocal line has the word "flight" and ends with a double bar line. The piano accompaniment includes dynamic markings *f* and *dim.* and ends with a double bar line.

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 (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a piano (*p*) dynamic.

1st COUPLET. MANOLA.

The first couplet features a vocal line on a single staff and piano accompaniment on two staves. The vocal melody is in a 2/4 time signature with a key signature of one sharp. The lyrics are: "As doth the bird that flutters in its fright, When from its en-vied nest 'tis harshly driv -". The piano accompaniment provides a steady harmonic support with a dynamic of piano (*p*).

The second couplet continues the vocal line and piano accompaniment. The lyrics are: "en; As doth the bird that wings its rap - id flight, When by the marks - man's shot its peace is". The piano accompaniment continues with a dynamic of piano (*p*).

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

rall. *p* *pp* *f*

2D COUPLET.

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

- 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 fond 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 -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "I fear, O! lov'd one, dear, I fear, I die, I fear! By peace for -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "- sak - en, My soul is shak - en, I trem - ble, e'en here, A -". The piano accompaniment includes dynamic markings: *rall.* and *dim.* above the right-hand staff, and *p* below the left-hand staff.

- gainst thy lov - ing heart, I fear!

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "- gainst thy lov - ing heart, I fear!". The piano accompaniment includes dynamic markings: *pp* above the right-hand staff, and *pp* and *f* below the left-hand staff. The system ends with a double bar line.

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.

A piano introduction in 3/4 time, marked *Allegretto*. The music is in a key with two flats (B-flat major or D minor). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* (forte) is present in the first measure.

CALABAZAS.

1st COUPLET. Of wo - man, speak not un - to me; For, though a

The first couplet of the song. The vocal line is in a key with two flats. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

most de-light - ful be - ing, Some trouble you are e'er for - see - ing, Thro' her in - born stu-pid - i -

The second couplet of the song. The vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

- 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

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 the piano accompaniment continuing below them. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *VIVO.* and the first piano system begins with a forte (*f*) dynamic.

SOPRANO.
To our mis - tress, An - 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 systems: the first two staves are for the soprano and alto parts, and the third staff is for the bass part. The piano accompaniment is written for the right and left hands of the piano. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "Ba - ron - ess Bra-sei - ro, Come we that in".

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 the vocal and piano parts. It consists of three vocal staves and a piano accompaniment. The lyrics are: "hom - age be - fore her We may bow down bow, ver - y low,". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line 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 G major, with lyrics: "To let her see how we a - dore her; then let us shout,". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left 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 G major, with lyrics: "our joy to show: Long - live the La - dy Bra - sei - ro!.....". The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

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#). 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#). 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 continues with a similar rhythmic pattern to the first system, featuring 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.

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 written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "'Tis my turn, my re - spects to pay." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. A dynamic marking of *p* (piano) is placed at the beginning of the piano part. The music consists of four measures.

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 written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "I dread to hear what he may say." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music consists of five measures.

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 written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Ma - dame la Bar - on - ess!" The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music consists of five measures.

MANOLA.

Ex -

(Spoken.)

(Starting.) Ah!

Am I dream - ing?

Why that cry?

Why that cry?

sfx

- plain.

That I con-

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

- fess.

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!

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

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.

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

pressez.

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 -

pp

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

pp

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 of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: "To our mis - tress, An-gels watch o'er her!— To the Bar - on -".

- 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 of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics are: "- ess Bra-sei - ro, Come we that in hom - age be - fore her".

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 flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "we may bow down, bow ve - ry low, To let her".

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 flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "see how we a - dore her. Then let us shout Our joy to".

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 steady bass line and a more active treble line with some melodic runs.

This section shows a piano accompaniment with two staves. The treble clef staff has a melodic line with slurs and accents, while the bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature remains one sharp.

This section continues the piano accompaniment. It features a series of chords in the bass clef and a melodic line in the treble clef. The final measures include trills, indicated by the word "trill" written above the notes. The key signature is consistent with the previous sections.

(*At end of Chorus all exeunt 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-

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, then a quarter rest, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chords.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chords.

(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 two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The tempo/mood is marked as '(sadly.)'.

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 repeated lyrics. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

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 a crescendo. The vocal lines end with the phrase 'Let us die,'. The piano accompaniment features a final chord progression with a clear upward dynamic curve indicated by the 'cres.' markings.

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.

ff let us die! *pp* let us die! *pp* We will to - geth - er mount the sky. ... *rall.* *a tempo.*

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

ff *pp* *pp rall.* *a tempo.*

ff Let us die! Let us die!

Let us die! Let us die!

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.

I quite a - gree,

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

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 parts, 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 the piano accompaniment, showing the right and left hand parts.

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 parts, 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 the piano accompaniment, showing the right and left hand parts.

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.

Enter BRASEIRO, CALABAZAS and attendants. Servants bearing torches.

cen - - - do.

Moderato.

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

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

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

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

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 staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The fourth staff is a grand piano accompaniment with two staves (treble and bass clef).

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 staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line. The fourth staff is a grand piano accompaniment with two staves (treble and bass clef).

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 right-hand part with a melodic line and a left-hand part with a harmonic accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes dynamic markings 'leger.' and 'pp'.

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 a vocal line for Manola and a piano accompaniment. The vocal line starts with the lyrics 'all ver - y well, but oh, I fear!'. This is followed by a rest for Manola and an entry for Beatrix with the lyrics 'How shall I pre vent him? Oh dear!'. Then there is a rest for Beatrix and an entry for Miguel with the lyrics 'Be'. The piano accompaniment continues with a similar harmonic accompaniment. The key signature and time signature remain the same as in the first system.

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 the lyrics '1. O, my a-dored di - vin - i - ty! The hour of lov-ers, is nigh.....'. The piano accompaniment is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The dynamic marking *fp* (fortissimo piano) is indicated at the beginning of the piano part.

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 with the lyrics 'Spark - ling in their in - fin - i - ty,..... Creep the stars to the sky.... ..'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

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 'But one thing I'll say to my love:..... That is, look a-bove, look a-'. The piano accompaniment concludes with the same melodic and harmonic structure as the previous systems.

MANOLA.

Look a - bove! Look a - bove!

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Look a - bove!" and "Look a - bove!". The second staff continues with "- bove!", "Look a - bove!", "Look a - bove!", "'Tis the moon,", "Set in the night;", and "'Tis the". The piano accompaniment is written for the right and left hands, with dynamics markings *p* and *mf*.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "moon 'Tis the moon bath'd in light,..... 'Tis the moon.... bath'd in". The piano accompaniment continues with various chords and melodic lines.

poco rall.

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

poco rall.

The third system begins with the tempo marking *poco rall.* and continues the vocal line and piano accompaniment. The vocal line has the lyrics "light..... 'Tis the moon,.... 'Tis the moon,....". The piano accompaniment continues with a *pp* dynamic marking.

The Servants and Chorus.

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

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

'Tis the moon.....

ff

8

MANOLA.

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

fp

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 first vocal line, the word "BRASEIRO." is written. The second vocal line has the lyrics "Look a - bove! Look a - bove!". The piano accompaniment includes dynamic markings of *p* (piano) and *mf* (mezzo-forte).

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

The third system features the vocal line with 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 *pp* (pianissimo) dynamic marking and continues with the established musical texture.

The Servants and Chorus.

f

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

f

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

f

'Tis the moon.....

BRASEIRO (to MANOLA.)

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

MANOLA. (*aside.*)

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

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

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

Ah! he the cur-tain will close!

BRASEIRO.

Musical notation for Braseiro's first line of music, consisting of a single staff 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, consisting of two staves (treble and bass clefs) with a key signature of two sharps (F# and C#).

Musical notation for Braseiro's second line of music, consisting of a single staff 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, consisting of two staves (treble and bass clefs) with a key signature of two sharps (F# and C#).

pp

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

lay.
CALABAZAS. (*aside.*)

(*Exit impatiently.*)

Musical notation for Calabazas' second line of music, consisting of a single staff with a treble clef and a key signature of two sharps (F# and C#).

Ah! he shall pay, for this some day!

Piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with a key signature of two sharps (F# and C#).

(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 Exeunt 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 (Soprano, Alto, and Bass). Each staff contains the lyrics: "high,..... Be - neath the dy - ing light,..... We wish you both good". The piano accompaniment is written for the right and left hands, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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 vocal staves contain the lyrics: "night..... May end - less peace its bless-ings be ev - er be - stow . . .". The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The key signature and time signature remain the same.

