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El Capitan.

COMIC OPERA
IN
THREE ACTS.



John Philip Sousa.

Vocal Score.



Price. 2.00.

~~NET.~~

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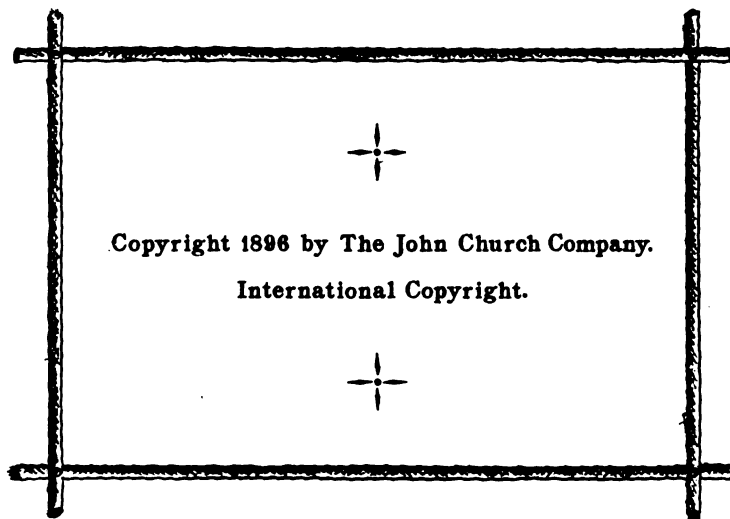
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HARVARD UNIVERSITY

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CAST.

DON ERRICO MEDIGUA, Recently appointed Viceroy of Peru. . . DE WOLF HOPPER.
 SENOR AMABILE POZZO, Chamberlain, etc, etc. ALFRED KLEIN.
 DOM LUIZ CAZARRO, Ex-Viceroy.. . . . T. S. GUISE.
 COUNT HERNANDO VERRADA, A Peruvian Gentleman. . . EDMUND STANLEY.
 SCARAMBA, An Insurgent. JOHN W. PARR.
 NEVADO, HARRY P. STONE.
 MONTALBA, } His Companions. { ROBERT POLLARD.
 GENERAL HERBANA, Commander of Spanish Forces. L. C. SHRADER.
 ESTRELDA, Cazarro's Daughter. EDNA WALLACE - HOPPER.
) PRINCESS MARGHANZA, Medigua's Wife. ALICE HOSMER.
 ISABEL, Medigua's Daughter. BERTHA WALTZINGER.

Spanish and Peruvian Ladies and Gentlemen.
 Soldiers etc.

LOCALE, Peru.

TIME, During Spanish possession.

Act I......Interior Viceregal Palace.....Sunset.

Act II......Exterior Prison.....Day.

Act III......Exterior Viceregal Palace.....Night.

Produced under the management of..... B. D. STEVENS.
 Stage - Director..... H. A. CRIPPS.
 Director of Music.....JOHN S. HILLER.



Manuscript
 10/17/72

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EL CAPITAN.

Comic Opera in three Acts.

Book by
CHARLES KLEIN.



Music by
JOHN PHILIP SOUSA.

Molto Maestoso.

PRELUDE.



The musical score consists of five systems of music. The first system is a grand staff (piano and violin) with dynamics *ff*, *sostenuto.*, *pp*, and *p*. It includes a triplet of eighth notes in the piano part and a triplet of eighth notes in the violin part. The second system shows a continuous sixteenth-note melody in the violin part and a bass line in the piano part. The third system features a grand staff with dynamics *ff*, *sostenuto.*, and *pp*, including a triplet of eighth notes in the piano part. The fourth system continues the sixteenth-note melody in the violin part and the bass line in the piano part. The fifth system is marked *Andante espressivo.* and includes dynamics *p* and *p dolce sostenuto.*, with a change in time signature to 2/4.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A large slur encompasses the final two measures of the system.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental textures to the first system, with a large slur over the final two measures.

Third system of musical notation, showing a change in the bass line with more active eighth-note patterns. The treble line continues with its melodic development.

Fourth system of musical notation, marked with *tendresse.* in the bass line. It includes a fermata over a measure in the treble line and a *rit.* marking in the bass line. A circled '8' is placed above the final measure of the system.

Fifth system of musical notation, marked with *dim.* in the bass line. The treble line features a series of arpeggiated chords. A circled '8' is placed above the first measure of the system.

Sixth system of musical notation, marked with *pp* in the bass line. The music concludes with a final cadence in both staves. A circled '8' is placed above the first measure of the system.

Act I.

- a. Chorus: "Nobles of Castilian birth."
- b. Recitative and Solos Oh, beautiful land of Spain.
- c. Recitative, Solo and Chorus: From Peru's majestic mountains.

ISABEL, PRINCESS, VERRADA AND MIXED CHORUS.

Nº 1.

Allegro deciso.

Piano introduction for the first system, featuring treble and bass staves. Dynamic markings include *p*, *cresc.*, *poco*, *a*, and *poco*.

Piano introduction for the second system, featuring treble and bass staves. Dynamic markings include *f* and *p*.

Piano introduction for the third system, featuring treble and bass staves. Dynamic marking includes *p*.

SOPRANOS.

TENORS.

BASSES.

No - bles of Cas - ti - lian birth, The

No - bles of Cas - ti - lian birth, The

Vocal staves for Sopranos, Tenors, and Basses with lyrics: "No - bles of Cas - ti - lian birth, The".

Piano accompaniment for the vocal staves, featuring treble and bass staves. Dynamic marking includes *f*.

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of
proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of

ra - rest wine of roy - al Spain; And so we sit the live - long day, While
ra - rest wine of roy - al Spain; And so we sit the live - long day. While

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And
joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

pleas - ure has full sway. *Piacevole.* Each de - ceiv - ing,
 pleas - ure has full sway. *p* Thiev - ing, sleev - ing,

Piacevole.

Each de - ceiv - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,
 Thiev - ing, sleev - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,

With Cas - til - ian grace, *ff* *molto marcato.* There's not a game that
 With Cas - til - ian grace, *ff* There's not a game that

ff

gamb - lers use, The in - no - cents to ri - fle, With
 gamb - lers use, The in - no - cents to ri - fle, With

p

which we do not tri - fle. We're down to ev' - ry
 which we do not tri - fle. We're down to ev' - ry

ff

dodge and ruse, Our con - scienc - es to sti - fle, When we
 dodge and ruse, Our con - scienc - es to sti - fle, When we

win and when we lose. There's not a game that
 win and when we lose. There's not a game that

ff

ff

gamb - lers use, The in - no - cents to ri - fle, With
 gamb - lers use, The in - no - cents to ri - fle, With

p

p

which we do not tri - fle. We're down to ev - 'ry
 which we do not tri - fle. We're down to ev - 'ry

ff

ff

molto cresc.

dodge and ruse, Our con-sciences to sti-ple, When we

dodge and ruse, Our con-sciences to sti-ple, When we

This system contains the first two systems of music. The top system has three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "dodge and ruse, Our con-sciences to sti-ple, When we". The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The dynamic marking *molto cresc.* is placed above the piano part.

win or when we lose, — Win or lose,

win or when we lose, — Win or lose,

This system contains the second and third systems of music. The top system has three vocal staves and a piano accompaniment. The lyrics are: "win or when we lose, — Win or lose,". The piano part continues with a similar rhythmic accompaniment. The dynamic marking *molto cresc.* is repeated above the piano part.

Win or lose, When we win or

Win or lose, When we win or

This system contains the fourth and fifth systems of music. The top system has three vocal staves and a piano accompaniment. The lyrics are: "Win or lose, When we win or". The piano part continues with a similar rhythmic accompaniment. The dynamic marking *molto cresc.* is repeated above the piano part.

when we lose. *ff* No - bles of Cas - til - ian birth, The

when we lose. No - bles of Cas - til - ian birth, The

The first system of the score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts begin with the lyrics "when we lose." followed by "No - bles of Cas - til - ian birth, The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking.

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

The second system continues the vocal and piano parts. The lyrics are "proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of". The piano accompaniment includes a section with triplets in the right hand.

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

The third system concludes the page with the lyrics "rar - est wine of roy - al Spain; And so we sit the live - long day, While". The piano accompaniment continues with the triplet pattern in the right hand.

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And
 joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

pleas - ure has full sway. There's not a game that
 pleas - ure has full sway. There's not a game that

ff *Grandioso.*

fff *Grandioso.*

gam - blers use, The in - no - cents to ri - fle, With which we do not
 gam - blers use, The in - no - cents to ri - fle, With which we do not

tri - fle. We're down to ev' - ry dodge and ruse, Our
 tri - fle. We're down to ev' - ry dodge and ruse, Our

conscien - ces to sti - fle, When we win or when we lose, When we
 conscien - ces to sti - fle, When we win or when we lose, When we

win, When we lose, yes, our con - - - scien - ces to sti - fle,
 win, When we lose, yes, our con - - - scien - ces to sti - fle,

sostenuto.

sostenuto.

When we win or when we lose.

When we win or when we lose.

fff

This system contains three vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics "When we win or when we lose." written below. The piano accompaniment is in treble and bass clefs, featuring a dynamic marking of *fff* (fortissimo) in the middle of the system.

PRINCESS.

His

piu lento.

fp

This system features a vocal line in treble clef with the text "PRINCESS." and "His" above it. Below the vocal line is a piano accompaniment in treble and bass clefs. The piano part includes a dynamic marking of *fp* (fortissimo) and a tempo marking of *piu lento.* (more slowly).

Excellency begs you to ex - cuse him!

He's ve - ry

This system contains two vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics "Excellency begs you to ex - cuse him!" and "He's ve - ry" written below. The piano accompaniment is in treble and bass clefs, featuring a dynamic marking of *fp* (fortissimo).

bus-y, and he's rath - er blue.

He's al - ways blue!

He's al - ways blue!

This system contains the first vocal line with lyrics 'bus-y, and he's rath - er blue.' and two piano accompaniment staves. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *p* and accents like *^*.

ISABEL.

He fears that his new subjects may ac - cuse him Of

This system begins with the character name 'ISABEL.' followed by the vocal line 'He fears that his new subjects may ac - cuse him Of'. The piano accompaniment continues with chords and a bass line.

tak - ing life too eas - y in Pe - ru.

We don't! Some do!

We don't! Some do!

This system contains the vocal line 'tak - ing life too eas - y in Pe - ru.' and two piano accompaniment staves. It also includes the vocal line 'We don't! Some do!' repeated twice. The piano part includes dynamic markings like *p*.

PRINCESS.

Allegretto a la Sequidilla lente.

p This bar-ba - rous land un -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

couth, _____ In which our fort-une is placed, Can

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment.

rav - ish no eye_ of taste, Nor charm the bo - som of

The third system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment.

youth; _____ But

The fourth system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment.

Nor charm the bo-som of youth;

Nor charm the bo-som of youth;

The fifth system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment.

in our ex - clu - sive set, ————— We breathe the

air — of Spain, As we hear the sweet re - frain Of the

Con brio a la Cachuca.

rall.

rollick - ing cas - ta - net. ————— To the Cas - ta - net's sound let us

rall. *a tempo.* *accl.* **Con brio.**

trip, — Joy let us sip, — Joy let us sip. — Yes, to the

Cas-ta-net's sound let us trip, Joy let us sip, Joy we will

sip, we'll sip. To the Cas-ta-net's sound let us trip, Joy we will

To the Cas-ta-net's sound let us trip, Joy we will

To the Cas-ta-net's sound let us trip, Joy we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

poco rit. *a tempo*

poco rit. *a tempo*

trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

ISABEL.

Ah, beauti - ful land of

L'istesso tempo.

Spain, My heart is ev - er with thee; In

vi - - sions I cross the sea, And know thy pleasures a -

poco rit.

gain; And nev - er shall I for - get Where the

a tempo.

brave, the court - ly dwell, While liv - - ing

a tempo

'neath the spell Of the rol-lick-ing Cas - ta - net. To the

rall. *a tempo* *accl.*

Lo stesso tempo.
Con brio a la Cachuca.

Cas-ta-net's sound let us trip — Joy let us sip, — Joy let us

Con brio.

sip, — Yes, to the Cas-ta-net's sound let us trip, — Joy let us

poco rit. *a tempo*

poco rit. *a tempo*

PRINCESS with ISABEL.

sip, — Joy we will sip, we'll sip. To the Cas-ta-net's sound let us

CHORUS.

To the Cas-ta-net's sound let us

To the Cas-ta-net's sound let us

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

poco rit.

poco rit.

a tempo

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

a tempo

sip, we'll sip.
 sip, we'll sip.
 sip, we'll sip.

(Enter VERRADA.)

VERRADA. *Recit.*

Your Highness, let this frolic end-ed

Listesso tempo PRINC.

be, His Excel-len-cy I at once must see. Pe - -

PRINCESS.
Moderato.

ru-vian manners take us un - a - wares! The Viceroy is engaged on State af-

rit.

Agitato.

VERRADA.

fairs. Re - bell - ious cries a doz-en pla - - zas fill, Ca-zar-ro

stringendo

a tempo *stringendo*

Marziale con passione.

claims that he is vice - roy still. From Pe - ru's ma-jes-tic

rit.

mf

mount - ains Ech - oes an un - hap - - py song, From the

p

sweet — pellucid fount-ains, That her val - leys course a - long, From the

ea - gle, bold - ly soar-ing In the az - ure o - ver-head, All re-

p

gret-ting, all de - plor-ing That our li - ber-ty is dead. From the

rit. *p*

a tempo *Lento.*
mount-ains, From the fount-ains, From the ea - gle o - ver-head Boldly

a tempo *Lento.*

soar - ing, Comes de - plor - ing That their li - ber - ty is

ISABEL. *f* *leggiero*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

PRINCESS. *f*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

VERRADA.

dead _____ From the ea - gle o - ver -

SOP. *leggiero*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

TENORS.

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

BASSES. *leggiero*

f

a tempo

Lentando.

head, Bold-ly soar-ing, Comes de-plor-ing *ff* is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Bold-ly soar-ing, Comes de-plor-ing That their li-ber-ty is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

Tempo I.

ISABEL. *f*

PRINCESS. *f* Our goblets let us drain to both Pe-ru and Spain!

