

THE WELL-TEMPERED PRESS

JULES
MASSENET

(1842-1912)

DON QUICHOTTE

An Opera in Five Acts

VOCAL SCORE

1115

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D6

1974

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Massenet: Don Quichotte

Première représentation le 19 Février 1910 à Monte-Carlo
le rôle de Don Quichotte était tenu par Chaliapine.

First performed, 19th February 1910 at Monte-Carlo
the role of 'Don Quixote was sung by Chaliapine.

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DON QUICHOTTE

DON QUIXOTE

Poème de Henri CAIN
d'après LE LORRAIN

English version by Claude AVELING

Musique
de

J. MASSENET

ACTE I

Allegro. 168 = \downarrow .

PIANO

sf

The musical score consists of four systems of piano accompaniment. The first system is marked *PIANO* and *sf*. The tempo is *Allegro. 168 = \downarrow .*. The key signature has two flats (B-flat and E-flat). The first system features a treble clef with a melodic line of eighth notes and a bass clef with a harmonic accompaniment of chords. The second system continues the melodic and harmonic patterns. The third system shows a change in the bass line with a *sf* marking. The fourth system concludes with a *sf* marking and a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

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THE CROWD.

1. 2. SOPR. et CONTR.

Al - za! al - za! al - za!

TENORI Al - za! al - za! al - za!

BARYT. Al - za! al - za! al - za!

BASSI. Al - za! al - za! al - za!

Behind the lowered Curtain.

Curtain Rises.

Spain; A Festival.

A public Square. On the Left, an Inn; on the Right, the house of the lovely Dulcinea.
A gay and animated Crowd, singing, dancing and making merry.

ff

ff

CROWD *ff*

Al - za!
Al - za!
Al - za!
Al - za!

8

ff

Detailed description: This system contains the first vocal entry for the crowd. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Al - za!' on a long note, marked with a forte (ff) dynamic and an accent (^). The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line, also marked with a forte (ff) dynamic. A rehearsal mark '8' is placed above the piano part.

Al - za!
Al - za!
Al - za!
Al - za!

ff

Detailed description: This system continues the vocal and piano parts from the first system. It includes the vocal staves and piano accompaniment. The vocal parts continue with the lyrics 'Al - za!' on a long note. The piano accompaniment features a more active melodic line in the treble clef, consisting of eighth notes with accents (^), while the bass line remains rhythmic. The dynamic remains forte (ff).

Detailed description: This system shows the final part of the piano accompaniment. The treble clef part continues with the accented eighth-note melodic line, and the bass clef part continues with the rhythmic accompaniment. The system concludes with a final chord in both staves.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in the right hand and rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present at the end of the system.

Second system of the musical score, continuing the grand staff notation. It features sustained chords in the right hand and rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present at the end of the system.

Third system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands, with a dynamic marking of *ff* at the end of the system.

Fourth system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands, with a dynamic marking of *ff* at the end of the system.

Fifth system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in the right hand and rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present at the beginning of the system.

Sixth system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in the right hand and rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present at the beginning of the system.

First system of the musical score. The right hand (treble clef) features a melodic line with eighth notes and slurs, marked with accents and a dynamic of *ff*. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes.

Second system of the musical score. The right hand continues the melodic line with eighth notes and slurs, marked with accents and a dynamic of *ff*. The left hand continues the harmonic accompaniment with chords and eighth notes.

Third system of the musical score. The right hand features a melodic line with eighth notes and slurs, marked with accents and a dynamic of *ff*. The left hand continues the harmonic accompaniment with chords and eighth notes.

Fourth system of the musical score. The right hand features a melodic line with eighth notes and slurs, marked with accents and a dynamic of *ff*. The left hand continues the harmonic accompaniment with chords and eighth notes.

Fifth system of the musical score. The right hand features a melodic line with eighth notes and slurs, marked with accents and a dynamic of *mf*. The left hand continues the harmonic accompaniment with chords and eighth notes.

Sixth system of the musical score. The right hand features a melodic line with eighth notes and slurs, marked with accents and a dynamic of *cra.*. The left hand continues the harmonic accompaniment with chords and eighth notes.

First system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with several slurs and accents. The bass staff contains a rhythmic accompaniment. Dynamic markings include *mf* at the beginning and *piu f* and *cres.* towards the end of the system.

Second system of the musical score. It consists of two staves. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Third system of the musical score. It consists of two staves. The treble staff features a series of chords with slurs and accents. The bass staff continues the accompaniment with slurs.

Fourth system of the musical score. The treble staff has a melodic line starting with a dynamic marking of *ff*. The bass staff continues the accompaniment with slurs.

Fifth system of the musical score. The treble staff has a melodic line with a dynamic marking of *ff*. The bass staff continues the accompaniment with slurs.

Sixth system of the musical score. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with slurs.

8

ff

This system features a treble and bass staff. The treble staff contains a melodic line with a dotted eighth note followed by a sixteenth note, then a series of eighth notes, all under a slur. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the bass staff. A dashed line with the number 8 is positioned above the treble staff.

mf

This system continues the musical piece. The treble staff has a melodic line with a dotted eighth note and a sixteenth note, followed by eighth notes. The bass staff has a similar rhythmic pattern. A dynamic marking of *mf* is located in the middle of the system.

crec.

This system shows the progression of the music. The treble staff features a melodic line with a dotted eighth note and a sixteenth note, followed by eighth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *crec.* is placed in the middle of the system.

piùf *crec.*

This system continues the musical development. The treble staff has a melodic line with a dotted eighth note and a sixteenth note, followed by eighth notes. The bass staff has a rhythmic accompaniment. Dynamic markings of *piùf* and *crec.* are present in the system.

ff

This system features a treble and bass staff. The treble staff contains a melodic line with a dotted eighth note and a sixteenth note, followed by eighth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is located in the middle of the system. A dashed line with the number 8 is positioned above the treble staff.

ff

This system concludes the musical piece. The treble staff has a melodic line with a dotted eighth note and a sixteenth note, followed by eighth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *ff* is located in the middle of the system. A dashed line with the number 8 is positioned above the treble staff.

First system of piano accompaniment. The right hand features a melodic line with eighth notes and slurs, marked with an accent (^) and a dynamic of *mf*. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with eighth notes and slurs, marked with an accent (^) and a dynamic of *mf*. The left hand continues the harmonic accompaniment.

Third system of piano accompaniment. The right hand continues the melodic line with eighth notes and slurs, marked with an accent (^) and a dynamic of *mf*. The left hand continues the harmonic accompaniment, ending with a final chord.

crowd

Allegro.