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 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: "ing; May joy in-crease and bliss with you ever be grow . . .". The piano accompaniment features a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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 second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "ing, May joy with you in-crease; Your life be end - less.". The piano accompaniment includes a dynamic marking of *ppp* (pianissimo) in the first measure of the right hand. The musical notation continues with similar melodic and harmonic patterns as the first system.

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.....

pp *crescendo.* *molto.* *ff animando.*

END OF ACT I.

ACT II.

Allegro valse.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8. The music begins with a forte (*f*) dynamic. The first four measures feature a rhythmic pattern of eighth notes in the bass and chords in the treble. The fifth measure has a piano (*p*) dynamic marking. The sixth measure has a mezzo-forte (*mf*) dynamic marking. The system concludes with a melodic phrase in the treble staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff features a consistent accompaniment of eighth notes. The dynamics are not explicitly marked in this system but follow the *mf* from the previous system.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with some sixteenth-note passages. The lower staff continues the eighth-note accompaniment. The dynamics are not explicitly marked in this system.

The fourth system of musical notation consists of two staves. The upper staff is very dense with many notes, including some sixteenth-note runs. The lower staff continues the eighth-note accompaniment. The dynamics are not explicitly marked in this system.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with some sixteenth-note passages. The lower staff continues the eighth-note accompaniment. The system begins with a mezzo-forte (*mf*) dynamic marking and ends with a forte (*f*) dynamic marking.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*, *mf*, and *cres.*

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*, *mf*, and *cres.*

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*. A wavy line above the staff is labeled *Sva*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p*.

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 rhythmic movement.

Second system of musical notation. It includes dynamic markings: *mp* (mezzo-piano) above the treble staff and *rall.* (rallentando) below the bass staff. The music continues with melodic and harmonic development.

Third system of musical notation, showing further melodic and harmonic progression in both hands.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Fifth system of musical notation, concluding the piece with a final melodic phrase and a cadence in the bass 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 features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "1st. COUPLET. Be - neath all cir - cum - stan - ces, Take care to dis - a - gree; And". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. A trill (*tr*) is indicated above the piano part in the second measure.

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

The second system continues the vocal line with the lyrics "let your on - ly glan - ces, Se - vere - ly sav - age be, Speak con - stant bit - ter -". The piano accompaniment continues with a trill (*tr*) in the second measure and a piano (*p*) dynamic in the fifth measure.

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

The third system continues the vocal line with the lyrics "- ness - es, And at each oth - er swear, And may your best ca - ress - es Be". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment 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 with the lyrics "on - ly pull - ing hair. Such is the lov - ing life in part,.... We". The piano accompaniment includes a piano (*p*) dynamic in the second measure.

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

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note 'wish', followed by quarter notes 'you from our', a dotted quarter note 've - ry', and a half note 'heart,'. The piano accompaniment consists of 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 of the piano part.

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

The second system continues the vocal line with a half note 'life,', a quarter note 'in', and a half note 'part,'. The piano accompaniment features more complex chordal textures, including some triplets in the right hand. The dynamic marking *f* is maintained.

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

The third system starts with a quarter rest, followed by a half note 'We', a quarter note 'pray', a dotted quarter note 'you ev' - ry', and a half note 'kind of harm;'. The piano accompaniment continues with similar chordal patterns. The dynamic marking *f* is present.

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

The fourth system begins with a quarter rest, followed by a half note '- sieur,', a quarter note 'Ma -', and a half note 'dame!.....'. The piano accompaniment features a more active bass line with triplets in the left hand. The dynamic marking *f* is present.

Piano introduction for the first system, featuring treble and bass staves with chords and triplets.

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 first line of the second system, including vocal line and piano accompaniment with a trill and piano dynamic marking.

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

Musical notation for the second line of the second system, including vocal line and piano accompaniment with a trill and piano dynamic marking.

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

Musical notation for the third line of the second 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!.....

3d ENSIGN.

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

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

- 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 consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a half note 'We', a quarter note 'send', a quarter note 'you', a quarter note 'ev'', a quarter rest, a quarter note 'ry', a quarter note 'kind', a quarter note 'of', a quarter note 'harm.', and a quarter note 'Be'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a melodic line in the right hand that mirrors the vocal line.

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

The second system continues the musical score. The vocal line has a quarter rest, followed by a quarter note 'hap', a quarter note 'py,', a quarter note 'then', a quarter note 'Mon', a quarter note 'sieur', a quarter note 'Ma', a quarter note 'dame', and a dotted half note '!......'. The piano accompaniment continues with the same rhythmic pattern, including a forte (*f*) dynamic marking and a triplet of eighth notes in the right hand.

The third system is a piano accompaniment section. It features a complex texture with multiple layers of chords and melodic lines in both the right and left hands. The right hand has a prominent melodic line with many beamed notes, while the left hand provides a rhythmic foundation with eighth notes and chords. There are several triplet markings in both hands.

The fourth system continues the piano accompaniment. It maintains the complex texture of the previous system, with intricate chordal structures and melodic passages. The right hand features a series of beamed notes, and the left hand continues with a steady eighth-note pattern. The system concludes with a final chord in the right hand and a sustained note in the left hand.

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 three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allo, Moderato'. The piano part features a steady accompaniment with some melodic lines in the right hand. The vocal line is simple and clear, with lyrics written below the notes. 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, R., 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 -

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

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

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

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 deny, She had been yours, not I.

rit. *a tempo.*

suivez. *a tempo.* *mf*

2d COUPLET. As for me, you will

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

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

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

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line, with a slur over the first two phrases.

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

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a steady bass line with chords in the right hand.

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

This system contains the third two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same harmonic structure.

- ny, She had been yours, not I.

rit. *a tempo.*

suivez. *a tempo.* *mf*

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment ends with a flourish. Performance markings include *rit.*, *a tempo.*, *suivez.*, and *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 and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

MANOLA.

First line of lyrics: My moth - er said; Go forth and get some slips of rose - ma -

The vocal line is on a single staff. The piano accompaniment consists of two staves. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The music is marked *p*.

Second line of lyrics: - ry for me, If you re - turn all drip - ping wet, Then they with dew will

The vocal line continues on a single staff. The piano accompaniment consists of two staves. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The music is marked *p*.

Third line of lyrics: cov - ered be. Rose - ma - ry pick'd at morn - ing's prime, Is per - fumed like the

The vocal line continues on a single staff. The piano accompaniment consists of two staves. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The music is marked *p*.

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 four measures, with the right hand playing a rhythmic melody and the left hand providing a harmonic accompaniment.

MANOLA.

Vocal line and piano accompaniment for the first part of the song. The vocal line is in 2/4 time and begins with the lyrics: "Once on a time, a gren-a-di-er Vain-ly his cross-belts tried to find. Plan ra-ta-". The piano accompaniment is marked *p* (piano) and consists of four measures.

Vocal line and piano accompaniment for the second part of the song. The vocal line continues with the 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 consists of four measures.

Vocal line and piano accompaniment for the third part of the song. The vocal line concludes with the 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 is marked *p* and consists of four measures.

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-

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

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

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

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 G major and 2/4 time. 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 piano part consists of chords in the right hand and a simple bass line in the left hand.

Pret - ty lit - tle Rob - in,

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

How your heart is thro - bin', Do you love me? Do you love

Do you love me? Do you love me?

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

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

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

pp

This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The rob - in an - swered in - stant - ly:". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns. The dynamic marking *pp* is present in the piano part.

Coui coui coui coui coui coui
coui coui coui coui coui coui coui coui coui coui

sempre. pp

This system contains the second system of music. The vocal line continues with the lyrics "Coui coui coui coui coui coui" and "coui coui coui coui coui coui coui coui coui coui". The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *sempre. pp* is present in the piano part.

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

This system contains the third system of music. The vocal line continues with the lyrics "ri pi pi pi pi pi pi pi pi coui coui coui ri pi pi pi pi pi pi" and "coui coui coui coui ri pi pi pi pi pi pi pi ri pi pi pi pi pi pi". The piano accompaniment continues with similar rhythmic patterns.

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

The first system consists of three measures. The vocal parts (Soprano and Alto) sing the syllables 'ri pi pi pi pi pi pi pi pi pi pi pi pi pi pi coui coui coui'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system consists of three measures. The vocal parts sing 'ri pi pi pi pi pi pi pi pi pi pi coui coui coui coui ri pi pi pi'. The piano accompaniment continues with a similar rhythmic pattern.

pi! What a pret - ty Du - o up in a tree! Ri pi pi pi

The third system consists of three measures. The vocal parts sing 'pi! What a pret - ty Du - o up in a tree! Ri pi pi pi'. The piano accompaniment concludes with a final chord.

pi coui coui coui coui coui. Sing - ing in a tree... ..