VERRADA. *f* Our goblets let us drain to both Pe-ru and Spain!

f Our goblets let us drain to both Pe - ru and Spain!

Our goblets let us drain to both Pe - ru and Spain!

Tempo I.

p

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

ff Drink to Pe - ru and to

ff Drink to Pe - ru and to

ff Drink to Pe - ru and to

ff No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

ff No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

ff No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

Spain! Drink

Spain! Drink

gol-dengob - lets here we drain of rar-est wine of roy - al Spain; and so we sit the

gol - dengob - lets here we drain of rar-est wine of roy - al Spain; and so we sit the

The first system of the musical score features three vocal staves at the top, each with the lyrics "Spain!" and "Drink" at the beginning and end of the line. Below these are two systems of piano accompaniment. The first system includes vocal lines with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a more complex rhythmic pattern.

to Pe - ru and to Spain, To Pe -

to Pe - ru and to Spain, To Pe -

live long day, While joy - ous min - utes pass a - way; With cards and wine, Our life's divine, And

live long day, While joy - ous min - utes pass a - way; With cards and wine, Our life's divine, And

The second system of the musical score continues with three vocal staves and piano accompaniment. The vocal lines have lyrics: "to Pe - ru and to Spain, To Pe -" and "live long day, While joy - ous min - utes pass a - way; With cards and wine, Our life's divine, And". The piano accompaniment features a steady rhythmic accompaniment with chords and moving lines.

ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and
 ru and Spain, Let's drink to both Pe - ru and
 ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and
 pleas-ure but has sway. Let's drink to both Pe - ru and
 pleas-ure but has sway. Let's drink to both Pe - ru and

ff

Spain, To might - y Spain, to might - y Spain, Our
 Spain: - "Our moth-er - land, we love her! No oth-er lands a - bove her!" Our
 Spain, To might - y Spain, to might - y Spain, Our
 Spain: - "Our moth-er - land, we love her! No oth-er lands a - bove her!" Our
 Spain: - "Our moth-er - land, we love her! No oth-er lands a - bove her!" Our

gold-en gob-lets here we drain To both Pe-ru and Spain, To both Pe - ru

gold - en gob - lets here we drain To Pe - ru

gold-en gob-lets here we drain to both Pe-ru and Spain, To both Pe - ru

gol - den. gob - lets here we drain To Pe - ru

gol - den gob - lets here we drain To Pe - ru

gol - den gob - lets here we drain To Pe - ru, Pe - ru and

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

Spain To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

sosten.
ru and Spain, our gold-en gob-lets here we drain to
sosten.
ru and Spain, our gold-en gob-lets here we drain to
sosten.
ru and Spain, our gold-en gob-lets here we drain to
sosten.
ru and Spain, our gold-en gob-lets here we drain to

Spain!
Spain!
Spain!
Spain!
Spain!

fff

- a. Chorus: "Don Medigua, all for thy coming wait."
- b. Solo and Chorus: If you examine human kind.

ISABEL, PRINCESS, DON MEDIGUA AND CHORUS.

No. 2.

Moderato marziale.

The first system of piano accompaniment features a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked *ff* (fortissimo). It consists of a series of rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings like *pp* (pianissimo) appearing in the bass line.

The second system of piano accompaniment continues the musical themes from the first system. It includes complex rhythmic figures and triplets in both the treble and bass staves, maintaining the *Moderato marziale* tempo and dynamic range.

Three vocal staves are shown, labeled SOP., TEN., and BASS. Each staff begins with a rest, followed by the lyrics "Don Me - di - gua,". The vocal lines are marked with a forte (*f*) dynamic. The Soprano part has a melodic line with a slight rise, while the Tenor and Bass parts provide harmonic support.

The third system of piano accompaniment features a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked *f* (forte). It includes complex rhythmic figures and triplets in both the treble and bass staves, maintaining the *Moderato marziale* tempo and dynamic range.

(aside) *pp*

all forthy coming wait! Glad-ly greet our leader, for our courage is rath-er weak.

pp

all forthy coming wait! Glad-ly greet our leader, for our courage is rath-er weak.

pp

The first system of music consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal lines feature triplets and are marked with *pp* (pianissimo). The piano accompaniment also features triplets and is marked with *pp*. The lyrics are: "all forthy coming wait! Glad-ly greet our leader, for our courage is rath-er weak."

f Hail the vice - roy! He shall up hold the state; He must up - hold us al - so, for we

(aside.) *pp*

Hail the vice - roy! He shall up hold the state; He must up - hold us al - so, for we

f *pp*

The second system of music consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal lines feature triplets and are marked with *pp* (pianissimo) and include the instruction "(aside.)". The piano accompaniment features triplets and is marked with *f* (forte) and *pp*. The lyrics are: "Hail the vice - roy! He shall up hold the state; He must up - hold us al - so, for we".

ISABEL. *dolce*

p His stern - de - sign you soon - shall know. He's

PRINCESS.

p

shake when the natives speak.

shake when the natives speak.

bold and clev - er, Read - y ev - er For - his king - to

strike a blow; - From du - ty - ne - ver Can he sev - er.

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our lead-er, for our

Don Me - di - - gua, all for thy com-ing wait! Glad-ly greet our lead-er, for our

pp

pp

pp

pp

pp

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

f

f

f

f

f

must up-hold us al - so, for we shake when the grim na - tives speak.

DON MEDIGUA.

If

must up-hold us al - so, for we shake when the grim na - tives speak.

must up-hold us al - so, for we shake when the grim na - tives speak.

Moderato sostenuto.

you ex - a - mine hu - man kind, I'm al - most cer - tain you will
ap - pli - ca - tion most in - tense, I stud - y not to give of -

find; That ful - ly nine - ty nine per - cent, Per - haps a tri - fle
fense; I've had de - cid - ed views of life, Since I was du - ly

more, Are boss-ing jobs they have no bent Or earthly fit-ness
nursed, And so has my de-vot-ed wife The ve-ry same-re-

rall.

for. A rump-us goes a-against my grain, I'm
versed. When I say "no" and she says "yes" My

a tempo

just as mild as mild can be; And that is why the king of
in-ward comments may be strong; But out-ward-ly, well, I con-

Spain, To re-pre-sent him hit on me. Tra la la la la! Tra
fess, That I am clear ly in the wrong.

rit. *con dolore*

p con dolore

la la la la! Tra la la la la la la la la! Tra la la la la! Tra

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "la la la la! Tra la la la la la la la la! Tra la la la la! Tra". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and single notes.

la la la la! Tra la la la la la la la la! Tra

Tra

Tra

Tra

pp

This system features a vocal line and piano accompaniment. The vocal line continues with the lyrics "la la la la! Tra la la la la la la la la! Tra". Below the vocal line, there are three staves for piano accompaniment. The first two staves are mostly empty, with the word "Tra" written below them. The third staff contains a few notes. A dynamic marking of *pp* (pianissimo) is present in the piano part.

la la la la! Tra la la la la! Tra la la la la la la

la la la la! Tra la la lu la! Tra lu la la la la la

la la la la! Tra la la lu la! Tra lu la la la la la

la la la la! Tra lu la la la la la

This system contains four vocal lines and piano accompaniment. The lyrics for the four vocal parts are: "la la la la! Tra la la la la! Tra la la la la la la", "la la la la! Tra la la lu la! Tra lu la la la la la", "la la la la! Tra la la lu la! Tra lu la la la la la", and "la la la la! Tra lu la la la la la". The piano accompaniment is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

la la la la! Tra la la la la! Tra la la la la! Tra
la la la la! Tra la la la la! Tra la la la la! Tra
la la la la! Tra la la la la! Tra la la la la! Tra

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#).

la la la la la la la tra la. With la tra la.
la la la la la la la tra la. la tra la.
la la la la la la la tra la. la tra la.

The second system includes first and second endings for both the vocal and piano parts. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. Dynamic markings *f* (forte) and *p* (piano) are present. The piano accompaniment continues with the same rhythmic pattern as in the first system.

- a. Melodrama.
- b. Solo and Chorus: "When we hear the call for battle."

Nº 3.

ESTRELLA, CAZARRO AND MIXED CHORUS.

Moderato.

The first system of music is in 3/4 time and B-flat major. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The melody begins with a half rest, followed by a series of eighth notes. A *pp* dynamic marking is present. The system concludes with a fermata over the final note.

The second system continues the piano accompaniment. The right hand features a more active melodic line with eighth-note patterns. The left hand maintains the eighth-note accompaniment. The system ends with a fermata.

The third system continues the piano accompaniment. The right hand has a melodic line with some rests, while the left hand continues the accompaniment. The system concludes with a fermata.

Allegro.

The fourth system is in 2/4 time. It begins with a *f* dynamic marking. A cue mark is present above the staff with the text "Cue: 'To be insulted?'". The piano part features a rhythmic accompaniment. The system ends with a fermata.

The fifth system continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The system concludes with a fermata.

A piano introduction consisting of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Tempo di marcia energico.

The first system of piano accompaniment, marked *ff*. It features a 2/4 time signature. The right hand has a melody with accents and slurs, while the left hand has a simple eighth-note accompaniment.

The second system of piano accompaniment, continuing the melody and accompaniment from the first system.

ESTRELLA.

Fieramente.

When we hear the call to

CHORUS.

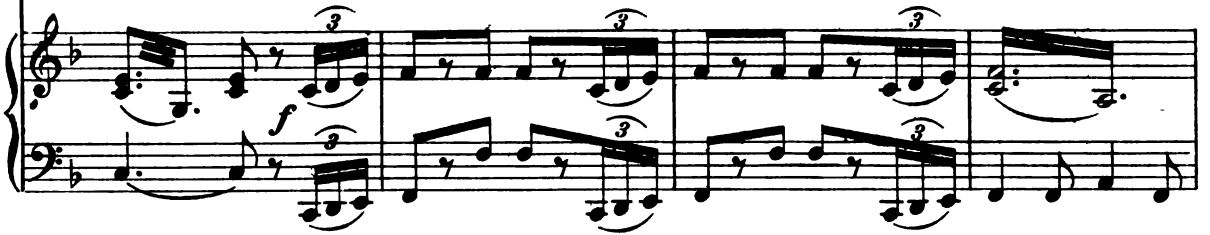
Fieramente.

p

A section for vocal and piano accompaniment. It includes a vocal line with lyrics, a piano accompaniment line, and a grand staff. The piano accompaniment is marked *p* and features a melodic line in the right hand and a steady accompaniment in the left hand.

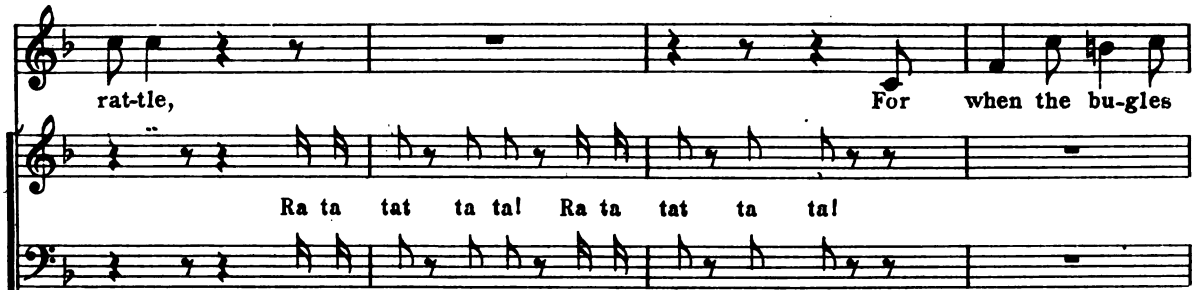
bat-tle, We com - mence our drums to

Ra ta tat a tat! Ra-ta tat a tat!

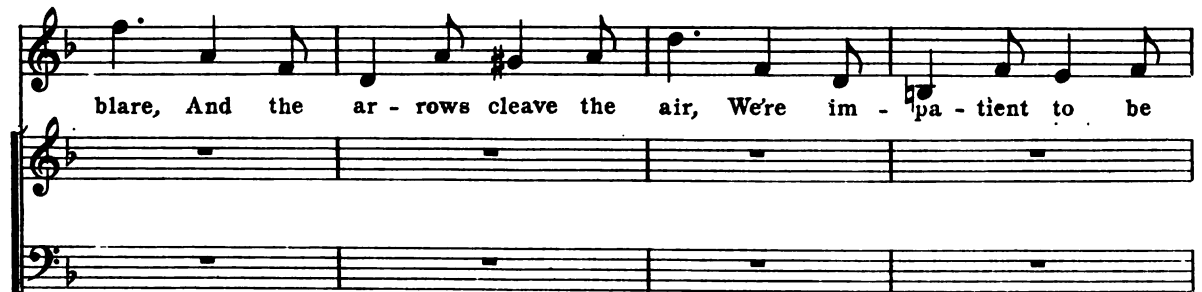


rat-tle, For when the bu-gles

Ra ta tat ta ta! Ra ta tat ta ta!



blare, And the ar - rows cleave the air, We're im - pa - tient to be



there, Ra - ta - ta tat.

Ra - ta - ta tat.

The first system consists of three staves. The top staff is a vocal line with lyrics "there, Ra - ta - ta tat." The middle staff is another vocal line with lyrics "Ra - ta - ta tat." The bottom staff is a piano accompaniment with chords and a rhythmic pattern.

Sostenuto meno mosso.