Vocal parts for the crowd. Three staves (Soprano, Alto, and Bass) are shown. Each staff begins with a dynamic of *ff* and an accent (^). The lyrics are "Al - za! al - za! al - za!" repeated three times. The notes are held for the duration of the lyrics.

Allegro. 88 = ♩ . 1 beat in a bar.

Fourth system of piano accompaniment. The right hand has a few notes at the beginning, then rests. The left hand has a few notes at the beginning, then rests.

C.

Measures 1-4 of the vocal soloist part and piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with chords and eighth notes.

Measures 1-4 of the piano accompaniment. The right hand features a triplet of eighth notes in measures 2 and 4, and a melodic line in measure 3. The left hand provides harmonic support with chords and eighth notes. A dynamic marking of *ff* is present in measure 2.

Measures 5-8 of the piano accompaniment. The right hand continues with the triplet motif and melodic lines. The left hand maintains the bass line with chords and eighth notes.

Measures 9-12 of the piano accompaniment. The right hand continues with the triplet motif and melodic lines. The left hand maintains the bass line with chords and eighth notes.

CROWD *ff*

Measures 1-4 of the crowd vocal part. The vocal line consists of a simple melodic phrase with a slur and a fermata. The piano accompaniment is minimal, with chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present.

Al - za!
Al - za!

Measures 13-16 of the piano accompaniment. The right hand continues with the triplet motif and melodic lines. The left hand maintains the bass line with chords and eighth notes.

Musical score for piano accompaniment, measures 1-8. The score is written for two staves (treble and bass clef) and includes dynamic markings such as *ff* and *sf*. The music features complex chordal textures and melodic lines with various articulations like slurs and accents.

CROWD

Musical score for crowd vocal parts and piano accompaniment, measures 9-16. The vocal parts are written for three voices (Soprano, Alto, Bass) and include the lyrics "Al - za!". The piano accompaniment is written for two staves (treble and bass clef) and includes dynamic markings such as *ff* and *sf*. The music features complex chordal textures and melodic lines with various articulations like slurs and accents.

CROWD

Pointing to Dulcinea's house.

Vi - vat Dal - ci -
Long live Dul - ci -

Vi - vat Dul - ci - né - e Fan - tasque et fê -
Long live Dul - ci - ne - a Our fan - ci - ful

- né - e Fan - tasque et fê - té - el Vi - vat! Vi - vat!
- ne - a Our fan - ci - jul beau - ty! Long life! Long life!

Vi - vat Dul - ci - né - e fê - té - e! Vi - vat!
Long live Dul - ci - ne - a, Our beau - ty! Long life!

- té - el Vi - vat! Vi - vat! Vi - vat!
beau - ty! Long life! Long life! Long life!

f sust.

First system of piano accompaniment, featuring a treble and bass staff with a dynamic marking of *f sust.*

Second system of piano accompaniment, continuing the musical texture.

Third system of piano accompaniment, showing melodic development in the right hand.

Fourth system of piano accompaniment, concluding the piano part of this section.

CROWD *ff* [^]

Al - za!
Al - za!

Al - za!
Al - za!

Al - za!
Al - za!

Entry of the crowd with the vocal line "Al - za!" repeated, marked *ff* and [^].

crec.

Fifth system of piano accompaniment, marked *crec.* (crescendo).

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line. The dynamic marking *ff* is present at the beginning.

Second system of piano accompaniment, continuing the melodic and harmonic material from the first system.

Third system of piano accompaniment, marked with a first ending bracket (8) above the staff.

Fourth system of piano accompaniment, also marked with a first ending bracket (8) above the staff.

CROWD

Vocal score for the crowd, consisting of three staves. Each staff begins with the dynamic marking *ff*. The lyrics "Al - za!" and "Al - za!" are written below the first two staves.

Fifth system of piano accompaniment, marked with a first ending bracket (8) above the staff, concluding the piece.

*Dulcinea's four admirers
appear beneath her balcony.*

PEDRO

f sost.

Bel - - - le,
La - - - dy,

GARCIAS

f sost.

Bel - - - le,
La - - - dy,

RODRIGUEZ

f sost.

Bel - - - le,
La - - - dy,

JUAN

f sost.

Bel - - - le,
La - - - dy,

f sost.

P
dont le charme — est l'em - pi - re,
queen of earth — in thy splen - dour,

G.
dont le charme — est l'em - pi - re,
queen of earth — in thy splen - dour,

R.
dont le charme — est l'em - pi - re,
queen of earth — in thy splen - dour,

J.
dont le charme — est l'em - pi - re,
queen of earth — in thy splen - dour,

P.
Fai - tes l'au - mô - ne ____ d'un sou - ri -
Smile ____ thou up - on ____ us, ____ of thy mer -

G.
Fai - tes l'au - mô - ne ____ d'un sou - ri -
Smile ____ thou up - on ____ us, ____ of thy mer -

R.
Fai - tes l'au - mô - ne ____ d'un sou - ri -
Smile ____ thou up - on ____ us, ____ of thy mer -

J.
Fai - tes l'au - mô - ne ____ d'un sou - ri -
Smile ____ thou up - on ____ us, ____ of thy mer -

P.
- - - re, Et ____ d'un re - gard ____ de vos
- - - cy, Deign ____ that one glance ____ of thy

G.
- - - re, Et ____ d'un re - gard ____ de vos
- - - cy, Deign ____ that one glance ____ of thy

R.
- - - re, Et ____ d'un re - gard ____ de vos
- - - cy, Deign ____ that one glance ____ of thy

J.
- - - re, Et ____ d'un re - gard ____ de vos
- - - cy, Deign ____ that one glance ____ of thy

S.
grands yeux
sweet eyes

A.
grands yeux
sweet eyes

T.
grands yeux
sweet eyes

B.
grands yeux
sweet eyes

à nos
Soothe and

S.
pau - vres cœurs a - mou - reux,
heal our love-stricken hearts,

A.
pau - vres cœurs a - mou - reux,
heal our love-stricken hearts,

T.
pau - vres cœurs a - mou - reux,
heal our love-stricken hearts,

B.
pau - vres cœurs a - mou - reux,
heal our love-stricken hearts,

P.
Dul - ci - né - e, en.chan - te - res - se, Pour un ins.tant Dé -
Dul - ci - ne - a, love - ly sor - cer - ess. Set a - side For a -

G.
Dul - ci - né - e, en.chan - te - res - se, Pour un ins.tant Dé -
Dul - ci - ne - a, love - ly sor - cer - ess, Set a - side For a -