 The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are 'pi coui coui coui coui coui. Sing - ing in a tree... ..'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and melodic lines that accompany the vocal melody.

... What a pret - ty du - o up in a tree! Ri pi pi pi

pressez.

Ri pi pi pi

pp

pressez.

 The second system continues the vocal melody with the lyrics '... What a pret - ty du - o up in a tree! Ri pi pi pi'. It includes a dynamic marking *pp* (pianissimo) in the piano accompaniment and a *pressez.* (press) instruction. The piano accompaniment features block chords and a melodic line in the right hand.

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.....

tr

 The third system continues the vocal melody with repeated lyrics 'ri pi pi pi pi. Ri pi pi pi pi pi pi pi pi pi pi pi pi pi pi.....' and 'pi Ri pi pi pi pi ri pi pi pi pi pi pi pi pi pi pi pi pi pi.....'. It includes a *tr* (trill) marking above the piano accompaniment in the right hand. The piano accompaniment consists of chords and arpeggiated figures.

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. *f*

TENORS. *f*

BASSES. *f*

Be - yond the slight - est doubt per - ceiv - ing, The

Be - yond the slight - est doubt per - ceiv - ing, The

Be - yond the slight - est doubt per - ceiv - ing, The

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

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 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: "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 piano accompaniment. 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 in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated three times across the vocal staves.

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 in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated three times across the vocal staves.

turn, But stay a - way.

turn, But stay a - way.

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "turn, But stay a - way." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

SOPRANO. *f* Be - yond the slight - est doubt per -

TENORS. *f* Be - yond the slight - est doubt per -

BASSES. *f* Be - yond the slight - est doubt per -

The second system continues the vocal and piano parts. It is labeled "SOPRANO.", "TENORS.", and "BASSES." with a dynamic marking of *f*. The lyrics are "Be - yond the slight - est doubt per -". The piano accompaniment continues with the same melodic and harmonic structure.

The piano accompaniment for the second system, showing the right-hand and left-hand parts. The right hand features a more active melodic line with some grace notes, while the left hand provides a steady harmonic foundation.

- 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

The third system continues the vocal and piano parts. The lyrics are "- ciev - ing, The no - ble prince re - solv'd on leav - ing, With". The vocal lines are in treble clef, and the piano accompaniment continues with the same melodic and harmonic structure.

The piano accompaniment for the third system, showing the right-hand and left-hand parts. The right hand features a more active melodic line with some grace notes, while the left hand provides a steady harmonic foundation.

- 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-bye..... We
 - out de - lay we hith - er fly,..... To say to him a last good-bye..... We

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated across the three vocal parts.

Enter CALABAZAS preceded by BRASEIO.

fly, we 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, we fly, To say to him a last good-bye.
 fly, we fly, we fly, we fly, we fly, we fly, To say to him a last good-bye.

The second system features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated across the three vocal parts.

CALABAZA

Let me tell you, that I feel ver - y well this morning! For as sound as a top, I

The first system of the musical score for 'CALABAZA' consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics 'Let me tell you, that I feel ver - y well this morning! For as sound as a top, I'. The piano accompaniment starts with a treble clef and a bass clef, with a dynamic marking of *p* (piano) in the second measure.

slept, 'till day was dawn - ing, So un - to you I say, So un - to you I say, Friends, ere I go a -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'slept, 'till day was dawn - ing, So un - to you I say, So un - to you I say, Friends, ere I go a -'. The piano accompaniment continues with similar rhythmic patterns.

- way, I'm ver - y jol - ly!

SOPRANOS.

TENORS.

BASSES.

He's ver - y jol - ly!

He's ver - y jol - ly!

He's ver - y jol - ly!

The third system of the musical score features four vocal parts and piano accompaniment. The vocal parts are labeled 'SOPRANOS.', 'TENORS.', and 'BASSES.'. The lyrics for the vocal parts are '- way, I'm ver - y jol - ly!' and 'He's ver - y jol - ly!'. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), and includes triplet markings (indicated by a '3' over a group of notes).

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* *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a triplet of eighth notes. The second line is a vocal line with lyrics. The third and fourth lines are piano accompaniment for the vocal line, with lyrics. The bottom two lines are the piano accompaniment for the instrumental part, featuring triplets and dynamic markings *p* and *f*.

Though I'm ne'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 music. The top line is a vocal melody. The second and third lines are vocal lines with lyrics. The fourth line is a piano accompaniment line with lyrics. The bottom two lines are the piano accompaniment for the instrumental part, with dynamic markings *p* and *f*.

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 measures of the piece. It features a vocal line with lyrics and two piano accompaniment staves. The key signature is G major (one sharp). The first measure has a treble clef and a common time signature. The second measure has a treble clef and a common time signature. The third and fourth measures have a treble clef and a common time signature. The piano accompaniment includes triplets in both the right and left hands. A piano dynamic marking (*p*) is present at the beginning of the piano part.

sees, We Por - tu - - guese.

Ev - 'ry one sees.

Ev - 'ry one sees.

pp

Detailed description: This system contains the next four measures. The first measure has a treble clef and a common time signature. The second measure has a treble clef and a 2/4 time signature. The third and fourth measures have a treble clef and a 2/4 time signature. The piano accompaniment continues with triplets and a piano dynamic marking (*pp*) is present in the second measure of the piano part.

"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 lyrics are 'We Por - tu - guese are al - ways gay, On sun - ny or on rain - y day ;'. The piano accompaniment is in treble and bass clefs. The first measure has a piano dynamic marking 'p' and the instruction 'léger.'. Trills are marked with 'tr' above the notes in the second, third, and fourth measures.

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 lyrics are 'Be it De - cem - ber, be it May, We Por - tu - guese are al - ways gay !'. The piano accompaniment continues with trills marked 'tr' in the second, third, and fourth measures. There is a small 'x' mark above the piano part in the fourth measure.

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 lyrics are 'You Por - tu - guese are al - ways gay, On sun - ny or on rain - y day ;' repeated on two staves. The piano accompaniment features a forte dynamic marking 'f' in the first measure and trills marked 'tr' in the second, third, and fourth measures.

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!

tr

p

cold in my head have caught, All by a draught most de - test - a - ble; Boys have bro - ken a pane, in

short; And yet I still am a - mi - a - ble; Yes, a - mi - a - ble; yes, a - mi - a - - ble!

2/4

2/4

2/4

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 !

tr

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

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!

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 - duced in cach - i - na - tion, In cach - i - na - tion, in cach - i - na - tion!

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 -

tr *f tr* *p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest, followed by the lyrics "Let some one bring my pa - ra -". The piano accompaniment is in bass clef and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *tr* (trill), *f tr* (forte trill), and *p* (piano).

MAN. & BEAT. *p*

His pa - ra - sol!

MIG. & BRAS. *p*

CAL.

His pa - ra - sol!

sol!

Where is that hand - some pa - ra -

SOPRANOS. *p*

His pa - ra - sol!

TENORS. *p*

His pa - ra - sol!

BASSES. *p*

Detailed description: This system contains the vocal lines and piano accompaniment for the second system. It includes staves for Soprano, Tenor, and Bass, each with the lyrics "His pa - ra - sol!". The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature remains three sharps and the time signature is common time.

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.

f Let some one bring his pa - ra -

f Let some one bring his pa - ra -

ff

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!

ff *p*

This system contains the first two systems of music. It features four vocal staves and two piano staves. The vocal parts have lyrics: "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 piano accompaniment includes dynamic markings *ff* and *p*, and contains triplet figures.

some one bring my pa - ra - sol! Where is that love - ly pa - ra -
His pa - ra - sol!
His pa - ra - sol!

This system contains the third and fourth systems of music. It features four vocal staves and two piano staves. The vocal parts have lyrics: "some one bring my pa - ra - sol! Where is that love - ly pa - ra - His pa - ra - sol! His pa - ra - sol!". The piano accompaniment continues with triplet figures.

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 staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music features various rhythmic patterns, including triplets and accents.

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 staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music continues with similar rhythmic patterns and piano accompaniment.

BEA.

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.

BRAS.

Oh! joy im - mense! See, it is here! With

Oh dear!

Oh dear!

p

f

due re - gard and prop - er rev - er - ence, Re -

- turn it to his most res - pec - ted ex - cell - ence!

BEA. There, be - hold it; Re -

ceive back your fine pa - ra - sol!
CAL. My pa - ra - sol!