When the sol - diers hopes are low, And vict' ry

pp *tranquillo*

The second system consists of three staves. The top staff is a vocal line with lyrics "When the sol - diers hopes are low, And vict' ry". The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a rhythmic pattern. The tempo marking "Sostenuto meno mosso" is at the beginning, and "pp tranquillo" is written in the piano part.

in the bal - ance lies, He hears the drum, and

rit. *a tempo*

pp *rit.* *a tempo*

The third system consists of three staves. The top staff is a vocal line with lyrics "in the bal - ance lies, He hears the drum, and". The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a rhythmic pattern. The tempo markings "rit." and "a tempo" are placed above the vocal lines, and "pp rit." and "a tempo" are placed in the piano part.

feels the glow Of va - lor to his tem - ples

The fourth system consists of three staves. The top staff is a vocal line with lyrics "feels the glow Of va - lor to his tem - ples". The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a rhythmic pattern.

rise! What to the sol - dier doth it say?— That drum voice

from the dis - tant fray?— *Rum* *Rum*

pp
Rum Rum Rum Rum Rum Rum Rum Rum
 CHORUS. *pp Rum Rum Rum Rum Rum Rum Rum Rum*

pp

ESTRELLA.
p
 On - - ward! Pa-tri - ot-ic son! On - - ward

pp *Rum Rum Rum Rum Rum Rum Rum Rum Rum Rum Rum Rum*

p

till the foe's un - done! On - - -

This system contains the first two systems of music. The top system features a vocal line with the lyrics "till the foe's un - done! On - - -". Below it are two systems of piano accompaniment, each consisting of a treble and bass clef staff. The piano part includes a series of six sixteenth-note chords, each marked with a "R" and a wavy line underneath, indicating a tremolo effect.

ward! till the battle's won. For your

This system contains the second two systems of music. The top system features a vocal line with the lyrics "ward! till the battle's won. For your". Below it are two systems of piano accompaniment, each consisting of a treble and bass clef staff. The piano part continues with sixteenth-note chords, each marked with a "R" and a wavy line underneath, indicating a tremolo effect.

coun - try and its glo - - - ry. SOP. *ff*
TEN. *ff* On
BASS. *ff* On

CAZARRO with BASSES.

This system contains the final two systems of music. The top system features a vocal line with the lyrics "coun - try and its glo - - - ry." and a soprano part marked "SOP. ff". The second system features tenor and bass parts marked "TEN. ff On" and "BASS. ff On" respectively. Below these are two systems of piano accompaniment, each consisting of a treble and bass clef staff. The piano part continues with sixteenth-note chords, each marked with a "R" and a wavy line underneath, indicating a tremolo effect. The system concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

ward! Pa - tri - ot - ic son! On - - ward

ward! Pa - tri - ot - ic son! On - - ward!

This system contains three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment staff. The music is in a minor key and 4/4 time.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a steady bass line.

till the foe's un - done! On - - ward till the bat - tle's

till the foe's un - done! On - - ward! till the bat - tle's

This system contains three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment staff. The music continues in the same style as the first system.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The accompaniment supports the vocal lines with harmonic structure.

won For your coun - try and its glo - - ry!

won For your coun - try and its glo - - ry!

This system contains three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment staff. The music concludes with a final cadence.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The piece ends with a final chord in the right hand and a sustained bass line in the left hand, marked "L.H.".

ESTRELLA.
Tempo I.

When the gal - lant fight is o'er, _____ Suc-cess will

be our great re - ward, — And Lib - er - ty from

rit. *a tempo*

shore to shore _____ Gives rest un - to the ti - red

sword; — Un - to his fan - cy oft will come —

The blare of trump - et, roll - ing drum. Ta ta ra ta ta ra ta ta

rit. *a tempo*

pp a tempo

ra — Ta ta ra ta ta ra ta ta ra!

Sopranos. *ff*

Ra ta ta ta ta ta ta ta ta ta ta ta

ESTR. (imitating a trumpet.) *a tempo*

calando Ra-ta ta ta ta ta ta ta ta ta ta ta

ta ta ta ta ta ta ta

calando *pp*

ta ta ta ta, ra ta ta ta ta, Ra ta ta ta ta, Ta

ta ta Ta ta ta Ta ra ta ta ra ta ta ta ta ta ta, Ra ta ta ta

ta Ra ta ta ta, Ta ta ra, Ta ta ra

Sop.
Ta ta ta ta ta ta ta ra ta ta ra

Tenors.
On - - ward!

Basses.
On - - ward!

f

mf

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics 'ta Ra ta ta ta, Ta ta ra, Ta ta ra'. The second staff is for Soprano (Sop.) with lyrics 'Ta ta ta ta ta ta ta ra ta ta ra'. The third staff is for Tenors (Tenors.) with lyrics 'On - - ward!'. The fourth staff is for Basses (Basses.) with lyrics 'On - - ward!'. Below these are the piano accompaniment staves, showing a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Ta - ta - ta ta ra, *Rum*

ta ta ra ta ta ra ta ta ta ra, Ra ta ta ta ta, Ra ta ta ta

pa - tri - ot - ic son! On - - ward till the foe's un -

Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line with lyrics 'Ta - ta - ta ta ra, Rum'. The second staff continues with lyrics 'ta ta ra ta ta ra ta ta ta ra, Ra ta ta ta ta, Ra ta ta ta'. The third staff continues with lyrics 'pa - tri - ot - ic son! On - - ward till the foe's un -'. The fourth staff continues the piano accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

R... ta ta ra, ta ta ra, ta ta ta ra

ta ta ta ta ra ta ta ra ta ta ra ta ta ta ra
done! On - - - ward till the bat - tle's won

R... ra-ta ta ta tal
CAZARRO.
In free-dom's fight Let

Ra ta ta ta ta, Ra ta ta, ta ta,
For your coun - try and its glo - - - ry!

heart and arm be strong, — Our cause the Right, Our

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "heart and arm be strong, — Our cause the Right, Our". The piano accompaniment features a bass line with a melodic contour and a treble line with chords and a melodic line.

en - e - my's the Wrong. —

Yes, they are wrong.

Yes, they are wrong.

The second system continues the vocal line with the lyrics "en - e - my's the Wrong. —". Below the vocal line, there are two piano parts, each with the lyrics "Yes, they are wrong." written under them. The piano accompaniment continues with similar rhythmic and melodic patterns.

rit. *a tempo*

The third system is primarily piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo markings "rit." and "a tempo" are present. The music includes various chordal textures and melodic fragments.

ESTRELLA.

The

The fourth system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the word "ESTRELLA." and continues with "The". The piano accompaniment includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo marking "a tempo" is present.

Brillante.

lit-tle fi-fe's de - fi - ance, (Of con-fi-dence the sci-ence,) Should give to all re -

fi - ance sci-ence

fi - ance sci-ence

Brillante.

pp

li- ance, Who wa-ver in the field. The lit-tle fi-fe's de - fi - ance (Of

fi - ance

fi - ance

con-fi - dence the sci-ence,) Should give to all re - li- ance, and bid them ne - ver

sci-ence

sci - ence

ESTR.

yield. The lit-tle fife's de - fi - ance (Of con - fi - dence the science) Should

CAZARRO.

On - - ward! pa - tri - ot - ic son!

Ra ta ra ta ta ta ta ra ta ta ra ra ta ta ra ta tu ra tu ta ta,

Whistle.

On - - ward! pa - tri - ot - ic son!

ff

give to all re - li - ance, Who - wa - ver in the field. The lit - tle fife's de -

On - - ward till the foe's un - done. On - -

Ra ta ta ta ta, ra ta ta ta, ra ta ta ra

On - - ward till the foe's un - done. On - -

ff

fi-ance (Of con - fi-dence the science) Should give to all re - li - ance, And
 ward till the bat - tle's won For your coun - try and its
 ta ta ra ta ta ra ta ta ra ta ta ta ra, ra ta ta ta ta,
 fi-ance (Of con - fi-dence the science) Should give to all re - li - ance and
 ward till the bat - tle's won For your coun - try and its

(whistle.)
 bid them nev - er yield. On the field, ra ta ta ta ta — On the
 glo - - - ry! On the field, ra ta ta ta ta — On the
 ra ta ta ta ta — On the field, ra ta ta ta ta — On the
 bid them nev - er yield. On the field, ra ta ta ta ta — On the
 glo - - - ry!

(imitate Drum.)

field, *R* On the field.
field, *R* On the field.
field, *R* On the field.
field, *R* On the field.

The vocal staves are arranged in two systems. The first system contains two staves (treble and bass clef), and the second system also contains two staves. Each staff has the lyrics 'field, On the field.' written below it. The word 'field,' is followed by a fermata and the letter 'R' with a wavy line underneath, indicating a rhythmic imitation of a drum. The phrase 'On the field.' is followed by a long horizontal line, indicating a sustained note or a long rest.

rall. *a tempo* *fff*

The piano accompaniment consists of two staves (treble and bass clef). The first staff has a melodic line with some grace notes. The second staff has a rhythmic accompaniment. The dynamics 'rall.', 'a tempo', and 'fff' are written above the second staff.

Four systems of empty musical staves, each consisting of a treble clef staff and a bass clef staff. These staves are currently blank.

ff

The piano accompaniment consists of two staves (treble and bass clef). The first staff has a melodic line with some grace notes. The second staff has a rhythmic accompaniment. The dynamic 'ff' is written above the first staff.

Solo with Chorus: "Oh, spare a daughter."

ISABEL AND MIXED CHORUS.

N^o 4.

Andante espressivo.

ISABEL.

Oh, spare a

daughter's aching heart Wounded, sore, Let not my sun-ny hours de-part For

ev - er more; Bid sor-row lay her hea-vy load On me

not, And all the fears that anguish bode, Oh, be for - got.

So much I need a father's care, Few my years, For all the

world is but a snare, Fraught with tears; Those cru-el looks let maiden

rit. *a tempo.*

voe — Melt a - way And bid this trembling bosom know Hope's bright-est —

ray, Hope's bright-est ray!

pp We stand in pi - ti - less ar - ray.

pp We stand in pi - ti - less ar - ray.

dim.

pp

a. Chorus: Lo, the awful man approaches.

b. Solo and Chorus: You see in me.

DON MEDIGUA, ESTRELLDA, CAZARRO AND SCARAMBA WITH CHORUS.

Nº 5.

Moderato agitato.

SOP. *pp*

TEN. *pp*

BASS. *pp*

Lo, the aw-ful man ap - proach-es,

Lo, the aw-ful man ap - proach-es,

Moderato agitato.

pp

pp

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es, —

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es, —

ff **Maestoso.**

How his ang-ry teeth he gnash - es! So bend - ing low we greet the he - ro,
 How his ang-ry teeth he gnash - es! So bend - ing low we greet the he - ro,

ff **Maestoso.**

Allegretto con brio.

DON MED.

Your praise my heart so
 Cae - sar rolled in one with Ne - ro!
 Cae - sar rolled in one with Ne - rol

Allegretto con brio.

tou - - ches, For words I al - most

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a long note on 'ch' and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

(aside)
fail; If I had them in my clutch - - es

The second system of music continues the vocal line and piano accompaniment. It includes the instruction '(aside)' above the vocal staff. The vocal line has a slight downward inflection on 'fail;' and then rises for 'If I had them in my clutch - - es'. The piano accompaniment maintains its rhythmic accompaniment.

I'd land them all in jail. Par - don, I pray, this

The third system of music continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection on 'I'd' and then a downward inflection on 'jail.' The piano accompaniment includes a fermata over the final chord of the system.

(aside)
flut-ter, But for your cause I'd die; Ev-ry word I ut-ter Is a

The fourth system of music continues the vocal line and piano accompaniment. It includes the instruction '(aside)' above the vocal staff. The vocal line has a slight upward inflection on 'die;' and then a downward inflection on 'Is a'. The piano accompaniment includes a fermata over the final chord of the system.

DON MED.

dou - ble bar - rel'd lie.
 Bend - ing low we greet the he -
 Bend - ing low we greet the he -

ro, Cae - sar rolled in one with Ne - ro, We
 ro, Cae - sar rolled in one with Ne - ro, We

DON MED.

You
 hail you brave El Cap - i - tan, We pray you rid us of our ban.
 hail you brave El Cap - i - tan, We pray you rid us of our ban.

Marziale.
DON MED.

see in me, my friends, A man of consummate bra - ve - ry; My in - most

na - ture tends, To free the world from all slav - er - y, This thought then cher - ish:

Though you per - ish Crush out Span - ish kna - ve - ry. — To

arms, — To arms, — For lib - er - ty. —
To arms — To

Be - hold El - Cap - i - tan;
 arms - for lib - er - ty.

p *sf*

Gaze on his mis - an - throp - ic stare, No - tice his pen - e - tra - ting
 glare; Come match him if you can. He is the

pp

cham - pi - on be - yond com - pare.

p

p Be - hold El -

p

Gaze on his mis - an - trop - ic stare No - tice his
Cap - i - tan.

pen - e - tra - ting glare. He is the
Come match him if you can.

cham - pi - on be - yond com - pare. This can - paign leave to me, And
Com - pare.

have no fur-ther anx-i - et - y; I'll rid this land, you'll see, Of

Don Medigua's se - ci - e - ty, And when I meet him, I will

greet him, With - out much pro - pri - e - ty. To

arms, To arms, For lib - er - ty. To arms; To

He - hold El Cap - i - tan.

arms - for lib - er - ty.

p

f

Gaze on his mis - an-throp - ic stare. No-tice his pen - e - tra - ting

pp

glare; Come match him if you can. He is the

sf

p

cham - pi - on be - yond com - pare.

p Be - hold El

p

Gaze on his mis - an - throp - ic stare. No - tice his

Cap - i - tan.

pen - e - tra - ting glare.

Come match him if you can.

He is the cham - pi - on be - yond com - pare.

Com - pare.

Finale.

ESTRELLA, DON MEDIGUA, CAZARRO, POZZO AND CHORUS.

No 6.

Maestoso.
SCARAMBA.

Bah! Bah! Do you hear me say Bah! Bah!

How

How

CAZARRO WITH BASSES.

Detailed description: This block contains the vocal and basso continuo parts for the first system. It features four staves. The top staff is a bass line with lyrics 'Bah! Bah! Do you hear me say Bah! Bah!'. The second and third staves are vocal lines with lyrics 'How'. The fourth staff is a basso continuo line with the instruction 'CAZARRO WITH BASSES.' The key signature has two flats and the time signature is common time (C).

Maestoso.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The tempo is marked 'Maestoso.' and there is a forte dynamic marking 'f'. The music features a steady bass line and a more active treble line with some melodic runs.

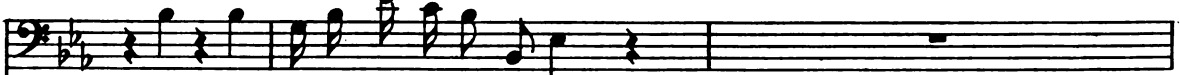
dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

Detailed description: This block contains the vocal and basso continuo parts for the second system. It features four staves. The top two staves are vocal lines with lyrics 'dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!'. The bottom two staves are basso continuo lines. The key signature has two flats and the time signature is common time (C).