R.
Dul - ci - né - e, en.chan - te - res - se, Pour un ins.tant Dé -
Dul - ci - ne - a, love - ly sor - cer - ess, Set a - side For a -

J.
Dul - ci - né - e, en.chan - te - res - se, Pour un ins.tant Dé -
Dul - ci - ne - a, love - ly sor - cer - ess, Set a - side For a -

P.
_lais - se Le nou.vel a - mant Que t'a choi - si ta fan.tai -
while This new lov - er of thine, This vic - tim and slave of thy

G.
_lais - se Le nou.vel a - mant Que t'a choi - si ta fan.tai -
while This new lov - er of thine, This vic - tim and slave of thy

R.
_lais - se Le nou.vel a - mant Que t'a choi - si ta fan.tai -
while This new lov - er of thine, This vic - tim and slave of thy

J.
_lais - se Le nou.vel a - mant Que t'a choi - si ta fan.tai -
while This new lov - er of thine, This vic - tim and slave of thy

S. si - e; Et pa - rais
 fan - cy; And let thy
 A. si - e; Et pa - rais
 fan - cy; And let thy
 T. si - e; Et pa - rais
 fan - cy; And let thy
 B. si - e; Et pa - rais
 fan - cy; And let thy

S. De - vant tes su - jets, o Dul - ci - né - e!
 sub - jects gaze on thee, Oh, Dul - ci - ne - a!
 A. De - vant tes su - jets, o Dul - ci - né - e!
 sub - jects gaze on thee, Oh, Dul - ci - ne - a!
 T. De - vant tes su - jets, o Dul - ci - né - e!
 sub - jects gaze on thee, Oh, Dul - ci - ne - a!
 B. De - vant tes su - jets, o Dul - ci - né - e!
 sub - jects gaze on thee, Oh, Dul - ci - ne - a!

P.
o — sou - ve - rai - - - ne! Dul - - - ci - - -
oh, — queen tran - scend - - - ent! Dul - - - ci - - -

G.
o — sou - ve - rai - - - ne! Dul - - - ci - - -
oh, — queen tran - scend - - - ent! Dul - - - ci - - -

R.
o — sou - ve - rai - - - ne! Dul - - - ci - - -
oh, — queen tran - scend - - - ent! Dul - - - ci - - -

J.
o — sou - ve - rai - - - ne! Dul - - - ci - - -
oh, — queen tran - scend - - - ent! Dul - - - ci - - -

P.
- né - e! Rei - - - ne! Gen - til - le Rei - - - ne!
- ne - a! Em - - - press! Beau - ti - ful Em - - - press!

G.
- né - e! Rei - - - ne! Gen - til - le Rei - - - ne!
- ne - a! Em - - - press! Beau - ti - ful Em - - - press!

R.
- né - e! Rei - - - ne! Gen - til - le Rei - - - ne!
- ne - a! Em - - - press! Beau - ti - ful Em - - - press!

J.
- né - e! Rei - - - ne! Gen - til - le Rei - - - ne!
- ne - a! Em - - - press! Beau - ti - ful Em - - - press!

20 CROWD
Turning towards Dulcinea's balcony.

ff Pa - rais!
Show thyself! *The Dance is resumed.*

ff Pa - rais!
Show thyself!

ff Pa - rais!
Show thyself!

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are marked with a forte (ff) dynamic and include the lyrics 'Pa - rais!' and 'Show thyself!'. The piano accompaniment begins with a forte (ff) dynamic and includes a section with a '3' time signature, indicating a triplet.

ff An - da!
An - da!

ff An - da!
An - da!

ff An - da!
An - da!

The second system continues the vocal and piano parts. The vocal staves are marked with a forte (ff) dynamic and feature the lyrics 'An - da!'. The piano accompaniment includes a section with a '3' time signature, indicating a triplet.

An - da!
An - da!

The third system shows the piano accompaniment continuing with a section marked with a '3' time signature, indicating a triplet.

The fourth system shows the piano accompaniment continuing with a section marked with a '3' time signature, indicating a triplet.

CROWD

ff
Al - za!
Al - za!

ff
Al - za!
Al - za!

ff
Al - za!
Al - za!

The first system of the score features three vocal staves. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *ff*. The vocal lines are written in a simple, rhythmic style with long notes and slurs. The lyrics "Al - za!" are written below each staff, with the first two staves having two lines of lyrics each.

ff

The piano accompaniment for the first section consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex, flowing melodic line with many slurs and accents. The bass staff provides a steady, rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* is placed at the beginning of the piano part.

The piano accompaniment for the second section continues the melodic and rhythmic patterns established in the first section. It features a treble clef staff with a highly decorative melodic line and a bass clef staff with a consistent accompaniment. The dynamics remain consistent with the previous section.

CROWD

ff
An - da!
An - da!

ff
An - da!
An - da!

ff
An - da!
An - da!

The second system of the score features three vocal staves. Each staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *ff*. The vocal lines are written in a simple, rhythmic style with long notes and slurs. The lyrics "An - da!" are written below each staff, with the first two staves having two lines of lyrics each.

ff

The piano accompaniment for the second section continues the melodic and rhythmic patterns established in the first section. It features a treble clef staff with a highly decorative melodic line and a bass clef staff with a consistent accompaniment. A dynamic marking of *ff* is placed at the beginning of the piano part.

*Dulcinea appears on the balcony.
The Dance stops.*

PEDRO

f

Dul.ci.né - - - e!
Dul.ci.ne - - - a!

GARCIAS

f

Dul.ci.né - - - e!
Dul.ci.ne - - - a!

*The four admirers welcome
Dulcinea with rapture.*

RODRIGUEZ

f

Dul.ci.né - - - e!
Dul.ci.ne - - - a!

JUAN

f

Dul.ci.né - - - e!
Dul.ci.ne - - - a!

DULCINEA merrily, standing on the balcony.

f

Al - za!

CROWD saluting in admiration.

Al - za!

p
Dul.ci.né - - - e!
Dul.ci.ne - - - a!

p
Dul.ci.né - - - e!
Dul.ci.ne - - - a!

p
Dul.ci.né - - - e!
Dul.ci.ne - - - a!

Al - za!

Al - za!

a Tempo.

a Tempo. ♩ = ♩.

to the Crowd, amused.

f

Quand la femme a vingt ans, _____ la ma -
 When her years are a score, _____ wo - man

— jes - té su - prè - - me Ne doit pas a - voir —
 — pines not for glor - - - y. Nor for queen - ly joys —

— grands at - traits! — L'on — pos - sède — un beau di - a -
 — of a throne! — Though — she wears — a crown and a

D.