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

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line begins with the tempo marking 'CAL.' and the lyrics 'She from heaven is a ray!.....'. The piano accompaniment includes the performance instruction '*dolce soutenu.*'. The second system of the score contains the lyrics 'Take back a - gain my pa - ra - sol! I' and 'His pa - ra - sol!' repeated in both the vocal and piano parts. The piano part features a triplet of eighth notes. The score concludes with the dynamic marking '*pp*'.

do not need my pa - ra - sol, *f* Let

His pa - ra - sol, *f* Let

His pa - ra - sol, *f* Let

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 -

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 starting with a fermata and the word "sol.". 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.". 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

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "sol, His pa - - - ra - sol." for the first two vocal parts, and "- sol, His pa - - - ra . sol." for the third. A note "(The Bases going out.)" is written above the third vocal staff. The piano accompaniment includes a *p* dynamic marking.

pa - - - ra - - - sol.....

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The lyrics are: "pa - - - ra - - - sol.....". The piano accompaniment includes *pp* dynamic markings.

mp
pp

The third system concludes the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment includes *mp* and *pp* dynamic markings. A triplet of eighth notes is marked with a '3' above it. The system ends with a double bar line and a *pp* dynamic marking.

(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

pp

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.

fp

p

charm;.... It is an art that well I know... .. And if you for your-self would

tr

p

mf

see. The thing is done quite eas-i-ly. If how, you'd

mf

p

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.

Piano introduction consisting of four measures. The first three measures feature sixteenth-note runs in both hands, with the number '6' written above the treble staff and below the bass staff. The fourth measure is marked with a piano (*p*) dynamic.

MANOLA.

Vocal line: In the moss the ser-pent nest-les, and he sleeps;.....
Piano accompaniment: Features a rhythmic accompaniment with accents (>) on the first three measures. The piano part concludes with a *pp* (pianissimo) dynamic.

Vocal line: He a-wakes, and towards me turn-ing, slow-ly creeps,.....
Piano accompaniment: Continues the accompaniment for the second line of lyrics.

..... But my hand thus quick - ly wav - ing, I ex - tend,....

pp

..... And my head with sna - ky mo - tion, Down I

bend,..... And in

mys - tic language, Which to him is plain,..... Do I

soft - ly chant this sweet and wild re - frain ;

pp *sfx* *pp*

Piu moderato.

Mař a mař a hio ho ha y hio ho to i.... ma.... ia.... mař... a tio

Piu moderato. *pp*

ho Fařa i té hio he ha hé ma.... ia ma ia..... Fa ... ia i

mf

té.... ma ... ia ma ia Fa.... ia i té.... ma ... ia ma

pp *dim.* *rall.* *a tempo.* *rall.*

ia bio ho fa i hio ho to i.... ma.... ia.... ma ... ia to ho fa ia i

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The second system continues the vocal line with lyrics and the piano accompaniment.

té bio hé ha hé ho,

mf *p* *pp*

This system contains the third and fourth systems of music. The vocal line continues with lyrics and includes a dotted line. The piano accompaniment features dynamic markings *mf*, *p*, and *pp*.

..... Ah! Ah!.....

This system contains the fifth and sixth systems of music. The vocal line includes the exclamation "Ah!" and a dotted line. The piano accompaniment is mostly silent, indicated by horizontal lines on the staves.

a tempo moderato *f* *dim.* *f*

This system contains the seventh and eighth systems of music. The piano accompaniment features dynamic markings *f*, *dim.*, and *f*, and includes trills in the right hand.

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 F^o is 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 6/8 time, with a key signature of one flat (B-flat). It begins with a forte (f) dynamic. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The piece consists of six measures.

MANOLA.

No - ble prince, I say good - bye! May no

The vocal score is for the character Manola, written in a single staff in 6/8 time with a key signature of one flat. The melody is simple and lyrical, following the lyrics. It begins with a rest for two measures, then enters with the first line of the text. The piece ends with a piano (p) dynamic marking.

e - vil fate as - sail you, While a - wait - ing me on high; Do not let your cour - age

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'e - vil fate as - sail you, While a - wait - ing me on high; Do not let your cour - age'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

fail you. Hope al - rea - dy you pos - sess; It is some - thing to com -

dolce.

The second system continues the vocal line with the lyrics 'fail you. Hope al - rea - dy you pos - sess; It is some - thing to com -'. The piano accompaniment is marked with the tempo instruction *dolce.* (softly). The accompaniment features a consistent eighth-note bass line and a melodic right-hand part.

- mence with, Ma - ny have not e - - ven that; When a wo - man first they

rall.

The third system continues the vocal line with the lyrics '- mence with, Ma - ny have not e - - ven that; When a wo - man first they'. The piano accompaniment is marked with the tempo instruction *rall.* (ritardando). The accompaniment maintains the eighth-note bass line and melodic right-hand part.

fence. with. Up there shut in you pi - geon - cote, Poor a - ged

a tempo.

The fourth system concludes the vocal line with the lyrics 'fence. with. Up there shut in you pi - geon - cote, Poor a - ged'. The piano accompaniment is marked with the tempo instruction *a tempo.* (at the original tempo). The accompaniment continues with the eighth-note bass line and melodic right-hand part.

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*

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 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "once more gay, Can fly a - - way, Yes! fly a - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

- way, Can fly a - - way!

- way, Can fly a - - way!

The second system continues the vocal and piano parts. The vocal lines end with "way, Can fly a - - way!". The piano accompaniment includes dynamic markings: *cres.* (crescendo), *ff* (fortissimo), and *f* (forte). The piano part features a prominent sixteenth-note accompaniment in the right hand.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand has a busy sixteenth-note accompaniment, while the left hand provides a steady harmonic support with eighth and sixteenth notes.

MANOLIA.

By the dawn I feel as - - sured You will

The third system begins with the vocal line: "By the dawn I feel as - - sured You will". The piano accompaniment continues with the same sixteenth-note accompaniment in the right hand. The system concludes with a final chord in the piano part.

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.

rall.

a tempo.

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.....

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "pi - geon, you may dote, And flap your wings while there you woo....." and includes several trills. The piano accompaniment features a steady bass line and chords in the right hand.

..... With your coo, coo, coo, coo,..... With your coo, coo, coo,

The second system continues the vocal line with the lyrics "..... With your coo, coo, coo, coo,..... With your coo, coo, coo,". The piano accompaniment continues with similar rhythmic patterns.

coo !..... coo !..... coo !..... coo !..... coo !.....

pp

The third system features a vocal line with the lyrics "coo !..... coo !..... coo !..... coo !..... coo !.....". The piano accompaniment is marked *pp* (pianissimo) and includes a melodic line in the right hand.

poco rall. *a tempo.*

coo !..... coo !..... While the poor, fright - ened tur - tle dove, Escapes with its *a tempo.*

poco rall. *p*

The fourth system includes tempo markings *poco rall.* and *a tempo.*. The vocal line has the lyrics "coo !..... coo !..... While the poor, fright - ened tur - tle dove, Escapes with its *a tempo.*". The piano accompaniment is marked *p* (piano) and features a more active right hand.

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 notes. The piano accompaniment is written for the right and left hands on a grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

- way, Can fly a - - way!..... a - - way! a - way!
- way, Can fly a - - way! a - - - - way!

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The lyrics are: "- way, Can fly a - - way!..... a - - way! a - way!" and "- way, Can fly a - - way! a - - - - way!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and *f* (forte). The musical notation includes various note values, rests, and articulation marks.

The third system shows the piano accompaniment for the third system of the score. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings. The piano part continues with a rhythmic accompaniment, featuring chords and melodic lines.

The fourth system shows the piano accompaniment for the fourth system of the score. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings. The piano part continues with a rhythmic accompaniment, featuring chords and melodic lines.

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 figeon 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.

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

CLA.

This way! up here! 'Tis I! 'Tis I!

I, When I for sleep could al-most die.

SOP.

TENOR.

BASS.

Whence

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

cry?

cry?

cry?

cres.

BRAS. (quietly) *Andante.*

0 Heav'n! see there, the Prince, as -

Andante.

p

- 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!

It is con - found - ing!

Yes, 'tis con - found - ing!

Yes, 'tis con - found - ing!

Yes, 'tis con - found - ing!

Animé.

It must be his Ex - cel - len - cy gave that cry.

DEG.

'Twas his Ex - cel - len - cy

'Twas his Ex - cel - len - cy

Detailed description: This system contains the first two measures of the piece. The vocal line starts with the lyrics 'It must be his Ex - cel - len - cy gave that cry.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A 'DEG.' (Dégagé) marking is placed above the second measure of the vocal line.

Animé.

'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,

Detailed description: This system contains the remaining measures of the piece. The vocal line continues with the lyrics: ''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,'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords. The tempo marking '*Animé.*' is repeated at the beginning of this system.

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!

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

cres. *f*

Allegro poco vivo.