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features a steady bass line and a more active treble line with some melodic runs. There is a forte dynamic marking 'f' and a 'triumph' marking at the end.

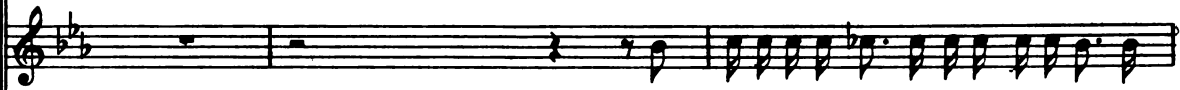
SCAR.



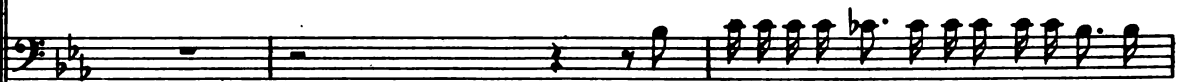
Bah! Bah! Do you hear me say Bah! Bah!



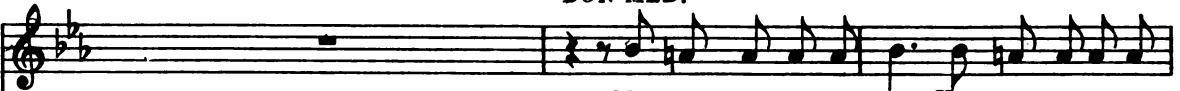
How ve-ry in-dis-creet The insult to repeat, He'll



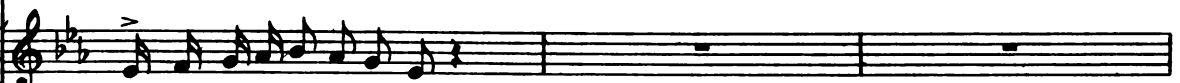
How ve-ry in-dis-creet The insult to repeat, He'll



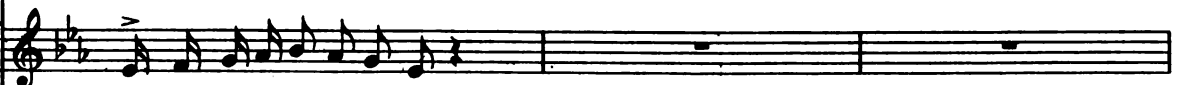
DON MED.



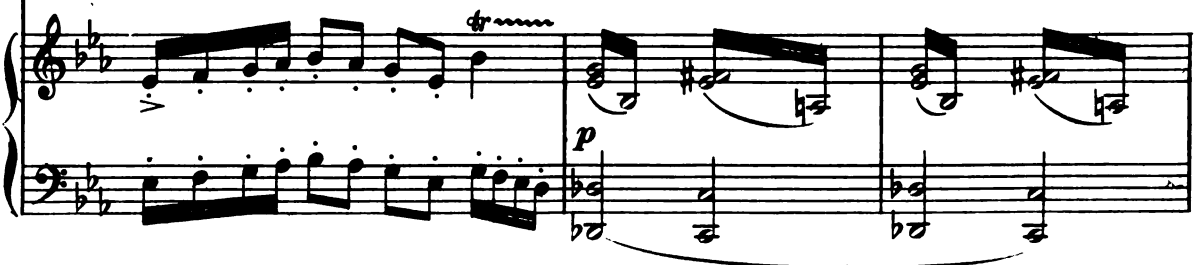
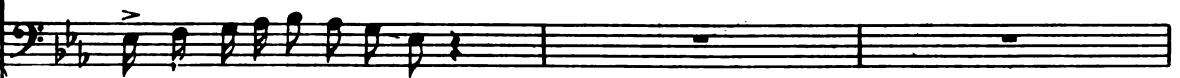
My young and gid-dy friend, Your calm attention



pay most dearly for his bah! bah!



pay most dearly for his bah! bah!



lend, I'm here to fight, and not to spoon.

p He's here to fight and not to

p He's here to fight and not to

p

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines for two different voices, both marked with a piano (*p*) dynamic. The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

ESTR.

Yet when his fighting's done, From love he will not run, But seek it 'neath the smiling

spoon,—

spoon,—

colla voce

The second system consists of four staves. The top staff is a vocal line with lyrics, marked with the instruction "ESTR." (Estrade). The second and third staves are vocal lines for two different voices, both with lyrics "spoon,—". The fourth staff is the piano accompaniment, featuring a melodic line with a long note and a dynamic marking of *colla voce*.

Tempo di Valse.

ESTRELLDA.

moon. SCAR. He's jea-lous of Ca-pi-tan's
I'll see that he knuckles right down to his work,

He's jea-lous of Ca-pi-tan's
He's jea-lous of Ca-pi-tan's

Tempo di Valse.

mer - it - ed fame, DON MED. Bold
He seems to im - a - gine my dut - y I'll shirk,

mer - it - ed fame, Bold
mer - it - ed fame, Bold

ri - val to ques-tion El Ca - pi - tan's claim, — Bah!

Bah!

ri - val to ques-tion El Ca - pi - tan's claim, Bah!

ri - val to ques-tion El Ca - pi - tan's claim, Bah!

EST.

He's say - ing Bah!

DON MED.

Bah! He's say - ing,

SCAR.

I'm say - ing Bah! I'm say - ing,

He's say - ing Bah!

pp He's say - ing, *p* He's say - ing, *f* He's say - ing Bah! *pp* He's say - ing

pp *p* *f* *ff* *pp*

He's say - ing Bah! He's say - ing Bah!

p He's say - ing, He's say - ing Bah! He's say - ing Bah!

Bah! I'm say - ing Bah!

He's say - ing Bah! He's say - ing Bah!

He's say - ing, He's say - ing Bah! He's say - ing Bah!

p He's say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p I'm say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p

The musical score consists of several systems. The first system includes vocal lines and piano accompaniment. The piano part features dynamic markings *p* and *f*, and an *8va* marking. The second system continues the vocal and piano parts. The third system shows a change in the piano accompaniment with a *p* marking. The fourth system features vocal lines with lyrics and piano accompaniment, including a *rit.* marking. The fifth system continues the vocal and piano parts with *p* and *rit.* markings. The sixth system shows the piano accompaniment with a *p* marking.

*ESTR. a tempo
con espressione*

pp
Rash is the man who would ques-tion a maid - - er's

choos - ing, What is the world un - to her if that one

she - is los - - ing, Dear - - er - - then gold of the

earth or the pearls of the o - - cean Is love,

Grandioso

love, love, love, love and love's de - vo - - tion.

rit.

a tempo
DON MED. & ESTR.

p Rash is the man who would ques-tion a maid - -

p SCAR. & CAZ.

p Rash is the man who would ques-tion a maid - -

p Bah! Bah! Bah! Bah! Bah! Bah!

p Bah! Bah! Bah! Bah! Bah! Bah!

p Bah! Bah! Bah! Bah! Bah!

en's choos - - ing, What is the

en's choos - - ing, What is the

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah!

world un - to her if that one she is los - - ing?

world un - to her if that one she is los - - ing?

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

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). The lyrics are "world un - to her if that one she is los - - ing?". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

Dear - - er than gold of the earth or the pearls of the

Dear - - er than gold of the earth or the pearls of the

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Dear - - er than gold of the earth or the pearls of the". The piano accompaniment maintains the same rhythmic pattern. The system concludes with a double bar line.

o - - cean Is Love, love, love, *rit.*
o - - cean Is Love, love, love, *rit.*
Bah! Bah! Bah! Bah! Love, love, love, *rit.*
Bah! Bah! Bah! Bah! Love, love, love, *rit.*
Bah Bah Love, love, love, *rit.*

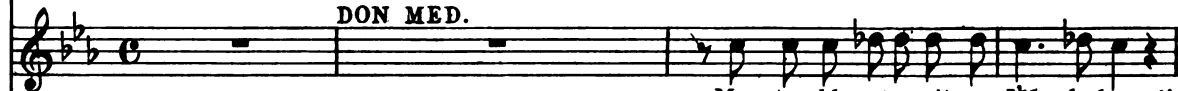
love and love's de - vo - tion.
love and love's de - vo - tion.
love and love's de - vo - tion.
love and love's de - vo - tion.
love and love's de - vo - tion.
love and love's de - vo - tion.

Allegro.

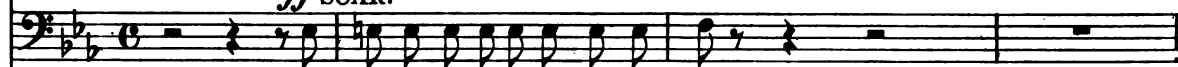
ff ESTR.

Per-haps it's DonMedigua they have found!

DON MED.



More trouble yet awaits me, I'll be bound!

ff SCAR.

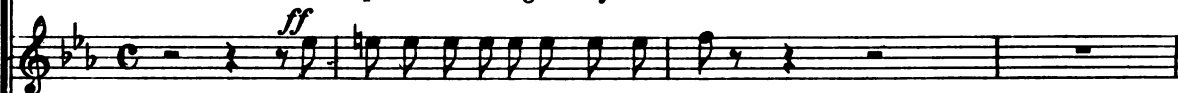
Per-haps it's DonMedigua they have found!

ff CAZ.

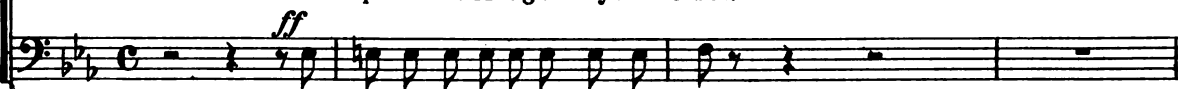
Per-haps it's DonMedigua they have found!

CHORUS. *ff*

Per-haps it's Don Medigua they have found!



Per-haps it's Don Medigua they have found!



Allegro.

Piano accompaniment for the first section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The right hand has a complex, rhythmic pattern with many beamed notes, while the left hand has a simpler, more rhythmic accompaniment.

Piano accompaniment for the second section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The right hand has a melodic line with some ornaments, while the left hand has a steady accompaniment.

Piano accompaniment for the third section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The right hand has a melodic line with some ornaments, while the left hand has a steady accompaniment.

Cue: if he can.

Tempo di marcia con bravoura.

ESTR.

f molto marcato

Ev-er rea-dy to de-fend us, Is that man of might tre-

DON MED.

SCAR.

Ev-er rea-dy to de-fend us, Is that man of might tre-

CAZ.

Ev-er rea-dy to de-fend us, Is that man of might tre-

Ev-er rea-dy to de-fend us, Is that man of might tre-

Ev-er rea-dy to de-fend us, Is that man of might tre-

Ev-er rea-dy to de-fend us, Is that man of might tre-

Tempo di marcia con bravoura.

mendous,Quickly as the lightning flash-es,At our ha-ted foe he dashes,Gag him to prevent his

mendous,Quickly as the lightning flash-es,At our ha-ted foe he dashes,Gag him to prevent his

mendous;Quickly as the lightning flash-es,At our ha-ted foe he dashes.Gag him to prevent his

mendous;Quickly as the lightning flash-es,At our ha-ted foe he dashes,Gag him to prevent his

ly-ing, His i - den-ti - ty de - ny-ing,On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing,On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing,On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing,On the scaf-fold he may chat-ter When de - ni - al does not

matter. The lit-tle fife's de - fiance (Of confidence the science,) Should give to all re -
 On - - ward! pa-tri-ot - ic son, On
 matter. On - - ward! pa-tri-ot - ic son, On

matter. The lit-tle fife's de - fiance (Of confidence the science,) Should give to all re -
 matter. On - ward! pa-tri-ot - ic son, On -

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

liance, Who - wav - er in the field; The lit-tle fife's de - fiance, (Of
 ward till the foe's un - done; On - ward
 ward till the foe's un - done; On - ward

The piano accompaniment continues with the same rhythmic pattern, maintaining a consistent harmonic support for the vocal lines.

liance, Who - wav - er in the field; The lit-tle fife's de - fiance (Of
 ward till the foe's un - done; On - ward

The piano accompaniment concludes the system with a final cadence, marked with a fermata over the final chord.

confidence the science). Should give to all re - li - ance And bid them nev - er
till the bat-tle's won For your coun - try and its glo
till the bat-tle's won For your coun - try and its glo

confidence the science) Should give to all re - li - ance and bid them nev - er
till the bat-tle's won For its coun - try And its glo

(whistle.)
yield On the field, ra ta ta ta ta, On the field, imitate Drum.
ry. On the field, ra ta ta ta ta, On the field,
ry. On the field, ra ta ta ta ta, On the field,

yield On the field, ra ta ta ta ta, On the field,
ry. On the field, ra ta ta ta ta, On the field,

On the field.

On the field.

On the field.

On the field.

On the field.

On the field.

ff

fff

Detailed description: This system contains the first vocal entry and piano accompaniment. It consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with the lyrics "On the field." written below them. The next three staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings *ff* and *fff* are present in the piano part.

Detailed description: This system contains the second vocal entry and piano accompaniment. It consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with the lyrics "On the field." written below them. The next three staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line.

END OF ACT I.

Act II.

- a. Introduction.
- b. Solo and Chorus: Ditty of the Drill.

SCARAMBA AND CHORUS.

No 7

Moderato.

First system of musical notation for piano accompaniment. It consists of two staves (treble and bass clef) in 6/8 time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The system concludes with a *rit.* (ritardando) marking.

Second system of musical notation for piano accompaniment. It continues the piece with a *a tempo* marking. The melodic and rhythmic patterns from the first system are maintained, with some variations in the bass line.

Third system of musical notation for piano accompaniment. It begins with a piano (*p*) dynamic. The right hand has a more active melodic line with frequent eighth notes, while the left hand continues with a steady accompaniment.

Fourth system of musical notation. The piano accompaniment starts with a piano (*p*) dynamic. A trumpet part is introduced, indicated by the instruction "(Trumpet behind the scenes.)". The trumpet part features a melodic line with a *lung* (long) marking. The piano accompaniment continues with a steady accompaniment.

Tempo marziale.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lower staff is in bass clef and features a piano (*pp*) dynamic marking. It starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The system concludes with a half note G4 in the upper staff and a half note C3 in the lower staff.

The second system continues the piece. The upper staff features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff continues with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The system ends with a half note G4 in the upper staff and a half note C3 in the lower staff.