- de -
- accep - - - - - me,
- - - - - tre,

D.

Mais a - près, mes a - mi si a -
Yet there must come a day... And

D.

- près?.. a - près?..
then? What then?

D.

On vit dans une a - po - thé - o - - se,
All is glit - ter and all is splen - - - - - dour,

D. Vos jours, sont de gloire en - tou - rés, _____ Mais il
 Throned in glor - y su - preme the reigns, _____ But she

D. doit man - quer quel - que cho - - se... ou quel - qu'un...
 frets for the lack of some - - - thing, or some - one...
Meno. - - - -
espress.

più rall. - - - a Tempo.
 D. ou quel - qu'un... Ah!
 yes, some - one... Ah!

D. _____
 Comme vous vou - drez.
 You may take your choice.

a Tempo

GARCIAS Bel - - le dont le charme est l'em - pi -

RODRIGUEZ La - - dy, queen of earth in thy splen - -

JUAN Bel - - le dont le charme est l'em - pi -

CROWD La - - dy, queen of earth in thy splen - -

Bel - - le dont le charme est l'em - pi -

La - - dy, queen of earth in thy splen - -

Bel - - le dont le charme est l'em - pi -

a Tempo

P. re; Dul - - ci - - né - - el

M. dour; Dul - - ci - - ne - - a!

R. re; Dul - - ci - - né - - el

J. dour; Dul - - ci - - ne - - a!

re; Dul - - ci - - né - - el

dour; Dul - - ci - - ne - - a!

re; Dul - - ci - - né - - el

P.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

G.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

R.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

J.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

C.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

P.
 Rei - - - ne! Sois no - tre Rei - - - ne!
 Em - - - press! Be thou our Em - - - press!

DULCINEA with fervour.

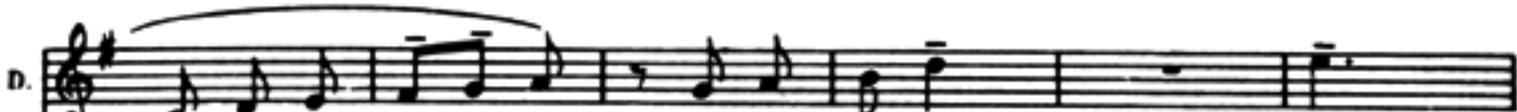
Al - za!
 Al - za!

a Tempo

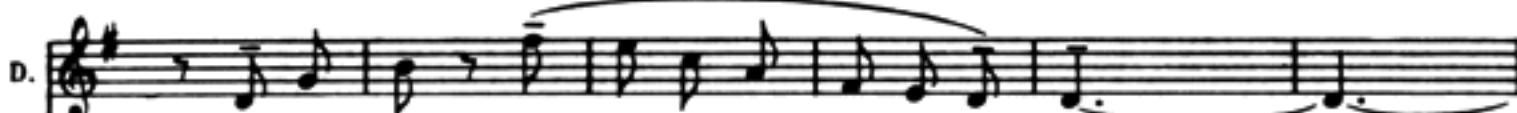
D. 
 Quand la femme a vingt ans, _____ D'hom - ma-ges l'on
 When her years are a score, _____ This _____ queen may be

a Tempo



D. 
 vous en - vi - ron - ne Du - rant le jour; oui,..
 hon - oured and flat - tered Morn till eve - ning; yes,..



D. 
 mais la nuit... Par - ce qu'on porte u - ne cou - ron -
 but at night... Be - cause she is caged in this splen -



D. 
 - ne... Le temps d'a - mour s'en - fuit.
 - dour... Love's rare mo - ments slip by.



D. Hé - las! Hé - las!
A - las! A - las!

D. Et pour cal - mer le cœur mo - ro - se
And to soothe her poor heart so heav - y.

D. Et les en - nuis ex - as - pé - rés, Il doit bien manquer
And so wear - y in lax - si - tude, She will thank - ful - ly

Meno. - - - - - più rall. - - -
quel - que cho - - - se... ou quel - qu'un... ou quel - qu'un...
turn to some - - - thing... or some one... or some one...

Meno. - - - - - più rall. - - -
cresc. p

a Tempo

f

Ab!

Ab!

Comme vous vou -
You may take your

a Tempo

- drez.
choice. *All, to Dulcinea, acclaiming her enthusiastically.*

PEDRO *ff*

GARCIAS *ff*

RODRIGUEZ *ff*

JUAN *ff*

CROWD *ff*

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

Dul - - - ci - - - né - el Rei - - - nel
Dul - - - ci - - - ne - a! Em - - - press!

a Tempo

ff

DULCINEA

Al - za! Al - za!
Al - za! Al - za!

ff *long.*

P.
Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

G.
Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

R.
Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

J.
Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

C.
Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

Sois no - tre Rei - - nei Al - za!
Be thou our Em - - press! Al - za!

To All, unrestrainedly.

a Tempo *f*

D.
A - mis, à tous, i - ci, Mer - ci! a - mis,
Dear friends, to you, to all, My thanks! Dear friends,

a Tempo

She disappears, amid the acclamations of the Crowd, which begins to open out.

11. *ff*
mer - ci, mer - ci!
my thanks, my thanks!

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a fermata and then sings "mer - ci, mer - ci!" followed by "my thanks, my thanks!". The piano accompaniment starts with a series of chords in the right hand and a steady bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present.

The second system continues the piano accompaniment. The right hand features a complex, flowing melodic line with many slurs and accents. The left hand provides a rhythmic foundation with chords and moving lines. A dynamic marking of *ff* is also present.

The third system continues the piano accompaniment. The right hand has a very active melodic line with many slurs and accents. The left hand continues with a steady bass line. A dynamic marking of *ff* is present.

The fourth system continues the piano accompaniment. The right hand has a very active melodic line with many slurs and accents. The left hand continues with a steady bass line. A dynamic marking of *ff* is present.

The fifth system continues the piano accompaniment. The right hand has a very active melodic line with many slurs and accents. The left hand continues with a steady bass line. A dynamic marking of *ff* is present.

p

The Crowd has broken up, and throngs the side streets.

Rodriguez and Juan converse apart.

mf

rall. - - - - - Andante cantabile.

RODRIGUEZ *lightly.*

mf

rall. - - - - - Andante cantabile.

Dul.ci -

Dul.ci -

p

mf

R.

- née est cer - tes jo - li - e, Mais on doit l'ai -
 - ne - a is fair as a blox - som, But a man should

m.s.

R.