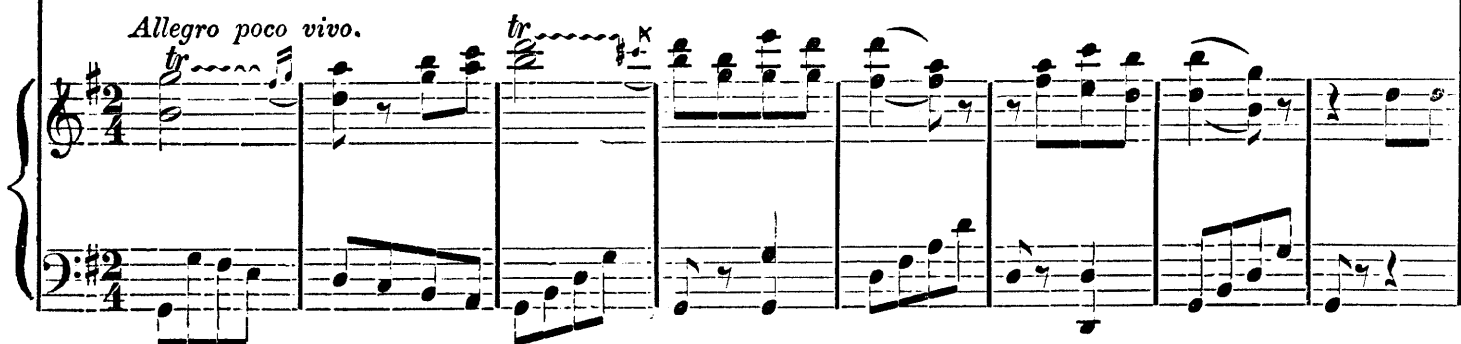
gray, Fly a - way! 'Tis past be - liev - ing; 'Tis past con - ceiv - ing, Pigeon

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.

tr



tr



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,



tr

BRAS.

You'd bet - ter stop that
 pi - geon fly a - way,.....
 pi - geon fly a - way,.....

tr tr tr tr
p

shout, And try to help me and get out. Quick, quick, a lad - der!

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Quick, quick, a lad - der! Or he'll be mad - der!". Below it are three staves for piano accompaniment. The first two piano staves have lyrics: "Quick, quick, a lad - der! Where is the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The key signature has one sharp (F#).

(Finds ladder.) *(Places ladder, CAL. descends.)*

Ah, see! 'tis here!

lad - der? Pi - geon

lad - der? Pi - geon

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Ah, see! 'tis here!". Below it are three staves for piano accompaniment. The first two piano staves have lyrics: "lad - der? Pi - geon". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The key signature has one sharp (F#).

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.

The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

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 piano accompaniment continues with similar rhythmic patterns and melodic motifs, including trills and grace notes in the right hand.

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,

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: 'pig - eon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes,' for the first voice; 'pi - geon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes,' for the second voice; and 'pi - geon, fly a - way,..... Pigeon, pigeon, fly a - way, a - way, a - way, a-way, Yes,' for the third voice. The piano accompaniment features chords and moving lines in both hands.

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,.....

The second system continues the vocal parts and 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: 'fly a - way, yes, fly, yes, fly a - way,.....' for the first voice; 'fly a - way, yes, fly, yes, fly a - way,' for the second voice; and 'fly a - way, yes, fly, yes, fly a - way,.....' for the third voice. The piano accompaniment features chords and moving lines in both hands, with a dynamic marking of *p* (piano) in the final measures.

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, dunce?

Speak out at once!

- plain.

You

BRAS.

Musical staff for BRAS. part, showing notes and rests.

My wife! my wife! Ex -

CALAB.

Musical staff for CALAB. part, showing notes and rests.

ne'er shall see your wife a - gain! Your wife has fiz - zled.

Piano accompaniment for the first system, including grand staff with treble and bass clefs.

Musical staff for the second system, showing notes and rests.

plain. She has miz - zled, miz-zled,

Musical staff for the second system, showing notes and rests.

She has miz-zled, she has miz - - - - zled.

Musical staff for the second system, showing notes and rests.

She has miz-zled, miz-zled,

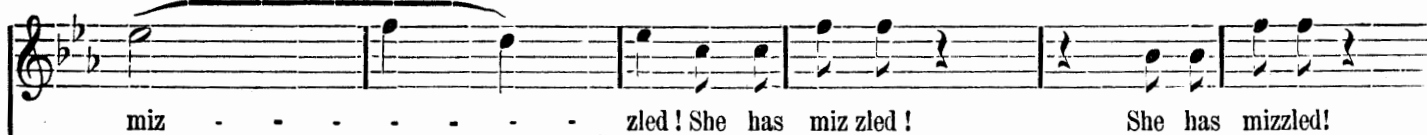
Musical staff for the second system, showing notes and rests.

She has miz-zled, miz-zled,

Musical staff for the second system, showing notes and rests.

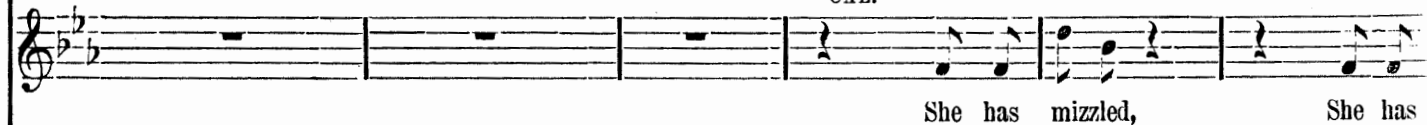
Piano accompaniment for the second system, including grand staff with treble and bass clefs.

BRAS.



miz - - - - - zled! She has miz zled! She has mizzled!

CAL.



She has mizzled, She has



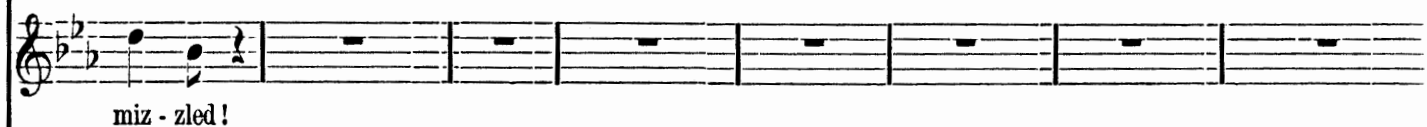
miz - - - - - zled!



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 begins with 'A night - in - gale once met a lit - tle rob - in, A night - in -'. The piano accompaniment includes a *sostenuto* marking and a piano (*p*) dynamic.

- gale, once met a lit - tle rob - in, And it said: Ri pi pi pi pi

tr

This system continues the vocal line and piano accompaniment. The vocal line includes the phrase '- gale, once met a lit - tle rob - in, And it said: Ri pi pi pi pi'. The piano accompaniment features a trill (*tr*) marking.

pi pi pi pi pi, And it said, Ri pi pi pi pi pi pi pi pi pi pi

This system concludes the vocal line and piano accompaniment. The vocal line continues with 'pi pi pi pi pi, And it said, Ri pi pi pi pi pi pi pi pi pi pi'. The piano accompaniment provides harmonic support.

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

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Pret - ty lit - tle rob - in, Pret - ty lit - tle rob - in; How your heart is throbbin'". The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *pp.* (pianissimo). The piano part consists of chords and simple melodic lines.

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 *sostenuto.* marking. The piano part features longer note values and a more sustained harmonic texture.

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 section for the brass labeled "BRAS. (to CAL.)". The piano accompaniment continues with the lyrics "Ah those". The piano part has a more active, rhythmic accompaniment.

ac - - cents! Then they but jeer me; And she I love re - mains still

The fourth system concludes the page with the vocal line lyrics "ac - - cents! Then they but jeer me; And she I love re - mains still". The piano accompaniment features a dynamic marking of *p* (piano) and includes a melodic line in the right hand and a supporting bass line in the left hand.

CAL. *f*

near..... me. *mf* She has *f*

His brain is turn'd; It is a shame! She has *f*

His brain is turn'd; It is a shame! She has *f*

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! She has' and the piano accompaniment. The piano part includes dynamic markings 'mf' and 'f'. The third system continues the piano accompaniment with a 'piu f' marking.

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-

f

Detailed description: This system contains the third and fourth systems of the 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 third system continues the vocal line with lyrics 'miz - zled, miz - zled, miz-zled all the same! She has mis- she has miz- she has miz-'. The piano part includes a dynamic marking 'f' and triplet markings '3'.

BEATRIX.

- zled! The rob - in answered in - stant - ly; The rob - in answered in - stant - ly, Coui, coui,

- zled!

- zled!