The third system shows a change in dynamics. The upper staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff has a fortissimo (*ff*) dynamic marking. It begins with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The system concludes with a half note G4 in the upper staff and a half note C3 in the lower staff.

The fourth system continues with the same melodic and harmonic structure. The upper staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The system ends with a half note G4 in the upper staff and a half note C3 in the lower staff.

The fifth system continues the piece. The upper staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The system ends with a half note G4 in the upper staff and a half note C3 in the lower staff.

The sixth system concludes the piece. The upper staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The system ends with a half note G4 in the upper staff and a half note C3 in the lower staff.

SCARAMBA.

Fall in—attention!

Marziale.

SCARAMBA.

count four.

lunga.

Your chest throw out in a

marked de-gree, Your arms ex-tend to form a "V," Then bend your bod-y, but

not your knee, To be a per-fect sol-dier;

Tenor.

SOLDIERS. Your chest throw out in a marked de-gree, Your

Bass.

arms ex-tend to form a "V," Then bend your bod-y, but not your knee, To

(Drummer Boys.)

be a per-fect sol - dier. A sail - or's life may be ro-mantic When roll - ing over the

broad At - lan - tic; A sol - dier's life, a fraud gi - gan - tic If this is what he must do. A

sai - lór's life may be romantic, When roll - ing ov - er the broad At - lan - tic; A sol - dier's life a

SCARAMBA.

Ex - tend your left foot well in the air, Up -

fraud gi - gan - tic If this is what he must do.

on your right,your body you bear,And for-ward step with the ut-most care,To be a perfect

sol - dier.

SOLDIERS. Ex - tend your left foot well in the air, Up - on your right,your body you bear,And

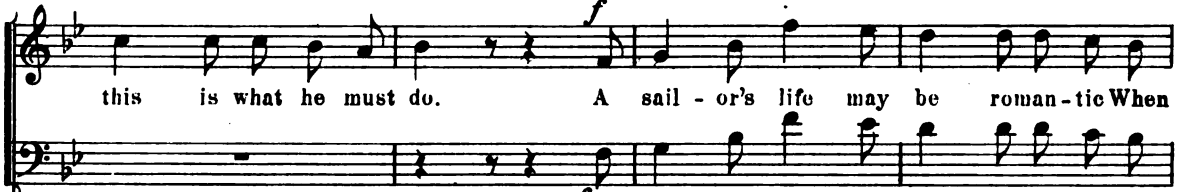
(Drummer Boys.)

for-ward step with the ut-most care,To be a per-fect sol - dier. A sail - or's life may

be ro-mantic When roll - ing over the broad At - lantic;A sol-dier's life; a fraud gi-gantic When

ALL.

this is what he must do. A sail - or's life may be roman - tic When



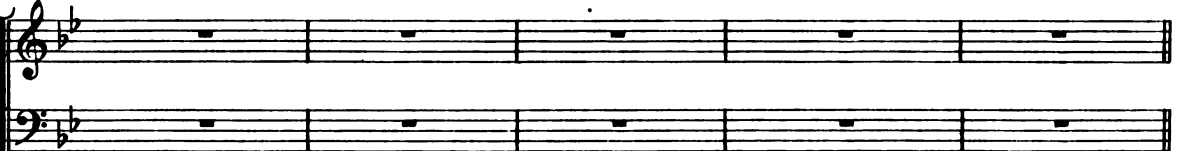
roll - ing ov - er the broad At - lan - tic; A sol - dier's life; a fraud gi - gan - tic If



this is what he must do.



(Exit Chorus.)



Solo and Chorus: "Behold El Capitan."
DON MEDIGUA AND MEN.

No 7 bis.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The first system includes the tempo marking "Marziale." and the dynamic marking "ppp". The piano accompaniment features a steady eighth-note bass line. The vocal line begins with a rest, followed by a melodic phrase. The second system continues the piano accompaniment and vocal melody. The third system shows the piano accompaniment with some chordal textures and the vocal line with a melodic line. The fourth system concludes with a dynamic marking of "ff" and features a more complex piano accompaniment with sixteenth-note patterns and a vocal line with a melodic phrase.

DON MED.

Be - hold El Cap - i - tan! Gaze on his

p *f* *p*

mis - anthrop - ic stare; Notice his pen - e - tra - ting glare, Come,

match him if you can, He is their cham - pi - on be -

f

yond com - pare.

TENORS.

CHORUS. Be - hold El Cap - i -

BASSES

Gaze on his mis - anthrop - ic stare; Notice his

tan.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'Gaze on his mis - anthrop - ic stare; Notice his' are written below the vocal line. A fermata is placed over the first two notes of the piano accompaniment, with the word 'tan.' written below it.

pen - e-tra - ting glare,

Come, match him if you can

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'pen - e-tra - ting glare,' and 'Come, match him if you can' are written below the vocal line.

This system shows the piano accompaniment for the second system, consisting of two staves. It features a complex harmonic structure with many chords and moving lines in both hands.

He is the cham - pi-on be-yond com - pare.

com - pare.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'He is the cham - pi-on be-yond com - pare.' and 'com - pare.' are written below the vocal line.

ff

This system shows the piano accompaniment for the third system, consisting of two staves. It features a complex harmonic structure with many chords and moving lines in both hands. A fortissimo (*ff*) dynamic marking is present in the piano part.

Duet: "I've a most decided notion."

N^o 8.

ESTRELLA AND DON MEDIGUA.

Moderato con spirito.

The piano introduction is in 3/4 time, key of B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The piece begins with a forte (*ff*) dynamic.

DON MEDIGUA.

I've a most de - ci - ded no - tion, that your

The vocal line for Don Medigua starts with a half note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

maid - en - ly de - vo - tion Is - n't lavished in a ' quarter that will

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a steady rhythmic accompaniment.

bring you much re - turn; I have pegged a - head of for - ty, I've a

The vocal line concludes with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment ends with a final chord and a fermata.

rep - u - ta - tion sport - y, And I con - se - quent - ly haven't a - ny

wick - ed - ness to learn. If you'll stop and think a min - ute, You'll lad -

mit I am not in it With the chaps who make a sup - - er - fine im -

pres - sion on a girl, For I'm trou - bled with rheuma - tics, and you'd

need your mathe - mat - ics, To dis - cover when this head of mine was

rit.

DON MED. *rit.*

bothered with a curl. Was both-ered with a

ESTR.

Was bothered with a curl.

rit. *rit.*

Grazioso.

curl.

That the sol-dier so mag-net-ic, Is in love a-po-! lo-

Grazioso.

p

get-ic Is a mor-al par-a-dox-ic-al, A ve-ry fun-ny

fact; You may spare your mod - - est tat - tle, Might - y

cham - pi - on of bat - tle, For a he - ro's ve - ry

weak - ness - es a maid - - en will at - tract. Then I'll

DON MED.

L'istesso tempo.

have to men - tion mat - ters, Which would tear the love to tat - ters, Of the

most roman - tic pet - ti - coat that ev - er liked to spoon: I'm an

an - i - ma - ted bluf - fer, And at fight - ing I'm a duf - fer, I'm as

hol - low and as noi - sy as a dou - ble - bass bas - soon. My ad -

ven - - tures grim and go - ry. Are a high - ly sea - soned sto - ry; Why, the

ve - - ry smell of pow - - der makes me tremble like a leaf; I have

ne - - ver earned a lau - rel In a cre - - dit - a - ble quarrel, And my

rit. ESTRELLA.

ter-ri-fy-ing record has been sin-gu-lar-ly brief. What, sin-gu-lar-ly

rit.

ESTR. *Grazioso.*

brief? You but deep-en my af-

DON MED. *rit.*

Yes, sin-gu-lar-ly brief.

Grazioso.

p

fec-tion, by your char-ac-ter dis-sec-tion; We are cer-tain-ly af-

fin-i-ties, if ev-er there were two, For, a-part from gun and

ESTR.

dag - ger, And your mil - i - ta - ry swag - ger, There's a something un - de -
DON MED.

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 a melodic phrase in a minor key, marked 'ESTR.' and 'DON MED.'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

fin - a - ble That draws my love to you.

DON MED. *pp calando.*

No doubt your words are

The second system continues the musical score. The vocal line has a melodic phrase with the lyrics 'fin - a - ble That draws my love to you.' and 'No doubt your words are'. The piano accompaniment includes the instruction 'pp' (pianissimo) and 'voce colla.' (in voice), indicating a change in dynamics and tempo.

No doubt my words are true. There's a some - thing un - de -

true.

There's a some - thing un - de -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics 'No doubt my words are true. There's a some - thing un - de - true.' and 'There's a some - thing un - de -'. The piano accompaniment includes the instruction 'calando.' (rushing), indicating a tempo change.

fin - a - ble that draws my love to you. _____

fin - a - ble No doubt her words are true. _____

The first system contains two vocal staves and a piano accompaniment. The vocal staves are in a single melodic line with lyrics. The piano accompaniment is in a 6/8 time signature, featuring a bass line with chords and a treble line with chords and some melodic fragments.

DANCE.
Molto Moderato.

pp grazioso

The second system is the beginning of the piano accompaniment for the dance section. It is in 6/8 time and marked *pp grazioso*. The treble clef part features a complex, flowing melody with many accidentals and slurs. The bass clef part provides a steady accompaniment with chords and some melodic lines.

The second system of the piano accompaniment continues the melody from the first system. The treble clef part has a series of chords and melodic lines, while the bass clef part continues with a consistent accompaniment pattern.

rit.

The third system of the piano accompaniment concludes the dance section. It features a *rit.* (ritardando) marking. The treble clef part has a final melodic flourish, and the bass clef part ends with a steady accompaniment.

Double Chorus and Solos: "Bowed with Tribulation."

ISABEL, PRINCESS, ESTRELLA, DON MEDIGUA, SPANISH AND PERUVIAN LADIES.

No. 9.

Moderato assai.

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures of whole rests. The middle staff is the right-hand piano part with a treble clef, containing four measures of music. The bottom staff is the left-hand piano part with a bass clef, containing four measures of music. Dynamics include *p* (piano) in the second measure and *pp* (pianissimo) in the fourth measure.

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, key signature of two sharps, and a 2/4 time signature. It contains four measures of whole rests. The middle staff is the right-hand piano part with a treble clef, containing four measures of music. The bottom staff is the left-hand piano part with a bass clef, containing four measures of music.

The third system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, key signature of two sharps, and a 2/4 time signature. It contains four measures of music with eighth notes and slurs. The middle staff is the right-hand piano part with a treble clef, containing four measures of music. The bottom staff is the left-hand piano part with a bass clef, containing four measures of music. The dynamic *mf* (mezzo-forte) is indicated in the first measure.

ISABEL, PRINCESS and SPANISH LADIES.

DOLOROSO.

The fourth system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, key signature of two sharps, and a 2/4 time signature. It contains four measures of music, with the first measure being a whole note and the following three measures being half notes. The middle staff is the right-hand piano part with a treble clef, containing four measures of music. The bottom staff is the left-hand piano part with a bass clef, containing four measures of music. Dynamics include *p* (piano) in the first measure and *p* in the fourth measure. The lyrics "Bowed with trib - u -" are written below the vocal line.

la - - - tion, Torn with ma - ny a fear, - - -

Hearts in des - per - a - - - tion,

PRINCESS. *molto espressivo*
Bring their sor - rows here. All the
dolce

joy we'd bar - - - - - ter, That in life re -

mains, Could we free the

mar - tyr from his dun - geon

SPANISH LADIES.

chains, Bow'd with trib - u -

PRINCESS.

Torn with ma - ny a
la - tion, Torn with ma - ny a

ISABEL with fear.

ISABEL with fear.

fear,

fear, Hearts in des - per -

This system contains the first system of music for Isabel. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "fear," are written under the first two notes. The piano accompaniment is in the same key signature and time signature, with a bass line and a treble line. The lyrics "Hearts in des - per -" are written under the vocal line in the second measure.

Bring their sor - row

a - - - tion, Bring their sor - row

This system contains the second system of music for Isabel. The vocal line continues with the lyrics "Bring their sor - row" and "a - - - tion, Bring their sor - row". The piano accompaniment continues with similar rhythmic patterns.

calando

Their sor - row here, Their sor - row here,

PRINCESS.

here, their sor - row here, their sor - row

SPAN. LADIES.

here, their sor - row here, their sor - row

This system contains the third system of music for Isabel. It begins with the tempo marking *calando*. The vocal line has the lyrics "Their sor - row here, Their sor - row here,". Below this, there are two staves for other characters: "PRINCESS." and "SPAN. LADIES.", both with the lyrics "here, their sor - row here, their sor - row". The piano accompaniment continues.

Allegretto con brio.

here, their sor - row here.

here, their sor - row here.

Allegretto con brio.

drum

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "here, their sor - row here." The piano accompaniment is in bass clef and includes a drum part indicated by a wavy line labeled "drum". The tempo is "Allegretto con brio".

(Entrance of ESTRELLA and PERUVIAN LADIES.)

drum

Detailed description: This system features piano accompaniment for the entrance of Estrella and Peruvian Ladies. It consists of two staves (treble and bass clef) with a key signature of two sharps. The tempo is "Allegretto con brio". A drum part is indicated by wavy lines labeled "drum".

ESTRELLA. *Grasioso.*

Nev-er held a heart so much of pleasure, Un-to me to day, All the world is

p

Detailed description: This system features the vocal line for Estrella, marked "Grasioso". It includes two staves (treble and bass clef) with a key signature of two sharps. The lyrics are "Nev-er held a heart so much of pleasure, Un-to me to day, All the world is". The piano accompaniment is marked "p" (piano). A drum part is indicated by wavy lines labeled "drum".

gay; You are my de-light, my prince, my treas-ure, I, your lit-tle dove, Coo-ing on-ly

Detailed description: This system continues the vocal line for Estrella. It includes two staves (treble and bass clef) with a key signature of two sharps. The lyrics are "gay; You are my de-light, my prince, my treas-ure, I, your lit-tle dove, Coo-ing on-ly". The piano accompaniment continues from the previous system.

DON MEDIGUA.

love. Fate has open'd wide the gate of pleas-ure, Of-fer-ing a brand new hon-ey-

moon; I can be re - pen-tant at my leis-ure, And I need not have my leis-ure

ISABEL, PRINCESS and SPANISH LADIES.