- mer seu - lement — Comme on cucille u - ne fleur, un matin de printemps,
 love her no more — Than a flower that is plucked on a morning in spring,

R. Autrement c'est fo-li - e!..
To no more were but fol - ly!..

JUAN with a doleful sigh.

Je l'a - do - re pourtant, Cet - te perverse enchanteress -
Yet I love and a - dore This beauty, wayward and enchant -

pitiingly.
più f

R. Si tu l'aimes d'amour fer-vent... que de tris-te-ase Tu te ré-ser -
If thy love be so de-sper-ate... To what mis-er-ry must thou be fat -

J. - se.
- ing.

Allegro maestoso.

R. - ves, mon pauvre a - mi!..
- ed, poor love-sick boy!

Allegro maestoso. 116 = ♩ *pp*

pp

Laughter and shouting heard in the distance, caused by the arrival of Don Quixote and Sancho Panza.

RODRIGUEZ *laughing, having ascertained the cause of the merriment.*

mf (★)
 Pour te dé - sen - nuy - er, Re - gar - de Don Qui -
 To cure thy d^um - p - ish mood, See you - der Don Qui -

pp

R. *f*
 - chotte et son gros é - cuy - er.
 - ro - te and his fat e - squire.

JUAN *with a scornful laugh.*

3
 Ce fan -
 That fan -

J. *3* *3* *3*
 - to - che gro - tes - que, Ce vieux fou pé - dan - tes - que, Qui dé -
 - tax - tic old war - work, That ped - an - tic old num - skull, Who pro -

pp

J.

- cla - re que Dul - ci - né - e Est la "Da - me de ses pen - sé - es!" Tan -
 - claims the fair Dul - ci - ne - a As the "La - dy - of his thoughts!" While

RODRIGUEZ with emphasis.

Tant pis! Car il est brave et
 'Tix ill! For he is brave, and

J.

- dis que cel - le - ci se rit de lui!
 she doth on - ly mock and jeer at him.

with greater emphasis.

R.

franc comme u - ne la - me... De la beauté merveil -
 chi - val - rous and no - ble... Within his soul shines a

with a laugh.

J.

Et beau!..
 And handsome!..

R.
 - leu - se de l'â - me.
 beau - ty transcend - ent.

J.
sneering. f-
 Cer - tes,
 Com - me nous,

R.
p
 Mais
 He

J.
 il est ex - tra - va - gant, To - qué, co - casse, i - né - lé - gant.
 He is a shat - ter - pate, A doll, a loon, a clum - sy fool.

R.
 il se - court la veuve et les en - fants sans mè - en - re.
 re - scues lone - ly wi - dow and de - fence - less or - - phan.

J.
 A -

R. Por - té par la Chimè - re,
In - spired by fin - est fren - zy

J. - pâtre hal.lu - ci - né...
mad blunder - ing clown!

R. Il par.court plaines et val - lons, Es.ca.la.de les
He rooms and scours the vale and plain, Scaling mountain and

R. pics, pour.suit les che.mins longs.
peak career.ing far and wide.

JUAN laughing.
Ah! c'est un être ex.quis!
A tru.ly pre.cious fool!

RODRIGUEZ

De très haute en - ver - gu - re Que le bon Che - va -
 Full of high a - spir - a - tion In this large - heart - ed

R.

- lier...
 Knight... *sarcastically finishing the sentence.*

JUAN

de la Lon - gue Fi - gu - re!
 of the Due - ful Coun - te - nance!

rall. - - - a Tempo.

CROWD

SOPR. and CONTR.

TENORI

In groups, looking off at back.

Al - légres - sel
 All acclaim - them!

BARYT. and BASSI

Al - légres - sel
 All acclaim - them!

mf sf mf

p

another group.

Al-lé-gres - - se!
All ac-claim — them!

The uproar gets nearer.

The first system of the score features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line begins with a melodic phrase marked with an accent (^) and a dynamic of *sf*. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex rhythmic pattern in the right hand, including triplets and slurs. Dynamics include *mf* and *sf*.

Some run in announcing Don Quixote's arrival.

Al-lé-gres - - se!
All acclaim — them!

Al-lé-gres - - se!
All acclaim — them!

The second system continues the vocal and piano parts. The vocal line has a dynamic of *sf* and an accent (^). The piano accompaniment includes a *cres.* (crescendo) marking in the bass line. The right hand features triplets and slurs. Dynamics include *sf* and *cres.*

Others do the same.

Al-lé-gres - - se!
All acclaim — them!

Burlesque entrance of Don Quixote, mounted on Rosinante, lance in rest. Sancho rides his ass, Dapple: Children precede them, turning cart-wheels, the Crowd welcome them boisterously, throwing hats and caps in the air.

The third system concludes the vocal and piano parts. The vocal line has a dynamic of *sf* and an accent (^). The piano accompaniment includes a *sempre* marking in the bass line and a *cres.* (crescendo) marking. The right hand features triplets and slurs. Dynamics include *sf* and *cres.*

Don Quixote wears his old-fashioned armour and morion.

Enthusiastically.

Don Quixote sits impassive but Sancho beams with delight as the Crowd surround them.

Vi - ve Don Quichot.te de la Here's to Don Qui.ro.te de la

Vi - ve Don Quichot.te de la Here's to Don Qui.ro.te de la

Vi - ve Don Quichot.te de la Here's to Don Qui.ro.te de la

Man.chel! Vi - ve le fi.dèle et bon Sancho! Vi.vat pour Rossinante... et
Man.cha! Here's to the good and faithful San.cho! And Ro.si.nan.te too... the

Man.chel! Vi - ve le fi.dèle et bon Sancho! Vi.vat pour Rossinante... et
Man.cha! Here's to the good and faithful San.cho! And Ro.si.nan.te too... the

Man.chel! Vi - ve le fi.dèle et bon Sancho! Vi.vat pour Rossinante... et
Man.cha! Here's to the good and faithful San.cho! And Ro.si.nan.te too... the

(+) Pronounce Don Kehotay.

(*) Pronounce the ch as in wretched.



l'âne et l'é - cuy - er!
unk... the port - ly squire!

l'âne et l'é - cuy - er!
unk... the port - ly squire!

l'âne et l'é - cuy - er!
unk... the port - ly squire!




ff Al - lé - gres - se!
 All acclaim — them!

ff Al - lé - gres - se!
 All acclaim — them!

ff Al - lé - gres - se!
 All acclaim — them!



Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

C. Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of triplets of eighth notes, while the bass clef part features a steady eighth-note accompaniment.

ff Al - légres - - se!
All acclaim — them!

ff Al - légres - - se!
All acclaim — them!