- zled!

p

p

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

(going to door.)

leave it with - out mo - - tion! My a - dored! you call not in

This system contains the first two systems of music. The vocal line begins with the lyrics "leave it with - out mo - - tion! My a - dored! you call not in". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

(to the others.)

vain! To - mor - row, I'll see you a - gain! Au re - voir!

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "vain! To - mor - row, I'll see you a - gain! Au re - voir!". The piano accompaniment continues with similar harmonic support.

(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

This system contains the fifth through eighth systems of music. It begins with the vocal line "Au re - voir!" and the instruction "CALAB. f". Below this, there are four staves of music, each with the lyrics "She has miz - zled, she has miz". The piano accompaniment is more active, featuring chords and moving lines. The system concludes with a double bar line and a fermata over the final notes.

- 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 four 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!
DEG. (waking.)

Be quiet, and un - - to me at -

But why? But why?

Be quiet, and un - to him at -

Be quiet, and un - to him at -

p *cres.*

The second system continues the musical score. It includes a vocal line for DEGOMEZ (waking) with the lyrics: "- ply! Be quiet, and un - - to me at -". Below this, there are two more vocal lines with the lyrics: "But why? But why?" and "Be quiet, and un - to him at -". The piano accompaniment continues with the same rhythmic pattern, including dynamic markings *p* and *cres.*

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

f

end, To the end.

DEG. To the end. Ah! heav'n! must

end, To the end.

end, To the end.

p

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!

pp

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!.....

f

.....

f
Quick - ly pur - sue them, And sub - due them, And sub - due

f
Quick - ly pur - sue them, And sub - due them, And sub - due

f

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with a dotted quarter note followed by a half note. The third staff is the piano accompaniment, marked with a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The bottom two staves continue the piano accompaniment with more complex rhythmic figures.

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 continues the vocal and piano parts. The vocal staves have lyrics: "them, And sub-due them! Make no de - lay! At once a -". The piano accompaniment continues with the same rhythmic patterns as in the first system, maintaining the forte dynamic.

- 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

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment includes a treble and bass clef staff with chords and some melodic movement. A dynamic marking of *fff* is present in the piano part.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

Sra

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and melodic lines. A marking *Sra* is present above the treble staff.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with chords and melodic lines, ending with a double bar line.

End of Act II.

ACT III.
ENTR' ACTE.*Allegro Moderato.*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and features several triplet markings. The second system includes a piano (*p*) dynamic and a trill (*tr*) in the right hand. The third system also features a trill (*tr*) in the right hand. The fourth and fifth systems continue the piece with various dynamics and articulations, including accents and slurs. The score concludes with a final chord in the bass clef.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes a dynamic marking of *f* (forte) in the right hand.

Second system of musical notation, continuing the piece with complex chordal textures in both hands.

Third system of musical notation, showing further development of the harmonic and melodic material.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and the beginning of a triplet in the bass line.

Fifth system of musical notation, concluding the page with a final cadence and 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 melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures.

STUDENTS.

f SOP.

The soprano vocal line begins with a forte (*f*) dynamic. The melody is in 3/2 time and features a mix of eighth and quarter 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 features a mix of eighth and quarter notes.

What ho! for drink too long we pine! What ho! for drink too long we pine!.... No more hesitation!

1ST BASS.

f

The first bass vocal line begins with a forte (*f*) dynamic. The melody is in 3/2 time and features a mix of eighth and quarter notes.

What ho! for drink too long we pine! What ho! for drink too long we pine!.... No more hesitation!

The piano accompaniment for the vocal parts begins with a forte (*f*) dynamic. It features a complex rhythmic pattern with chords and eighth-note figures in both hands.

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 - tle - men, no lon - - ger wait, But go

CRISTOVAL.

home at once, in - stead. Ah! gen - tle - men, its

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are: "home at once, in - stead. Ah! gen - tle - men, its". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. It features a steady bass line and a more active treble line with some melodic movement.

ve - - ry late, And we wish to go to bed.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ve - - ry late, And we wish to go to bed.". The musical notation remains consistent with the first system, showing the vocal melody and the supporting piano accompaniment.

Land - 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,

The third system of the musical score features three vocal lines and a piano accompaniment. The lyrics for all three vocal parts are: "Land - lord, pray, Do not be so sil - - ly, We will stay,.". The piano accompaniment is written in grand staff notation and includes a dynamic marking of *mf* (mezzo-forte). The piano part provides harmonic support for the vocal lines with chords and a steady bass line.

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 vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment is in the lower register, providing harmonic support with chords and moving lines.

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 piece with three vocal staves and a piano accompaniment. The vocal lines have lyrics underneath. The piano accompaniment features more complex rhythmic patterns and dynamic markings like 'f' (forte) and 'p' (piano).

We will dance and sing and drink !

We will dance and sing and drink !

We will dance and sing and drink !

This block contains a vocal score with three staves of lyrics and a piano accompaniment. The lyrics are "We will dance and sing and drink !". The piano part features a rhythmic accompaniment with chords and melodic lines in both hands.

BOLERO

Tempo di Bolero.

This block contains the piano score for Bolero. It features a slow, rhythmic accompaniment with chords and melodic lines in both hands. The tempo is marked "Tempo di Bolero".

1st STUDENT.

In

This block contains the piano score for the 1st Student. It features a slow, rhythmic accompaniment with chords and melodic lines in both hands. The tempo is marked "Tempo di Bolero".

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 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 and a treble line with chords and melodic fragments. The system concludes with three vocal lines, each containing the syllable "La" followed by "la".

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 of the musical score continues the vocal line with the lyrics "warm! But sigh - ing is not ef - fi - ca - - - cious, To". The piano accompaniment continues with similar rhythmic patterns. The system concludes with three vocal lines, each containing the syllable "la" followed by "la".

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

This system contains the first six measures of the piece. It features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a right-hand treble staff and a left-hand bass staff. The lyrics are: "Sing - ing al - ways proves quite en - tranc - ing, But far bet - ter". The vocal line has "la" syllables under the first six measures. The piano accompaniment consists of chords and moving lines in both hands.

you will find danc - ing. *f* Al - - za, Al - - za, Al - - za, Al - - za! Then

la la la la. Then

la la la la. Then

la la la la. Then

This system contains the next six measures. It features a vocal line with lyrics and three piano accompaniment staves. The lyrics are: "you will find danc - ing. *f* Al - - za, Al - - za, Al - - za, Al - - za! Then". The vocal line has "la" syllables under the first four measures, followed by "Then" in the fifth measure. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The lyrics are: "you will find danc - ing. *f* Al - - za, Al - - za, Al - - za, Al - - za! Then". The vocal line has "la" syllables under the first four measures, followed by "Then" in the fifth measure. The piano accompaniment consists of chords and moving lines in both hands.

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,

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,

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!

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#). The piano accompaniment is in bass clef. The lyrics "la Al - za!" are written under each vocal staff. The piano part consists of chords and single notes.

(They dance.)
ff

This system shows the piano accompaniment for the second system. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The instruction "(They dance.)" is written above the treble staff, and "ff" (fortissimo) is written above the bass staff. The music is in the same key signature as the first system.

This system continues the piano accompaniment from the second system. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in the same key signature as the first system.

2. The warm skies for - ev - er a -
p

This system contains a vocal staff and a piano accompaniment. The vocal staff is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics "2. The warm skies for - ev - er a -" are written under the vocal staff. The instruction "p" (piano) is written above the piano part. The music is in the same key signature as the first system.

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 with lyrics and two piano accompaniment staves. The vocal line begins with a fermata over the word 'bove'. The piano accompaniment consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'bove..... us To love and to jeal - ou - sy woo!..... May teach our sweet'. Below the vocal line, there are two staves of 'la la' vocalizations.

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 has lyrics: 'mai - dens to love us, And if you would have them keep true.....'. Below the vocal line, there are two staves of 'la la' vocalizations. The piano accompaniment continues with the same key signature and time signature.

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 five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. 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 in treble clef, both with a dynamic marking of *p*, containing the syllable "la". The fourth staff is a vocal line in bass clef with a dynamic marking of *p*, also containing "la". The fifth staff is a piano accompaniment in treble clef with a dynamic marking of *p*. The bottom two staves of this system are a piano accompaniment in bass clef with a dynamic marking of *p*, featuring a rhythmic pattern of eighth notes.

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 five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. 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 in treble clef, both with a dynamic marking of *p*, containing the syllable "la". The fourth staff is a vocal line in bass clef with a dynamic marking of *p*, also containing "la". The fifth staff is a piano accompaniment in treble clef with a dynamic marking of *p*. The bottom two staves of this system are a piano accompaniment in bass clef with a dynamic marking of *p*, featuring a rhythmic pattern of eighth notes.