(crying)

ESTR. and PERUVIAN L.

(laughing)

Boo-hoo, Boo - hool

Boo - hoo, Boo -

Ha, ha, ha, ha!

ha, ha, ha, ha!

DON MEDIGUA.

soon.

hool Boo - hool Boo - hool Boo - hool Ah!

ha, ha! ha, ha! ha, ha! Ah!

p

Bow'd with tri - - bu - la - - tion,
ESTR. AND PERUVIAN LADIES.
 With a chain of ros-es'round {us} {them} both we will glide, Bind, side by side, Bridegroom and bride;

torn with ma - ny a fear,
 Of our hearts with pleasure beat-ing, {She is} {I am} the pride, He is the i - dol of the

Hears in des - - per -
 day! Ah, with a chain of ros - es'round {us} {them} both, we will glide,

a - - - tion, Bring their
 Bind, side by side, Bride-groom and bride; Of our hearts with pleasure beat-ing

sor - - - rows here. ESTRELDA.

She is the pride, He is the i - dol of the day. Hap - py as a

fai - ry, sweet - ly dream - ing, In the leaf - y shade Of a wood - y

glade, While the summer air with song is teem - ing, Is a maid at

DON MEDIGUA (aside)

dawn, Of her wed - ding morn. This is just the kind of bliss - ful

dream - ing, That is not en - joyed ex - cept by few, For it takes a

deu - ced lot of schem-ing When you know a nightmare's near - ly

ISABEL, PRINCESS and SPANISH LADIES.

(crying) Boo-hoo! Boo - hoo! Boo - hoo! Boo -

(laughing.) ESTR. and PERUVIAN LADIES.

Ha, ha, ha, ha! ha, ha, ha, ha!

DON MEDIGUA.

due.

hoo! Boo - hoo! Boo - hoo! Boo - hoo! Ah!

ha, ha! ha, ha! ha, ha! Ah!

Bow'd with tri - bu - la -

With a chain of ros - es 'round ^{us} _(them) both we will glide, Bind, side by side,

tion, Torn with ma - ny a

Bridegroom and bride; Of our hearts with pleasure beating, (She is ^{am}) the pride,

fear, Hearts in

He is the i - dol of the day. Ah, with a chain of ros - es 'round ^{us} _(them)

des - per - a - tion,

both we will glide, Bind, side by side, Bridegroom and bride;

Bring their sor - - rows
 Of our hearts with pleas-ure beat-ing (I am) the pride, He is the i - dol of the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'Bring their sor - - rows' and continues with 'Of our hearts with pleas-ure beat-ing (I am) the pride, He is the i - dol of the'. The piano accompaniment consists of chords and moving lines in both hands.

here. Ah! Bow'd with trib - u - la -
 day. So 'round them we trip with joy - ous feet, Life is fleet,
 Ah! Bow'd with trib - u - la - tion, trib - u - la - tion,

The second system continues the musical score. The vocal line includes the lyrics 'here. Ah! Bow'd with trib - u - la -', 'day. So 'round them we trip with joy - ous feet, Life is fleet,', and 'Ah! Bow'd with trib - u - la - tion, trib - u - la - tion,'. The piano accompaniment features a prominent rhythmic pattern in the right hand, with accents over the notes.

tion, Hearts in des - per - a - -
 Wed - lock sweet, Hap - py the pain, in love re - plete; Nev - er may the sun of pleasure
 trib - u - la - tion, Hearts in des - per - a - - tion, des - - per - -

The third system concludes the musical score on this page. The vocal line contains the lyrics 'tion, Hearts in des - per - a - -', 'Wed - lock sweet, Hap - py the pain, in love re - plete; Nev - er may the sun of pleasure', and 'trib - u - la - tion, Hearts in des - per - a - - tion, des - - per - -'. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

tion, Ah! All the joy we'd
 set. Ah! With a chain of ros - es 'round them both we will glide
 a - tion, All these

bar - - - ter, Could we
 Bind, side by side, Bridegroom and bride; Of our hearts with pleasure beat-ing,
 joys they'd bar - - - ter Could they

free the mar - - - tyr.
 She is the pride, He is the i - dol of the day.
 free this mar - - - tyr.

DANCE.

Molto Moderato grazioso.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic marking. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic line with some grace notes. The bass staff maintains the accompaniment. A piano (*p*) dynamic marking is present in the second measure of the treble staff.

The third system features two staves. The treble staff has a long slur over the first four measures, indicating a continuous melodic phrase. The bass staff continues with its accompaniment.

The fourth system consists of two staves. The treble staff includes some complex rhythmic patterns and slurs. The bass staff continues with the accompaniment.

The fifth system is the final one on the page, consisting of two staves. The treble staff features dense chordal textures and slurs. The bass staff continues with the accompaniment.

Recitative, Solo and Chorus: "Oh, Warrior Grim"

ISABEL AND CHORUS.

Nº 10.

Maestoso. ISABEL. *Recitative*

Oh, War-rior grim, your bet - ter self o -

bey, We ask for him, Res-pite from dun-geon gray. Just sup -

Tempo di Valse.

pose that your ca - reer Has been

p dolce

lived with - out a blun - - - der, Just sup -

pose each hap - py year _____ Brings you friends, That _____ nought can

rit.

rit.

sun - der, And they one and all de - clare _____ You're a

a tempo

a tempo

man _____ be - yond com - pare. _____ You dont drink, or flirt, or

rall. *a tempo*

rall. *a tempo*

swear, You are Vir - tue's great - est won - der; But there.

p rit. *pp* *Animato.*

p rit. *f*

Animato

comes a fear - ful shock, Jeal - ous foes your

f *Energico*

pp

worth de - ny, Cer - tain lit - tle flaws they

pp

spy, And they drag you to the block.

All the land is steeped in gloom. As they

rit.

march you to the tomb; While the deep-toned

p *pp*

bell, With so-lemn knell, Slowly tells your ear - - ly doom. —

Molto moderato.

Boom a boom, Boom a boom, Slow - ly

p sostenuto.

rall. *a tempo*

tolls your ear - ly doom; Boom

CHORUS. Boom a

rall. *a tempo.*

Boom, Slow - ly

boom, Boom a boom, Slow - ly

The first system consists of three staves. The top staff is a vocal line with lyrics 'Boom, Slow - ly'. The middle staff is another vocal line with lyrics 'boom, Boom a boom, Slow - ly'. The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

tolls your ear - ly doom, Ah! Ah!

tolls your ear - ly doom,

dim.

dim.

The second system consists of three staves. The top staff is a vocal line with lyrics 'tolls your ear - ly doom, Ah! Ah!'. The middle staff is another vocal line with lyrics 'tolls your ear - ly doom,'. The bottom staff is a piano accompaniment. The word 'dim.' (diminuendo) is written above the top staff and below the bottom staff.

doom, doom, doom.

pp

The third system consists of three staves. The top staff is a vocal line with lyrics 'doom, doom, doom.'. The middle staff is another vocal line with lyrics 'doom, doom, doom.'. The bottom staff is a piano accompaniment. The dynamic marking 'pp' (pianissimo) is written below the bottom staff.

Sextette: "Don Medigua here's your wife.

ISABEL, PRINCESS, ESTRELLA, DON MEDIGUA AND POZZO.

No. 11.

Molto maestoso.

The piano introduction consists of three measures. The upper staves (treble and alto clefs) are mostly rests. The lower staves (treble and bass clefs) feature a rhythmic accompaniment with chords and moving lines. Dynamics are marked *p* and *f*. Trills are indicated with an '8' and a slur.

DON MEDIGUA.

Don Me - di - gua, here's your wife, Yes, your

POZZO.

My wife?

The piano accompaniment for Don Medigua's first line features a steady bass line and chords in the right hand. The melody is simple and clear.

(to PRINCESS.)

wife, you un-der-stand, your wife, your wife;

Re - mem-ber you're his wife, His

The piano accompaniment for Don Medigua's second line continues with the same rhythmic pattern. It includes trills and slurs over the melody.

Allegro. PRINCESS.

comforter in strife, The one to him most dear. Er -

Allegro.

ri - col POZZO.

E - u - la - li - a!

Allegro brillante.
ISABEL (to POZZO)

Oh, pa - pa, pa - pa, were so glad to see you, PRINCESS.

We

Allegro brillante.

DON MEDIGUA.

If la - dies were not pres - ent I would
pray El Cap - i - tan will quickly free you.

d — you, But as it is I meek-ly ac-qui - esce. **ESTR.**
Please,

The first system of music consists of three staves. The top staff is a vocal line in G minor (two flats) with lyrics: "d — you, But as it is I meek-ly ac-qui - esce." The middle staff is a vocal line with lyrics: "Please,". The bottom staff is a piano accompaniment with a complex, rhythmic pattern of chords and moving lines in both hands.

bear in mind, she is a married la - dy; Per - mit me to remark your conduct's

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "bear in mind, she is a married la - dy; Per - mit me to remark your conduct's". The middle staff is a vocal line. The bottom staff is a piano accompaniment starting with a *pp* (pianissimo) dynamic marking, featuring a steady chordal accompaniment in the left hand and a more active line in the right hand.

POZZO.
Oh, do not rob me of my one re-main-ing treas - ure, — **DON MED.**
sha - dy. Go on, kiss,

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "Oh, do not rob me of my one re-main-ing treas - ure, —". The middle staff is a vocal line with lyrics: "sha - dy." and "Go on, kiss,". The bottom staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, including some chromatic passages.

hug, 'will be a ve - ry short-lived pleas-ure.

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics: "hug, 'will be a ve - ry short-lived pleas-ure." The middle staff is a vocal line. The bottom staff is a piano accompaniment starting with a *f* (forte) dynamic marking, featuring a melodic line in the right hand and a bass line in the left hand.

Moderato con brio e leggiero. POZZO.

My dar-ling girl and part-ner dear, I

soon shall whirl from this sad sphere; So I'll pro-ceed the sweets to sip With

ut-most speed from ros-y lip. I can-not stand this kind of thing, A

DON MED.

re-primand at him I'll fling, Don't look for-lorn, That simp-ly shows There

ESTR. *Piu animato.*

is a thorn to ev'-ry rose. Re - mem-ber they are man and wife, She

DON MED.

is his hope, he is her life; Pro - pri - e - ty, So - ci - e - ty, So

bri - e - ty and Pi - e - ty, With ev'ry oth-er I - e - ty, Don't

just-i - fy their lov - ing at - ti - tude.

ISABEL.

Oh, Pa - pa, pa - pa dear,

rall.

a tempo.

rit.

a tempo

I so miss you, I must kiss you; Pa - pa, pa - pa dear,

rit.

a tempo

ISABEL.

kiss poor Mama too.

PRINCESS.

ESTR.

DON MED.

POZZO.

CAZARRO.

f Pa - pa, pa-pa dear, I so miss you, I must kiss you;

f Pa - pa, pa-pa dear, I so miss you, I must kiss you;

f Pa - pa, pa-pa dear, I so miss you, They must kiss you;

f Pa - pa, pa-pa dear, They so miss you, They must kiss you;

f Pa - pa, pa-pa dear, They so miss you, They must kiss you;

s

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too. She's flirting with El Cap-i -

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

PRINCESS.

I love you, poor de-ject - ed man!

ESTR.

tan.

DON MED.

If moth - er earth would swal - low me I would

DON MED.

fill my ach-ing soul with glee, with glee, glee, glee,

rit.

ESTR. *p* Tempo I.

Come, Cap-i-tan, don't in-ter-fere With that poor man, Whose
glee.

a tempo

p

ESTR.

end is near; But let his bliss have full-est sway And bid him kiss till close of

DON MED.

day. I scarce can speak, I'm choked with woes, I'd like to tweak the

rascal's nose! Don't show surprise, It must be clear Had you been wise you'd not been

ESTR. *Piu animato*
It's not quite right to in - ter - fere, Be - tween two souls, Whose

DON MED.
here;

Piu animato

love's sin - cere.

DON MED.
Pro - pri - e - ty, So - ci - e - ty, So - bri - e - ty and

DON MED.

Pi - e - ty, With ev'-ry oth-er I - e - ty, Don't just-i - fy their

lov - ing at - ti - tude.

ISABEL.

Oh, Pa - pa, pa - pa dear, I so miss you,

I must kiss you; Pa - pa, pa - pa dear, kiss poor Ma - ma too.

ISABEL.

Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,
 PRINC.
 Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,
 ESTR.
 Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,
 DON MED.
 Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,
 POZZO.
 Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,
 CAZ.

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -
 PRINC.
 pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -
 ESTR.
 pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -
 DON MED.
 pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -
 POZZO.
 pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -
 CAZ.

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

demns the ve-ry e-vi-dent anx-i-e-ty To keep their lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their lov-ing hearts a - part.

Pa - pa, pa - pa dear, I so miss you, I must kiss you;
Pa - pa, pa - pa dear, I so miss you, I must kiss you;
Pa - pa, pa - pa dear, They so miss you, I must kiss you;
Pa - pa, pa - pa dear, They so miss you, They must kiss you;
Pa - pa, pa - pa dear, They so miss you, They must kiss you;

8-----

Pa - pa, pa - pa dear, kiss poor Ma - ma too.
Pa - pa, pa - pa dear, kiss poor Ma - ma too.
Pa - pa, pa - pa dear, kiss poor Ma - ma too.
Pa - pa, pa - pa dear, kiss poor Ma - ma too.
Pa - pa, pa - pa dear, kiss poor Ma - ma too.

ff

Finale II.

PRINCIPALS AND CHORUS.

Nº 12.

Allegro con spirito.

PRINCESS.

He can - not, must not, shall not,

dare not wed you! If he has said he would, he has mis - led you.

Molto moderato.
DON MED.

(aside) *rit.*

La - - dies! La - - dies! — I hear the an - gels call - ing me to

a tempo ESTR.

come. All hopes of catch - ing him, dear Prin - cess, smoth - er,

Molto moderato.
DON MED. (aside)

You're old e-nough to be his great grandmother. La - dies! La - dies! Oh,

PRINCESS to ESTR.
ESTRELLA to PRINC.
DON MED.

rit. Lord, if they were on - ly deaf and dumb. He's mine by ev'ry right that love can

a tempo

(to DON MED.)
(to DON MED.)

call its own, You love me, dear - est, on - ly me and
call its - own, You love me, dear - est, on - ly me and
hear the an - gels call - ing me to come, Oh,

me a - lone. He's much too wise to marry such a one as you, So
 me a - lone. He's much too wise to marry such a one as you, So
 Lord, if they were only deaf and dumb.