C. *ff* Al - légres - - se!
All acclaim — them!

ff Al - légres - - se!
All acclaim — them!

ff Al - légres - - se!
All acclaim — them!

ff Al - légres - - se!
All acclaim — them!

The piano accompaniment continues with a treble and bass clef. The treble clef part features a series of sixteenth-note runs, while the bass clef part features a steady eighth-note accompaniment.

Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

C. Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

Vi - ve Don Quichotte de la Manche! Vi - ve, vi - ve le bon Sanche!
Here's to Don Qui-ro-te de la Mancha! Here's to good and faithful Sancho!

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with triplets and a final flourish. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

ss
 Vi - ve le Che - va - lier Don Quichot - te de la Man - che!
 Long live the worthy knight, Don Qui - ro - te de la Man - cha!

C. *ss*
 Vi - ve le Che - va - lier Don Quichot - te de la Man - che!
 Long live the worthy knight, Don Qui - ro - te de la Man - cha!

ss
 Vi - ve le Che - va - lier Don Quichot - te de la Man - che!
 Long live the worthy knight, Don Qui - ro - te de la Man - cha!

The piano accompaniment for the second system features a treble and bass staff. The treble staff has a melodic line with slurs and a final flourish. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The dynamic marking *ss* is present at the beginning of the system.

Vi - ve San - che! Vi - ve Ros - sinante et l'â - ne! Al - légres - se! al - lé -
 Long live San - cho! Ro - si - nan - te and the don - key! All acclaim them! all ac -

C. Vi - ve San - che! Vi - ve Ros - sinante et l'â - ne! Al - légres - se!
 Long live San - cho! Ro - si - nan - te and the don - key! All acclaim them!

Vi - ve San - che! Vi - ve Ros - sinante et l'â - ne! Al - légres - se!
 Long live San - cho! Ro - si - nan - te and the don - key! All acclaim them!

- gres - se! al - légres - se! al - lé - gres - se! Vi - ve le Che - valier
 - claim them! all acclaim them! all ac - claim them! Long live the worthy knight,

C. al - légres - se! al - légres - se! Vi - ve le Che - va -
 all acclaim them! all acclaim them! Long live the worthy

al - légres - se! al - légres - se!
 all acclaim them! all acclaim them!

et son é_cuyer! *Long live his esquire!* Vi_ve Don Quichot - tel *Long live Don Qui - xo - te!* Al.légres.se! *All acclaim them!* al.lé -

liér! *knight,* et son é_cuyer! *long live his esquire!* Vi_ve Don Qui.chot - tei *Long live Don Qui - xo - te!* Al.légresse! *All acclaim them!*

Al.légresse! *All acclaim them!*

ff

_gres.se! *claim them!* al.légres.se! *all acclaim them!* al.lé - gres.se! *all ac claim them!*

al.légres.se! *all acclaim them!* al.légres.se! *all acclaim them!* Vi - ve le Cheva.liér *Long live the worthy knight,*

al.légres.se! *all acclaim them!* al.légres.se! *all acclaim them!* Vi - ve le Cheva - *Long live the worthy*

shouting. ~ff

shouting. ~ff

ff

ff

with enthusiasm

et son é-cuy-er!
long live his esquire!

Vi-ve Don Quichot - te!
Long live Don Qui-ro - te!

Vi-ve Don Qui -
Long live Don Qui -

-lier
knight,

et son é-cuy-er!
long live his esquire!

Vi-ve Don Qui - chot - te!
Long live Don Qui - ro - te!

Vi-ve Don Qui -
Long live Don Qui -

ff

-chotte de la Manche! Don Qui - chot-te de la Manche Et le fi - dèle et bon Sancho!
-ro-te de la Mancha! Don Qui - ro-te de la Man-cha And his good and faithful squire!

-chotte de la Manche! Don Qui - chot-te de la Manche Et le fi - dèle et bon Sancho!
-ro-te de la Mancha! Don Qui - ro-te de la Man-cha And his good and faithful squire!

-chotte de la Manche! Don Qui - chot-te de la Manche Et le fi - dèle et bon Sancho!
-ro-te de la Mancha! Don Qui - ro-te de la Man-cha And his good and faithful squire!

Vi - ve le Che.valier Don Qui.chot -
 Long live the worthy knight Don Qui - xo -

Vi - ve le Che.valier Don Qui.chot -
 Long live the worthy knight Don Qui - xo -

Vi - ve le Che.valier Don Qui.chot -
 Long live the worthy knight Don Qui - xo -

DON QUIXOTE mounted, still poising his lance, says
 a Tempo meno. delightedly to Sancho. *f*

C'est mer -
 'Tix a

- tell!
 - tell!

- tell!
 - tell!

- tell!
 - tell!

100 = ♩
 a Tempo meno.

Cédez a Tempo 1^o

DQ.

p *f* *f* *mf*

Cédez a Tempo 1^o 116 = ♩

veil le de voir com - me l'on - me con - nait!
mar - vel to note how all - the - world knows me!

SANCHO with a broad grin and a fat laugh.

f *sf* *sf*

Mê - me - moi, gros be - nêt, Je
E - ven i, port - ly fool, I

f *3* *They joyfully shake*

S.

p *pp*

prends ma lar - ge part des vi - vats qu'on a - dres - - se.
share in full and good - ly mea - sure this grand wel - - come.

the hands stretched out to them; lieggers, ragged, maimed, and halt, hold out their tattered hats for alms.

sf

50 DON QUIXOTE to Sancho.

San - cho, vi - de ta po - che, et ré - jou - is ces
 San - cho, turn out thy wal - let, And let these beggars

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics in French and English. The piano accompaniment features a steady bass line and a treble line with some melodic movement. Dynamics include *sf* and *p*.

gueux Car il faut qu'aujourd'hui nous soy - ons tous heu - reux!
 feast, For on this day I would that all men's hearts were glad!

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics in French and English. The piano accompaniment includes a section with a tremolo effect. Dynamics include *f*.

raising his lance and gazing upward.

Vi - vent les Sé - ra - phins,
 Hail ye, an - gels and saints,

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics in French and English. The piano accompaniment features a steady bass line and a treble line with some melodic movement. Dynamics include *sf* and *ff*.

les Ar - chan - ges, les Trô - nes!
 Ye Ar - chan - gels, ye hea - vens!

rall. - - a Tempo.

woefully.
 SANCHO *f*

No - tre pau -
 No sup for

rall. - - a Tempo.

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics in French and English. The piano accompaniment features a steady bass line and a treble line with some melodic movement. Dynamics include *rall.*, *a Tempo.*, *woefully.*, *f*, and *p*.