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

f

- 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* *f* *p* *f*

f *p* *f* *f* *p* *f*

f *p* *f* *f* *p* *f*

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

The first system of the score consists of five staves. The top three staves are vocal parts, each starting with a piano (*p*) dynamic. The lyrics are: "gai - ly ad-vance! Al - za Al - za Al - la Al - la la la la". The bottom two staves are piano accompaniment. The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. A dynamic shift to forte (*f*) occurs in the second measure of the piano accompaniment.

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

The second system of the score continues the vocal and piano parts. It consists of five staves. The top three staves are vocal parts, each starting with the lyrics: "la... la la la la Al - za Al - la Al - za Al - la la la la". The bottom two staves are piano accompaniment. The piano part continues the melodic and bass lines from the first system, maintaining the forte (*f*) dynamic.

la la la la Al - za!

la la la la Al - za!

la la la la Al - za!

The musical score consists of three vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in three staves, each with lyrics. The piano accompaniment is written in two staves. The score is divided into three systems. The first system contains the vocal staves and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system concludes the piano accompaniment. Dynamics include *ff* (fortissimo) and accents (*>*). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. The vocal parts are simple, consisting of repeated notes and a final phrase.

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 followed by the lyrics "This jol - ly". The piano accompaniment starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the right 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 is marked piano (*p*) and features a steady accompaniment pattern.

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 includes a long note in the bass line at the end of the system.

love, Young men and pret - ty maid - ens? Kiss when you will, for I noth - ing will

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase that corresponds to the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

see. If here you drink, when you're with grief o'er - la - den, Why then to

The second system continues the musical score. The vocal line has a melodic contour that rises and then falls, matching the lyrics. The piano accompaniment continues with a steady harmonic accompaniment.

do so, You're per - fect - ly free! 'Tis all the same to me! 'Tis all the same to

The third system of the score. The vocal line features a more active melodic line with some grace notes. The piano accompaniment includes a section marked 'M. G.' (Molto Grave) with a dynamic marking of *pp* (pianissimo).

me! All that I ask is that you in some meas - ure, Act in a
ten. dolce.

The fourth and final system on the page. The vocal line concludes with a phrase that includes the instruction *ten.* (tenuto) and *dolce.* (dolce). The piano accompaniment ends with a final chord and a dynamic marking of *p* (piano).

way that shall not break the peace; For 'tis not nice in the midst of your

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 one flat (B-flat). The lyrics are: "way that shall not break the peace; For 'tis not nice in the midst of your". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

pleas - ure, To have it brok - en up by the po - lice!.....

The second system continues the musical score. The vocal line lyrics are: "pleas - ure, To have it brok - en up by the po - lice!.....". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The piano part features a more complex texture with chords and moving lines in both hands.

As for my -

The third system of the musical score. The vocal line lyrics are: "As for my -". The piano accompaniment includes a triplet of eighth notes in the right hand. The piano part continues with a complex accompaniment of chords and moving lines.

- self, Iv'e a heart soft and ten - der; Cu - pid's at - tacks I nev - er could re - sist. Therefore, I

The fourth and final system of the musical score. The vocal line lyrics are: "- self, Iv'e a heart soft and ten - der; Cu - pid's at - tacks I nev - er could re - sist. Therefore, I". The piano accompaniment includes a *p* (piano) dynamic marking. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

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 two measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings *pp* and *p*.

way that shall not break the peace; For 'tis not nice, in the midst of your

This system contains measures 3 and 4. The vocal line continues with the same clef and key signature. The piano accompaniment provides harmonic support with various chordal textures.

pleas - ure, To have it brok - en up by the po - lice!.....

mf *f*

This system contains measures 5 and 6. The vocal line concludes with an ellipsis. The piano accompaniment features a dynamic shift from *mf* to *f* in the final measure.

This system contains measures 7 and 8, which are part of the piano accompaniment. It features complex chordal structures and rhythmic patterns, including triplets and sixteenth notes.

SAN. If you prevent me from closing at the proper hour, you will get me into trouble.
 PAR. 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.

Io 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

Io Tempo.

f

la la la la..... la la la la Al - za Al - la

la la la la la la la la Al - za Al - la

3

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!

f

f

The musical score is written for voice and piano. It consists of three systems. The first system contains three vocal staves with lyrics. The second system contains two piano staves with a forte (*f*) dynamic marking. The third system also contains two piano staves with a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

(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 - fect stranger; And he was large, and ver - y

strong. All at once, it was quite un - think - ing, Up - on his

foot I chanced to tread. Would you be - lieve it, back - ward

shrink - ing, He said with pain, "The blun - der - head!" My

an - ger then be - gan to flame, Full of rage, to him did I ex -

- 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, Bnt 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 first line of dialogue. It features a vocal line for Manola and a piano accompaniment. 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 consists of two staves, treble and bass, with a grand staff brace on the left. The lyrics are: "And as ev' - ry - bo - dy knows, Love ad - mits of no re - - sis - tance."

MIG.

So, you see, this ve - ry night, In a fit of des - per - - a - tion,

This system contains the first line of dialogue for Mig. It features a vocal line for Mig and a piano accompaniment. 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 consists of two staves, treble and bass, with a grand staff brace on the left. The lyrics are: "So, you see, this ve - ry night, In a fit of des - per - - a - tion,"

MAN.

MIG.

We to - geth - er took our flight, With - out far - ther ex - pla - na - tion. In

This system contains the second line of dialogue for Manola. It features a vocal line for Manola and a piano accompaniment. 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 consists of two staves, treble and bass, with a grand staff brace on the left. 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 third line of dialogue for Manola. It features a vocal line for Manola and a piano accompaniment. 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 consists of two staves, treble and bass, with a grand staff brace on the left. 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.

rall.

piu f

rall.

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 - - - - - der.

MIGUEL. (to SANCHETTE.)

Ma-dame, you seem kind and true; And you pi - ty our sad ca - ses.

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;

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 common time signature. It begins with a whole rest, followed by a half note G#4, a quarter note A4, and a quarter note B4. The lyrics "But" are placed below the first measure. The second line of the vocal part continues with the lyrics "all that you now have heard, There is not the least in - ven - tion". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. The dynamic marking *mf* is placed at the beginning of the piano part.

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 "of it a sin - gle word We trust that you will not men - tion, not". The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

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 "men - tion, not men - tion, not men - tion. Two". The piano accompaniment features a final cadence with sustained chords in the right hand and a bass line in the left hand. The word "Two" appears at the end of the system, indicating a double bar line.

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 systems of music. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment in treble and bass clefs. The tempo marking 'a tempo.' is placed above the first vocal line and below the first piano line. 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 systems of music. The top two staves are vocal lines in treble clef with a key signature of three sharps. The bottom two staves are piano accompaniment in treble and bass clefs. 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 third two systems of music. The top two staves are vocal lines in treble clef with a key signature of three sharps. The bottom two staves are piano accompaniment in treble and bass clefs. The tempo marking 'rall.' is placed above the first vocal line and below the first piano line. The lyrics are: 'poor hap - less lov - ers we, two lov - ers we, two lov - ers we.' The piano accompaniment includes the marking 'piu f' and '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, GRISETTES 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 and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melody with three triplet markings. The bass clef accompaniment consists of chords and eighth notes. The second system continues the melody and accompaniment, ending with a piano (*p*) dynamic marking.

MAN. *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 a trill (*tr*) above the first measure. The piano accompaniment is in the bass clef, providing harmonic support with chords and eighth notes.

- far, his moth - er comes to see ; Some kind - ly priest, who goes to join a coo - ing

The vocal line continues in the same key and time signature. The piano accompaniment continues with chords and eighth notes, ending with a fermata over the final chord.

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

pp

voice that min - gles With the tink - ling of his bells: Go your way, good mule, and light - ly,

p

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.

pp

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 2/4 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). The right hand plays chords and moving lines, while the left hand plays a simple bass line. 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 musical score. The vocal line 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 similar harmonic support.

mild - - ly, And not wild - ly; Whoa! old mule!.... Take your

The third system of the musical score. The vocal line lyrics are: "mild - - ly, And not wild - ly; Whoa! old mule!.... Take your". The piano accompaniment features a dynamic marking of *f* (forte) at the beginning.

time!.....

The fourth system of the musical score. The vocal line lyrics are: "time!.....". The piano accompaniment features a dynamic marking of *f* (forte) and includes triplets in the right hand.