ISABEL.

He hears - - - the

PRINCESS.

don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

ESTR.

don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

DON MED.

I hear the an-gels

CHORUS.

It seems he's un-de-cid-ed which to

It seems he's un-de-cid-ed which to

an - gels calling him to come, call - ing him to come, He
 call its own, — You love me, dearest, on - ly me and me a - lone; He's
 call its own, — You love me, dearest, on - ly me and me a - lone; He's
 calling me to come, — Oh Lord — if they were on - ly deaf and dumb, I
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just

hears the angels gently calling him to come, Oh, — Lord, if they were on - ly ver - y
 much too wise to marry such a one as you, So don't you think were best that you should
 much too wise to marry such a one as you, So don't you think were best that you should
 hear the angels gently calling me to come, Oh, — Lord, if they were on - ly ver - y
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and

deaf and dumb.
 say a - dieu.
 say a - dieu.
VERRADA. (Recit.)
 deaf and dumb. Post - pone this sense - less clat - ter, For a
 leave to you.
 leave to you.

The first system of music consists of seven staves. The top four staves are vocal lines for different parts, with lyrics written below them. The fifth and sixth staves are piano accompaniment. The seventh staff is a bass line. The music is in a recitative style, indicated by the 'VERRADA. (Recit.)' marking.

more im - por - tant mat - ter! But a league to the south of Tam -
Moderato.
 po - - za's gate, Roy - al le - gions of Spain sleep to - night. We must

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The tempo is marked 'Moderato.' and the dynamics include 'p' and 'pp'. The music features a change in time signature from 8/8 to 12/8.

po - - za's gate, Roy - al le - gions of Spain sleep to - night. We must

The third system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The music continues in the 12/8 time signature.

meet them in bat - tle, What - ev - er our fate, For the sake of Pe - ru and the

ISABEL.

But a league away,

PRINCESS.

But a league away,

ESTR.

But a league away,

VERRADA. *pp*

Right. — But a league to the south of Tam - po - - za's gate, Roy - al

CHORUS. *pp*

But a league to the south of Tam - po - - za's gate, Roy - al

pp

But a league to the south of Tam - po - - za's gate, Roy - al

pp

But a league to the south of Tam - po - - za's gate, Roy - al

pp

But a league away,
 But a league away,
 But a league away,
 le - gions of Spain sleep to - night. We must meet them in bat - tle, What -
 le gions of Spain sleep to - night. We must meet them in bat - tle, What -
 le gions of Spain sleep to - night. We must meet them in bat - tle, What -

ISABEL.
 PRINC. We will fly, We will
 VERRADA. We will fly, We will
 e'er our fate, For the sake of Pe - ru and the Right.
 DON MED. We will fly, We will
 e'er our fate, For the sake of Pe - ru and the Right.
 e'er our fate, For the sake of Pe - ru and the Right.

fly. ESTR. PRINC. Bye and bye, bye and bye, ESTR.

fly, In the face of the foe, Bye and bye, bye and bye, We will strike blow for

fly Bye and bye, bye and bye,

In the face of the foe, We will strike blow for

In the face of the foe, We will strike blow for

PRINC. thó we die, thó we die, ESTR.

blow, Thó we die, thó we die, Brav'ly on - ward we'll go, For the sake of our

Thó we die, thó we die,

blow, Brav'ly on - ward we'll go, For the sake of our

blow, Brav'ly on - ward we'll go, For the sake of our

ISABEL. *ff*

PRINC & ESTR. But a league to the south of Tam-po - - za's gate, Roy-al

land. VERRADA. *ff* But a league to the south of Tam-po - - za's gate, Roy-al

DON MED. But a league to the south of Tam-po - - za's gate, Roy-al

land, of our land. *ff* But a league to the south of Tam-po - - za's gate, Roy-al

land, of our land. *ff* But a league to the south of Tam-po - - za's gate, Roy-al

CAZARRO with Bass. *ff*

cresc. molto

le - gions of Spain sleep to - night. They will meet them in bat - tle,What

le - gions of Spain sleep to - night. They will meet them in bat - tle,What

le - gions of Spain sleep to - night. They will meet them in bat - tle,What

le - gions of Spain sleep to - night. They will meet them in bat - tle,What

le - gions of Spain sleep to - night. We will meet them in bat - tle,What

le - gions of Spain sleep to - night. We will meet them in bat - tle,What

to - night

Allegro.
ENTER SCARAMBA.

ff

SCAR.

Your Ex-cel-len-cy, I bring in-for-ma-tion of the en - e - my.

colla voce.

f

CAZARRO.

(Reads letter.)

Good, most faithful Don Scaramba, the dispatch quickly let me see!

f

CAZARRO.

Ho, ho! ho, ho! ha, ha! To arms, to arms! On

f

ev'ry high-way sound a-larms, Load ev' - ry gun, Beat ev' - ry drum, The

Span - ish Gen - er - al has come!

Load ev' - ry gun, Beat

Load ev' - ry gun, Beat

ev' - - ry drum, The Span - ish Gen - - e - -

ev' - - ry drum, The Span - ish Gen - - e - -

DON MED.
(Recitative.)

Did you say the Span-ish Gen-er-al is

ral has come!

ral has come!

colla voce

DON MED.

a tempo con energico.

here? And do you think he'll very soon ap-pear? Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

CAZ.

It's true I do,

pp *all.* *a tempo.*

rah! for Spain and the Span-iards! He's a trait-or. Kill him! kill him!

SCARAMBA.

rall. *a tempo* *f* **Allegro con fuoco**

DON MED. *Molto moderato.*

Sop. & Tenor. Non-sense! My war-like na-ture simply rose, in

Bass He's a trait-or. Kill him! kill him;

lunga p

rit. **Tempo di Marcia.**

admi-ration of such foes, Who'd have the courage to oppose An army led by me.

rit. *pp*

CAZ.

DON MED.

CAZ.

DON MED.

Come then, you lead the way!

What, me!

Yes, you!

All

Yes!

you,

Yes!

you,

rall.

right, I'll lead you on to vic - to - ry— or death.

rall.

Tempo di Marcia.

ISAB.

PRINC. & ESTR.

VERRADA.

DON MED.

A - gainst the Spa - nish ar - my I must lead them, which is

Boom,

Boom,

Boom,

Boom,

Boom,

SCAR. & CAZ. with Basses.

Tempo di Marcia

boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
tough; I'll cer - tainly get hurt, Un - less I can de - sert, — Al -
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,

Boom, boom,
Boom, boom,
Boom, boom,
though in this de - ception I have dab - bled quite e - nough, I'll ex - e -
Boom, boom,
Boom, boom,

Boom, boom,boom,
 Boom, boom,boom,
 Boom, boom,boom,
 cute an-oth-er lit-tle bluff. A - gainst the Span-ish ar-my I must
 Boom, boom,boom,
 Boom, boom,boom,

The first system of the musical score consists of seven staves. The top three staves are vocal lines, each with the lyrics "Boom, boom,boom,". The fourth staff is the vocal line with the lyrics "cute an-oth-er lit-tle bluff. A - gainst the Span-ish ar-my I must". The fifth and sixth staves are vocal lines with the lyrics "Boom, boom,boom," and "Boom, boom,boom," respectively. The seventh staff is the piano accompaniment, featuring a melody in the right hand and chords in the left hand.

Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,
 lead them, which is tough I'll cer-tain-ly get hurt, Un-less I can de-
 Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,

The second system of the musical score consists of seven staves. The top three staves are vocal lines, each with the lyrics "Boom, boom, Boom, boom, Boom,". The fourth staff is the vocal line with the lyrics "lead them, which is tough I'll cer-tain-ly get hurt, Un-less I can de-". The fifth and sixth staves are vocal lines with the lyrics "Boom, boom, Boom, boom, Boom," and "Boom, boom, Boom, boom, Boom," respectively. The seventh staff is the piano accompaniment, featuring a melody in the right hand and chords in the left hand.

boom! Boom, boom!

boom! Boom, boom!

boom! Boom, boom!

sert, — Al-though in this de - cep-tion I have dab - bled quite e - nough, I'll

boom! Boom, boom!

boom! Boom, boom!

He'll lead them to the fray, They

He'll lead them to the fray, They

He'll lead us to the fray, They

ex - e-cute a lit - tle bluff. I'll lead you to the fray, We'll

He'll lead them to the fray, We'll

He'll lead us to the fray, We'll

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead us to the go-ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

f grandioso

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

The piano accompaniment continues with two staves, including some dynamic markings like *mf* and *f*.

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

The piano accompaniment continues with chords and a bass line, including some dynamic markings like accents.

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

come. Boom,

come. Boom,

come. Boom,

come. Come, march be-neath the ban-ner of the dough-ty Cap-i-

come. Boom,

come. Boom,

p *p*

boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
tan, — I'm think-ing of a scheme; Of which you lit-tle dream; To
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,

Boom, boom,
Boom, boom,
Boom, boom,
make the Span-ish fight for me I've hit up-on a plan, You'll clear - ly
Boom, boom,
Boom, boom,

Boom, boom,boom,
 Boom, boom,boom,
 Boom, boom,boom,
 see that I'm a brain - y man. Come, march he-neath the ban-ner of the
 Boom, boom,boom,
 Boom, boom,boom,

fz *p*

Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,
 dough - ty Cap - i - tan, - I'm think - ing of a scheme Of which you lit - tle
 Boom, boom, Boom, boom, Boom,
 Boom, boom, Boom, boom, Boom,

boom, Boom, boom,
boom, Boom, boom,
boom, Boom, boom,
dream; To make the Span-ish fight for me I've hit up-on a plan, You'll
boom, Boom, boom,
boom, Boom, boom,

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with a 'boom' or 'Boom, boom,' lyric. The seventh staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

He'll lead them to the fray, They
He'll lead them to the fray, They
He'll lead us to the fray, We'll
clear - ly see that I'm a brai-ny man. I'll lead you to the fray, We'll
He'll lead us to the fray, We'll
He'll lead us to the fray, We'll

The second system of the musical score consists of seven staves. The top six staves are vocal parts with lyrics. The seventh staff is the piano accompaniment, continuing the melodic and bass lines from the first system.

say they'll win the day, He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day, He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day, He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

f grandioso

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are accents and a 'STR.' marking in the piano part.

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

The piano accompaniment continues with chords and a bass line, including accents and a 'STR.' marking.

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

ff

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

8

tell the foe that we come!
tell the foe that we come!
tell the foe that we come!
tell the foe that we come!
tell the foe that we come!

The first system of the musical score consists of seven staves. The top five staves are vocal parts, each with the lyrics "tell the foe that we come!". The sixth staff is a grand staff (treble and bass clefs) for piano accompaniment. The seventh staff is a grand staff for a second piano accompaniment. The music is in a minor key and features a driving, rhythmic accompaniment.

The second system of the musical score consists of seven staves. The top five staves are vocal parts, each containing a whole rest, indicating that the vocalists are silent during this section. The sixth staff is a grand staff for piano accompaniment. The seventh staff is a grand staff for a second piano accompaniment. The piano accompaniment continues with a rhythmic pattern, including some chords marked with accents (^) and a fortissimo (fff) dynamic marking.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent during this section. The seventh staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The piano part includes several accents (^) and dynamic markings such as *mf* and *ff*.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves contain whole rests for the vocalists. The piano accompaniment continues with the same rhythmic and harmonic structure. The system concludes with a double bar line and repeat signs at the end of the piano part.

END OF ACT II.

Act III.

Introduction, Duet and Refrain: "Sweetheart, I'm waiting"

No. 13.

ISABEL, VERRADA AND CHORUS.

Andante.

f *ff* *pp* *ff* *pp*

pp

VERRADA.
Andante Semplice.

Sweetheart, I'm wait - ing, wait - ing to hold thee, Wait - ing to clasp thee in

p

love's close em-brace; Has - ten my true heart, let me en-fold thee,

poco animato.
Let me a-gain, love, gaze on thy face! Hope meets Despair with

allarg.
doubt and with trembling, - Dark is the night and drea - ry the day.

Tell me, my darling, with - out dis-sem-bling, Tell me your heart is

p ISABEL.

Sweetheart, I'm dreaming, dream-ing of you, love,
mine — for aye.

rit.

Dream-ing of days so beau-teous, so bright. Ban-ish the shadows,

quick-ly, my true love! Out of the dark-ness, in to the light!

allarg.

VERRADA.

Dark is the night and
Hope meets Despair, with doubt and with trembling.

pp

drear - y the day. Tell me, my darling, with - out dissembling,

rit.

Tell me your heart is mine for aye.

(Behind the scenes.)

CHORUS. Tell me, my dar - ling.

pp

for aye. —

pp

with - out dessembling, Wheth - er your heart is mine for aye.

ppp

Song. "When some serious affliction"

DON MEDIGUA.

Nº 14.

Allegretto Moderato. DON MEDIGUA.

When some se - ri - ous af - flic - tion Makes you

f *p*

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and a piano (*p*) dynamic.

seem un - com - mon blue, Such as he - roes meet in fic - tion, At the

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with various rhythmic patterns.

end of vol - ume two, At mis - for - tune snap your fing - er, Fill with

This system contains the final four measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

wine your flag - on high, And your pangs will on - ly ling - er Till the

Tempo di Valse vivo.

jug runs dry. Then a - dieu to Care, In the

wine so rare, Let us vow the ras - cal to drown;

— We will stir his blood In a ro - sy flood, And will toss the

med - i - cine down. Let the corks pop, pop, To the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth notes, and then a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

last gold drop, As we toast the pleas - ures to come;

The second system continues the vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment maintains its rhythmic pattern with eighth notes and chords.

— With a Hip, hur - rah! And a skip, tra - la, And a glass 'twixt

The third system continues the vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment continues with eighth notes and chords.

fin - ger and thumb. There is

DON MED.