S.

-vre sou - per qui se fond - en au - mô - nes.
 us to - night, Now must we - two go emp - ty.

DON QUIXOTE while Sancho distributes money to the riff-raff.

f

Don - nel don - nel don - nel
 Give now, free - ly, free - ly!

D.Q.

Sois gé - né - reux, mon fils! Et
 And stint them not, my son! Er

D.Q.

tâ - che com - me moi d'è - tre jeune... a - mou - reux.
 am - ple take from me, cling to youth... live for love!

rall. -

rall. -

CROWD applauding Don Quixote.

à Tempo più animato.

ff
 Long live Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! Don Qui -
ff
 Vi - ve Don Qui - chot - te! Don Qui - chot - te! Don Qui - chot - te! Don Qui -
ff
 Long live Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! Don Qui -
a Tempo più animato.

DON QUIXOTE with enthusiasm, surrounded by a young and eager Crowd.

ff
 Ah! c'est beau la jeu - nesse, et bon — quoi qu'on en di - sel
 Ah! Good and sweet is youth, though fools — there be that flout it!
 - xo - te!
 - chotte!
 - xo - te!

ALL CROWD

ff
 Ah! Good and sweet is youth, though fools — there be that flout it!
ff
 Ah! c'est beau la jeu - nesse, et bon — quoi qu'on en di - sel
ff
 Ah! Good and sweet is youth, though fools — there be that flout it!

DON QUIXOTE *gaily.*

Cet - te gai - té m'em - pa - radi -
 This laugh - ter fills me with re - joi -

Lento sostenuto. *with affection and tenderness.*

D. Q.
 - se!
 - cing! $60 = \text{♩}$
Lento sostenuto.
cantabile

Je vou - drais — que la joie em - bau - mât —
 Come, glad - ness, — and make our path - ways sweet —

— les che - mins, La bon - té, — le cœur des hu - mains,
 — with per - fume, Oh, kind - ness, — cleanse the heart of man,

D. Q.
 Qu'un é - ter - nel so - leil il - lu - mi - nât les plai - nes,
 Come, end - less sun - shine and il - lu - mine plain and me - dou,

crca.

dol.

D.C.

Que les bois — é - ven - tés — par de frai - ches ha -
Oh, ye woods, — bend and sway — in the gent - lest of

dol.

M.D. *pp*

M.G. *pp*

D.C.

- lei - nes N'eus - sent que des par - fums — et des fruits — sa - vou -
ze - phyr, And — glor - y in the fra - grance of ex - - qui - site

piùf

cres. ff *rall.*

D.C.

- reux, Des ruisseaux chantant clair, — et que tout fût heu - reux!
fruits, Ye streamlets, sing a - loud; — all the world, shout for joy!

piùf *cres. ff* *rall.*

Allegro 1^o Tempo.

to the Crowd.

f

DQ. *Mer - ci! Thank you!*

SANCHO *to the Crowd.* *f* *Mer - ci! Thank you!*

Al - légres - - se! All acclaim — them! *f* *Vi - A.*

Al - légres - - se! All acclaim — them! *f*

Al - légres - - se! All acclaim — them! *f*

Loud applause, Don Quixote is pelted with flowers; a regular Procession passes before him.

Allegro 1^o Tempo.

crec.

DQ. *Merci! My thanks!*

S. *Merci! My thanks!*

Vivat! Vi - ve Don Quichotte! Don Qui - chotte! Don Quichotte! Don Quichot - te! *ff*

- ha! Long live Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! *ff*

Vivat! Vi - ve Don Quichotte! Don Qui - chotte! Don Quichotte! Don Quichot - te! *ff*

A ha! Long live Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! *ff*

Vivat! Vi - ve Don Quichotte! Don Qui - chotte! Don Quichotte! Don Quichot - te! *ff*

A ha! Long live Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! Don Qui - xo - te! *ff*

with wild enthusiasm.

fff

Vi - ve le Che - valier Don Quichot - te de la Man - che!
 Long live the worthy knight Don Qui - ro - te de la Man - cha!

fff

Vi - ve le Che - valier Don Quichot - te de la Man - che!
 Long live the worthy knight Don Qui - ro - te de la Man - cha!

fff

Vi - ve le Che - valier Don Quichot - te de la Man - che!
 Long live the worthy knight Don Qui - ro - te de la Man - cha!

ff

Vi - ve San - che! Vi - ve Rossinante et l'â - nel Al - légre - se! al - lé -
 Long live San - cho! Ro - si - nante and the don - key! All acclaim them! all ac -

Vi - ve San - che! Vi - ve Rossinante et l'â - nel Al - légre - se!
 Long live San - cho! Ro - si - nante and the don - key! All acclaim them!

Vi - ve San - che! Vi - ve Rossinante et l'â - nel Al - légre - se!
 Long live San - cho! Ro - si - nante and the don - key! All acclaim them!

The stage gradually empties
as the Procession files out.

- gres - se! al - légres - se! al - lé - gres - se!
 - claim them! all acclaim them! all ac - claim them!

C. al - légres - se! al - légres - se! *8 Tenori. laughing as they pass. f*
 all acclaim them! all acclaim them! Vi - ve le Cheva - lier!
 Long live the worthy knight!

4 Baryt. laughing as they pass. f
 al - légres - se! al - légres - se!
 all acclaim them! all acclaim them! Vi.
 A.

Piano accompaniment with dynamic markings *f* and *mf*.

8 Sopr. laughing as they pass. f *6 Contr. laughing as they pass. mf*
 Vi - ve le Chevalier! Vi - ve le Che - valier!
 Long live the worthy knight! Long live the worthy knight!

C.

4 Bassi laughing as they pass. mf
 - vat!.. Vi.
 - ha! A.

Piano accompaniment with dynamic markings *mf* and *p*.

4 Tenori laughing as they go out.

6 Tenori off.

p
Vi - ve le Che - valier!
Long live the worthy knight!

mf
Vivat!..
Aha!..

- vat!..
- ha!..

4 Baryt. off.

mf

Vivat!..
Aha!..

*Twilight begins to fall; scarcely perceptible at first.
Don Quixote throws a long kiss to Dulcinea's window.*

rall. poco a poco.

pp

ppp

pp

DON QUIXOTE *passionately apostrophizing the balcony.*

a Tempo. sf

O Dul - ci - né - e!!..

Oh,

Dul - ci - ne - a!!.. burlesquing Don Quixote's passionate cry.