MAN. *tr* *tr*

But if I take some ea - ger, handsome lad, who me im-plores.... To hast - en on - ward with him

to the wom-an he a - dores;.... If I should take some jeal - ous hus - band who with

flam - ing eyes,..... Begs me to gal - op, that his sil - ly wife he may sur-prize!...

tr

..... If to his weal - thy un - cle's fun - er - al I take his heir;.... Or if a-cross the near - est

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a trill (tr) over a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

front-ier some cash-ier I bear,.... O! gay mul-et - eer!..... O! gay mul-et - eer!.....

The second system continues the vocal line with a trill over a dotted quarter note. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

..... Your soul is hap - py for a year. O! gay.... mul - et - eer!.....

The third system continues the vocal line with a trill over a dotted quarter note. The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

To my mule, as on our jour-ney, O'er the dust - y road we trip, Say I, as I

pp

The fourth system continues the vocal line with a trill over a dotted quarter note. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand.

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 scour - 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

seur - 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 4/4 time signature. The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 followed by a dotted line, then continues with a melodic line. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning. The music maintains the same key signature and time signature.

show,..... and..... show your breed.....

The third system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a dotted line, then continues with a melodic line. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the beginning. The music maintains the same key signature and time signature.

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 maintains the same key signature and time signature.

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. (*Colo!ly.*) 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 Degomez, 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

sfz p

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!

p *sfz*

BEA.

But try to be your-self a - gain.

rage.....

Ah! ah! ah! ah! Ah! ah! ah!

sfz

MANOLA.

(coaxingly.)

And we will ev - 'ry thing ex - plain. Now, do your in - dig - na - tion, pray as -

ah!

sfz *pp*

THE DAY AND THE NIGHT.

COUPLETS.

Allegro.

- suage.

Allegro.

mf

There are two things on earth be - low, Which reign one ex - act - ly like

p

t'oth - 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

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 one sharp (F#) and a common time signature. It begins with the lyrics 'oth - - - er.' followed by a rest. The second line is a vocal line in bass clef, starting with the lyrics 'The one is with bril-lian-cy glow - - ing, And'. Above this line is the label 'BEA.'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a dynamic marking of *sempre. p* (piano) in the first measure.

The oth - - er shines with dull - - er

all smiles with joy in its sight.

Detailed description: This system contains the next two lines of music. The top line is a vocal line in treble clef with the lyrics 'The oth - - er shines with dull - - er'. The second line is a vocal line in bass clef with the lyrics 'all smiles with joy in its sight.'. The piano accompaniment continues in grand staff notation, featuring various chordal textures and melodic lines in both hands.

light, With mys-te-ry's sweet-ness o'er-flow - - ing. 'Tis the

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef with the lyrics 'light, With mys-te-ry's sweet-ness o'er-flow - - ing. 'Tis the'. The second line is a vocal line in bass clef. The piano accompaniment concludes in grand staff notation with sustained chords and melodic fragments.

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 - te - ry has its birth. Yes, 'tis the

day,.....
BEATRIX.
Yes! 'tis the day,.....

Yes! 'tis the night,

The first system of the musical score. It consists of three staves. The top staff is a vocal line for Beatrix, starting with the lyrics "day,....." and "Yes! 'tis the day,.....". The middle staff is another vocal line, starting with "Yes! 'tis the night,". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

'Tis the day and the

Yes! 'tis the night,.....

'Tis the day and the

The second system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "'Tis the day and the". The middle staff is another vocal line with the lyrics "Yes! 'tis the night,....." and "'Tis the day and the". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has two sharps. A dynamic marking of *pp* (pianissimo) is present in the right hand of the piano part.

night!.....

'Tis the day, 'Tis the

night!.....

'Tis the day, 'Tis the

ppp *léger.* *suivez.* *f*

The third system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "night!....." and "'Tis the day, 'Tis the". The middle staff is another vocal line with the lyrics "night!....." and "'Tis the day, 'Tis the". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has two sharps. Dynamic markings include *ppp* (pianississimo) in the left hand, *léger.* (light) above the right hand, *suivez.* (follow) in the left hand, and *f* (forte) in the right hand.

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 vocal staves and a grand staff for piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (top two) has lyrics: "day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the". The second pair of vocal staves (middle two) has lyrics: "day..... and.... the night. 'Tis the day, 'Tis the night, 'Tis the". The piano accompaniment is written in a grand staff (treble and bass clefs). Dynamics include *pp* (pianissimo) and *p* (piano). The key signature is one sharp (F#).

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

The second system of the musical score continues with five vocal staves and a grand staff for piano accompaniment. The vocal parts have lyrics: "day, 'Tis the night, 'Tis the day, 'tis the day, And the". The piano accompaniment features a crescendo marked "cres." and a forte dynamic marked "f". The key signature remains one sharp (F#).

night!

night!

night!.....

night!.....

night!.....

p

MANOLA.

With you your - self 'twas just the

p

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

But soon as night re -

what has per - plexed you: The blonde held you cap - tive by day,

- sumed its sway, 'Twas then the bru - nette who was next you 'Tis the day, ...

p dolce.

.... And the night, Which rule a - like o'er the earth,

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The lyrics are: ".... And the night, Which rule a - like o'er the earth,".

.... 'Twas I, when day shed its light,.... 'Twas she, when -

This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The lyrics are: ".... 'Twas I, when day shed its light,.... 'Twas she, when -". Dynamic markings include *f* and *pp*.

- e'er it was night, The night, the night, When

This system contains the third two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The lyrics are: "- e'er it was night, The night, the night, When".

mys - te - ry has its birth. I am the day!.....

This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The lyrics are: "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

suivez. *f* *p*

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,

f

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 three staves. The top two staves are vocal lines in G major, with lyrics: "whence; But he de - sires his ex - cel - lence.... His ex - cel -" and "whence; But he de - sires his ex - cel - lence ... His ex - cel -". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes and chords.

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 consists of three staves. The top two staves are vocal lines in G major, with lyrics: "- lence! His ex - cel - lence!" and "- lence! His ex - cel - lence!". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes and chords.

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 consists of two staves for piano accompaniment in G major, marked *pp*. The music features a rhythmic pattern of eighth notes and chords.

You are discharged. I the King."

OMNES. Ah!

BRAS. (*With joy.*) Kicked out!

Musical score for the first system, featuring piano accompaniment for the 'Ah!' and 'Kicked out!' sections. The score is in 2/4 time and includes dynamic markings such as *ppp*.

MAN. My dear Miguel!

MIG. My dear Manola! (*they embrace.*)

Musical score for the second system, featuring piano accompaniment for the 'My dear Miguel!' and 'My dear Manola!' sections. The score is in 2/4 time and includes dynamic markings such as *pp*.

BRAS. My wife.

CAL. (*Embraces Sanchette.*) Bah, I'll console myself.

BEAT. My husband! (*they embrace.*)

The Portuguese are always gay.

Musical score for the third system, featuring piano accompaniment for the 'My wife.', 'Bah, I'll console myself.', and 'The Portuguese are always gay.' sections.

1o Tempo.
SOPS.

TENORS.

BASSES.

1o Tempo.

Vocal and piano score for the 'Yes, Portuguese are' section. It includes parts for Sopranos, Tenors, Basses, and piano accompaniment. The vocal parts are marked with *f* and the piano accompaniment with *ff*. The tempo is marked '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 4/4 time. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and trills. The lyrics are: "ev - er gay, On sun - ny or on rain - y day, Be it De - cem - ber," repeated on the second staff.

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 three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and trills. The lyrics are: "If our" on the first staff, "be it May, The Por - tu - guese, the Por - tu - guese are gay." on the second staff, and "be it May, The Por - tu - guese, the Por - tu - guese are gay." on the third staff. A piano dynamic marking (*p*) is present in the piano accompaniment.

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.

f
We Por - tu - guese are ev - er gay, On sun - ny or on rain - y day,
f
We Por - tu - guese, are ev - er gay, On sun - ny or on rain - y day,
f
We Por - tu - guese, are ev - er gay, On sun - ny or on rain - y day,

f
tr *tr* *tr*

This system contains the first four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first staff has a dynamic marking of *f*. The piano accompaniment includes trills marked *tr* in the right hand.

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

f
tr

This system contains the next four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first staff has a dynamic marking of *f*. The piano accompaniment includes a trill marked *tr* in the right hand.

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 of the score consists of three vocal staves and two piano accompaniment staves. The vocal parts are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

- guese are gay !.....
- guese are gay !.....

The second system continues the vocal and piano parts. The vocal lines end with a long note for the word "gay!". The piano accompaniment includes a section with triplets in the right hand. The key signature remains one sharp.

The third system shows the final part of the piano accompaniment. It concludes with a double bar line and a repeat sign. The key signature is one sharp.