The fourth system concludes the piece. The vocal line has a dotted quarter note followed by a half note. The piano accompaniment features a dynamic marking of *p* (piano) and includes some longer note values in the right hand. The piece ends with a double bar line.

com - fort too, When a friend's with you, To - gether you clink your

mugs; ——— And soon for - get That you had met An

in - cu - bus called the bugs. ——— If you haven't a

sou. To pay your due, You mer - ri - ly laugh and sing ———

For seen through the drink, A purse with-out chink, Is the

poco rit.

fun-ni-est kind of thing.

a tempo

ff

But if your friend is un-pleas-ant-ly

poco stringendo

crit-ic-al, Or if you dif-fer in mat-ters po-lit-ic-al,

ff

Or in Gram - mer, As - tron - o - my, P'lit - ic - al 'con - o - my,

fz *stringendo fz* *poco a fz* *poco fz*

Heath - en Myth - ol - o - gy, Draw - Pok - er - ol - o - gy, Som - thing suf -

fz *fz* *fz* *fz*

fi - cient - ly weight - y to rip - ple The friend - ship e - ter - nal you

rall

Spoken
(Zip.)

swore o'er your tip - ple. Then a - - dieu to Care, In the wine so

Con fuoco *ff* *Con fuoco*

rare, Let us vow the ras - cal to drown; We will

stir his blood, In a ro - - sy flood, And we'll toss the

med - i - cine down. Let the corks pop - pop, To the

last gold drop, As we toast the pleas - ures to come;

With a Hip, hur - rah, And a skip tra - la, And a

glass 'twixt fing - er and thumb. *Tempo giusto.*

But a no - tion soon will

strike you, That your friend will now dis - like you,

That his love has flown for - ev - er, — That's the

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a long note, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

clim - ax of your woes; — So you look a -

The second system of the musical score. The vocal line continues with a long note, followed by quarter and eighth notes. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

cross the ta - ble, — Just as straight as you are

The third system of the musical score. The vocal line continues with a long note, followed by quarter and eighth notes. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

a - ble, — And with bit - ter tears a - pol - o -

The fourth system of the musical score. The vocal line continues with a long note, followed by quarter and eighth notes. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

gize, For pum - mel - ling his nose.

pp

Tempo I.

Then a - dieu to

pp

Care, In the wine so rare, Let us vow the ras - cal to

drown; We will stir his blood, In a ro - sy

flood, And we'll toss the med - i - cine down.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "flood, And we'll toss the med - i - cine down." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The music is in a 4/4 time signature. The vocal line features a melodic line with a long note on "down" that spans across the end of the system. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

Let the corks pop - pop, To the last gold

The second system continues the musical score. The vocal line lyrics are "Let the corks pop - pop, To the last gold". The piano accompaniment continues with similar harmonic and rhythmic patterns. The vocal line has a melodic line with a long note on "gold" that spans across the end of the system. The piano accompaniment features chords and moving lines in both hands, maintaining the harmonic and rhythmic structure.

drop, As we toast the pleas - ures to come;

The third system continues the musical score. The vocal line lyrics are "drop, As we toast the pleas - ures to come;". The piano accompaniment continues with similar harmonic and rhythmic patterns. The vocal line has a melodic line with a long note on "come;" that spans across the end of the system. The piano accompaniment features chords and moving lines in both hands, maintaining the harmonic and rhythmic structure.

With a Hip, Hur - rah! And a skip, tra -

The fourth system concludes the musical score. The vocal line lyrics are "With a Hip, Hur - rah! And a skip, tra -". The piano accompaniment continues with similar harmonic and rhythmic patterns. The vocal line has a melodic line with a long note on "tra -" that spans across the end of the system. The piano accompaniment features chords and moving lines in both hands, maintaining the harmonic and rhythmic structure.

Perdendosi (falls asleep.)

la, And a glass 'twixt fing - er and thumb!

pp

This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The tempo is marked *Perdendosi* and the performance instruction is *(falls asleep.)*. The lyrics are "la, And a glass 'twixt fing - er and thumb!". The piano part includes a *pp* (pianissimo) marking.

This system contains the second line of music, primarily piano accompaniment. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with chords and some melodic fragments in both the treble and bass staves.

This system contains the third line of music, primarily piano accompaniment. It features a prominent melodic line in the bass staff with a long slur, and chords in the treble staff.

This system contains the fourth line of music, primarily piano accompaniment. It continues with chords and melodic fragments in both the treble and bass staves.

System 1: Treble clef staff with whole rests. Grand staff with piano accompaniment. The right hand features a melodic line with a dotted quarter note followed by eighth notes, and a slur over a series of chords. The left hand has a bass line with eighth notes and a slur over a series of chords.

System 2: Treble clef staff with whole rests. Grand staff with piano accompaniment. The right hand continues the melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords, including a prominent bass note in the second measure.

System 3: Treble clef staff with whole rests. Grand staff with piano accompaniment. The right hand has a melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords, including a slur over a series of chords in the first measure.

System 4: Treble clef staff with whole rests. Grand staff with piano accompaniment. The right hand has a melodic line with eighth notes and chords. The left hand features a bass line with eighth notes and chords, including a slur over a series of chords in the first measure.

Ditty: "A typical tune of Zanzibar."

DON MEDIGUA, ESTRELLA AND SCARAMBA.

Nº 15.

Allegretto

Un-der the win-dow he soft - ly crept While fa - ther and moth - er and
Yours for aye," the maid - en cried," I'm rea - dy to mar - ry, to

Tow - ser slept; Then plunk-ing a tune on his light gui - tar, He
be your bride, On - ly plunk a - gain on your light gui - tar, That

war - bled a bal - lad of Zan - zi - bar. From out her cham - ber e -
typ - ic - al tune of Zan - zi - bar. Look - ing with love on his

merged the maid, Begg - ing the name of the tune he played, Said
bride to be, He tun - ed the strings in an - oth - er key, Then

he as he plunked his light gui - tar, "Tis a typ - ic - al tune of Zan - zi - bar."
plunked once more on his light gui - tar, That typ - ic - al tune of Zan - zi - bar.

rit.

Allegro.

Ya ya ya ya ya ya ya ya

p

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya ya ya ya. *2^d V.* "I'm

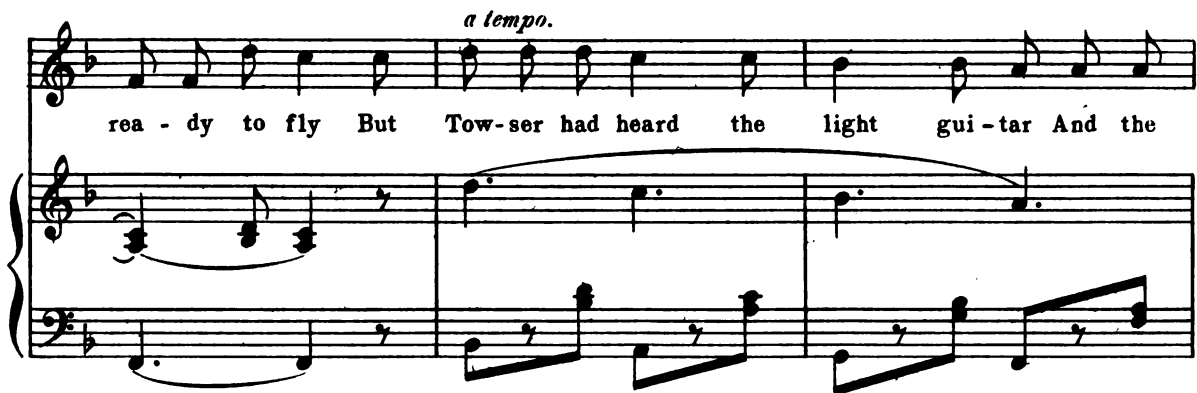
DON MED.

molto ritard.
Quick-ly she leaped from the case-ment high In-to his arms and

p colla voce. *p*

a tempo.

rea - dy to fly But Tow-ser had heard the light gui-tar And the



molto ritard.

typ - ic - al tune of Zan - zi-bar. They bur - ied them down by the



o - cean's spray, Where oft at night, (so neigh - bors say,) Is



a tempo. *rit.*

heard the plunk of a light gui-tar, And the typ-ic-al tune of Zan - zi-bar.



Allegro.

Ya ya ya ya ya ya ya ya ya,

p

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a quarter note 'Ya' followed by a series of eighth notes 'ya ya ya ya ya ya ya ya ya,'. The piano accompaniment consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. A piano dynamic marking '*p*' is placed at the beginning of the piano part.

ya ya ya ya ya ya ya ya ya

The second system continues the vocal line with 'ya ya ya ya ya ya ya ya ya'. The piano accompaniment maintains the same rhythmic pattern in the bass clef and continues the melodic line in the treble clef.

ya ya ya ya ya ya ya ya ya ya ya ya ya ya

The third system continues the vocal line with 'ya ya ya ya ya ya ya ya ya ya ya ya ya ya'. The piano accompaniment continues with the same rhythmic and melodic patterns.

ya ya ya ya ya ya ya ya ya.

The fourth system concludes the vocal line with 'ya ya ya ya ya ya ya ya ya.'. The piano accompaniment features a final melodic flourish in the treble clef and a bass line with a fermata over the final chord. There are also some markings in the bass clef at the bottom of the page, possibly indicating fingerings or performance instructions.

Chorus and Entrance of the Spanish Troops.

Nº 16.

Tempo di Marcia.

The first system of the piano accompaniment consists of two staves. The right-hand staff features a melody of eighth notes with slurs, while the left-hand staff provides a rhythmic accompaniment of eighth notes.

The second system of the piano accompaniment continues the melody and accompaniment from the first system. The right-hand staff has a *Cresc.* marking above it, indicating a crescendo.

The third system of the piano accompaniment continues the melody and accompaniment. The right-hand staff features a more active melodic line with slurs and ties.

CHORUS.

The chorus section is presented in four systems. The first two systems show vocal lines for two voices, both with the lyrics "La la la la la la la la la la". The third system shows the vocal lines continuing. The fourth system shows the piano accompaniment for the chorus, with the right-hand staff playing a melodic line and the left-hand staff providing a rhythmic accompaniment.

la la

la la

This system contains two vocal staves and a piano accompaniment. The vocal parts consist of two lines of 'la' syllables. The piano accompaniment is in the lower register, primarily using eighth and sixteenth notes.

Entrance of Spanish Troops.

This section is a piano introduction. It features a melody in the right hand and a bass line in the left hand, both in a minor key. The melody is composed of eighth and quarter notes.

la la

la la

This system continues the vocal and piano parts from the first system. The vocal lines continue with 'la' syllables. The piano accompaniment includes some chords and rests.

la la

la la

This system continues the vocal and piano parts. The vocal lines end with a period. The piano accompaniment features a more active bass line.

This system is a piano accompaniment section. It features a melody in the right hand and a bass line in the left hand, both in a minor key. The melody is composed of eighth and quarter notes.

Finale.

Nº 17.

ISABEL.

PRINC & ESTR.

VERRADA.

DON MED.

CHORUS. We beg your kind con - sid - er - a - tion for El Cap - i -

PAZZO WITH TENORS.

SCARAMBA AND CAZZARRO WITH BASSES.

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. His fate is in your hands, He waits for your com - mands, For -

tan. your hands, com - mands,

tan. your hands, com - mands,

you can,
you can,
you can,
give his ma - ny weak-nes-ses and love him if you can, With heart and voice, Bid
you can,
you can,

his plan, plan,
his plan, plan,
his plan, plan,
all re-joice and praise his lit-tle plan, We beg your kind con-sid-er-a - tion
his plan, plan,
his plan, plan,

p

i - tan, your hands, com -
 i - tan, your hands, com -
 i - tan, your hands, com -
 for El Cap-i - tan, His fate is in your hands, He waits for your com -
 i - tan, our hands, com -
 i - tan, our hands, com -

mands. you can,
 mands. you can,
 mands. you can,
 mands. For - give his ma - ny weaknes-ses and love him if you can, With
 mands. you can,
 mands. you can,
 mands. you can,

and praise his lit-tle plan; With
and praise his lit-tle plan; With
and praise his lit-tle plan; With
heart and voice, Bid all rejoice And praise and praise his lit-tle plan; With
and praise his lit-tle plan; With
and praise his lit-tle plan; With

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the
heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

sword, let the ban-ners fly For du - ty calls,
sword, let the ban-ners fly For du - ty calls,
sword, let the ban-ners fly For du - ty calls,
sword, let the ban-ners fly For du - ty calls,
sword, let the ban-ners fly For du - ty calls,
sword, let the ban-ners fly For du - ty calls,

Grandioso

we will win or die. The trumpets note and the
we will win or die. The trumpets note and the
we will win or die. The trumpets note and the
we will win or die. The trumpets note and the
we will win or die. The trumpets note and the
we will win or die. The trumpets note and the
we will win or die. The trumpets note and the

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

calls, we will win or die. The trumpets note

This system contains seven vocal staves, each with the lyrics "calls, we will win or die. The trumpets note". The music is in a key with one flat and a 2/4 time signature. The melody is simple and repetitive across all staves.

Piano accompaniment for the first system, featuring chords and a rhythmic bass line.

The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

This system contains eight vocal staves, each with the lyrics "and the roll of drum, Shall tell the foe the victors". The music is in a key with one flat and a 2/4 time signature. The melody is simple and repetitive across all staves.

Piano accompaniment for the second system, including a *ff* dynamic marking.

The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. A *ff* dynamic marking is present in the right hand.

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

This system contains eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated across all staves: "come the trumpets note and roll of drum Shall". The music features a melodic line with eighth and quarter notes, and a harmonic accompaniment of chords.

8

This piano accompaniment for the first system features a treble and bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A fermata is placed over the final measure of the right hand.

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

This system contains eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated across all staves: "tell the foe that we come!". The music features a melodic line with eighth and quarter notes, and a harmonic accompaniment of chords.

8

This piano accompaniment for the second system features a treble and bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A fermata is placed over the final measure of the right hand.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a series of rests. The seventh staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes. It includes dynamic markings such as *fff* and *sfz*, and various articulation marks like accents and slurs.

The second system of the musical score also consists of seven staves. The top six staves are vocal parts, each containing a series of rests. The seventh staff is the piano accompaniment, continuing the complex rhythmic pattern from the first system. It includes dynamic markings such as *sfz* and *sfz*, and various articulation marks like accents and slurs. The system concludes with a double bar line and a fermata over the final notes.

END OF THE OPERA.