SANCHO *interrupting. sf*

Ah!!!.. Vous al - lez a - meu -

Ah!!!.. Would'st thou provoke to

a Tempo. 96 = ♩

f sec.

- ter al - ca - de, ré - gi - dor,
wrath al - caid or re - gi - dor,

Peut - é - tre réveil - ler
Perchance awake the Cid,

le Cid Cam - pé - a - dor!..
migh - ty Cam - pe - a - dor!

Mai - tre, je se - rais fier de voir la no - ble da - me, Mais
Sir knight, right proud were I to see this no - ble la - dy, But

c'est plus fort que moi, mon gosier me ré - cla - me...
stronger than my will, my stomach grows im - pa - tient...

Cet - te
l'ouder

rou-ge lu-eur, qui me cli-gnote au loin, C'est l'an-ber-ge où j'an-rai grand soin De me saou-
cheer-y red glow winks at me from a-far, 'Tis the hou-tel, there shall I re-gale My preusing

rall. - - - - -

- ler, non d'al-lé-gres-se, Mais de la vraie et bonne i-vres-se!
needs, not with ro-man-cing, But good and down-right hon-est drink-ing!

rall. - - - - -

DON QUIXOTE *curtly.*
a Tempo.

Laisse-moi!
Get thee gone!

SANCHO *bantering.*

Seigneur, — Sous ce bal-con, goutez votre bonheur. —
My lord — beneath that bal-co.ny enjoy thy sweets. —

a Tempo.

f > *p*

taking off his cap.


S. 

Je suis votre as-soif-fé, mais hum-ble ser-viteur.
 Thy thirs-ty liege-man, sir, but hum-ble still withal.

Sancho goes out, singing
 an old burden.

S. 

Ah! Comme on vous hé-berge Dans cette au-ber-ge! Ah!
 Ah! Good food and good housing, Mirth and ca-rous-ing! Ah!

S. 

Comme on vous hé-ber-ge Dans cette au-ber-ge!.. Dans cette au-ber-ge!..
 Good food and good housing, Mirth and ca-rous-ing!.. Good food and hous-ing!..

going off.

roaring with laughter.

S. 

Dans cette au-ber-ge!
 Mirth and ca-rous-ing!

Ah!.. ah!..
 Ah!.. ah!..

Night falls gently, blue and serene.

Don Quixote, absorbed in contemplation before Dulcinea's balcony, breaks the silence with a ritournelle on his mandoline.

Molto lento cantabile. 126 = ♩

The first system of the score consists of three staves. The top staff is a grand staff (treble and bass clefs) for piano, with a tempo marking 'Molto lento cantabile. 126 = ♩'. The piano part begins with a *pp* dynamic and features a series of chords and a melodic line. A vertical dashed line indicates a change in texture. The bottom staff is a single staff for mandolin, which enters with a rhythmic pattern of sixteenth notes, marked with a *pp* dynamic. The piano part includes a large slur over the first two measures and another slur over the last two measures.

The second system continues the musical score. The piano part (top staff) features a melodic line with a *f* dynamic marking. The mandolin part (bottom staff) continues its rhythmic pattern. The piano part has a slur over the first three measures and another slur over the last three measures.

The third system continues the musical score. The piano part (top staff) features a melodic line with a *f* dynamic marking. The mandolin part (bottom staff) continues its rhythmic pattern. The piano part has a slur over the first three measures and another slur over the last three measures.

The fourth system concludes the musical score. The piano part (top staff) features a melodic line with a *f* dynamic marking, ending with a *dim.* marking. The mandolin part (bottom staff) continues its rhythmic pattern. The piano part has a slur over the first three measures and another slur over the last three measures.

pp

p

DON QUIXOTE *very passionately.*

p

Quand ap - pa - rais - sent les é - toi - les
 When the stars gleam in count - less num - ber,

D. Q.

Et quand la nuit du fond des cieux
 When the night's veil be - clouds the skies,

più f

D. Q.

Cou - vre la ter - re de ses voi - les...
 When the earth falls to rest and slum - ber...

p

p

U. Q.

p

Je — fais ma — pri — ère à tes yeux!..
 Here — I breathe — my prayer to thine eyes!..

U. Q.

à — tes yeux!.. Je fais ma pri —
 Ah, — thine eyes! I breathe — my

U. Q.

prayer, breathe my

f *cres.* *rall.* *pp.*

rall.

f *cres.* *pp.*

Red.

U. Q.

- re!..
 prayer!..
 a Tempo

pp

Juan appears, unseen by Don Quixote, and comes up behind him, step by step.

DON QUIXOTE *continuing*

p

Et
To

JUAN *continuing the phrase, with a polite sneer.*

p
Qu'est — ce — la, le beau mando.li.nis.te?..
What may that be, gallant man.doline player?

D.Q.

c'est dans la fleur...
thy lips so ten - - - der...

flippantly.

Est-el - le gaie ou tris - te?..
A song of joy or sad-ness?

breaking off, innocently.

mf

with enthusiasm.

f

U - ne chanson d'amour.
It is a song of love.

El - le
'Tis - a

mf cantabile espressivo.

drawing. *f*

J. *A me ser - vir, monsieur, elle est trop oc - cu -*
No sword of mine, good sir, has the time to be

D.Q. *- pé - e?..*
veu - pon?

J. *- pé - e Pour me quit - ter ja - mais.*
i - die, And here it serves my need.

D.Q. *also drawing.* *marcato.* *f*
Que la chan - son du
The mu - sic of our

n.q. *fer Rempla - ce le re - - frain - qui mon - tait pur et*
swords Shall now sup - plant that song which a - rose pure and

clair Vers vous, é - toi - les in - no - cen - tes!..
 clear To seek the stars loft - y and stain - less!..

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has a dynamic marking of *f* and includes a fermata over the first two measures. The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand.

They cross swords.

Que The
 marcato.
ff

Que The
 marcato.
ff

The second system features piano accompaniment in treble and bass clefs, with a dynamic marking of *p* in the first measure and *f* in the last. Above the piano part, there are two vocal lines in treble and bass clefs, both with dynamic markings of *marcato. ff*. The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand.

la chanson du fer rem.pla - ce le re - - frain! _____
 mu - sic of our swords Shall now sup - plant that song! _____

la chanson du fer rem.pla - ce le re - - frain! _____
 mu - sic of our swords Shall now sup - plant that song! _____

marcato.

f s

m.s.

The third system features piano accompaniment in treble and bass clefs, with a dynamic marking of *marcato.* in the first measure and *f s* in the last. Above the piano part, there are two vocal lines in treble and bass clefs, both with dynamic markings of *marcato. ff*. The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand.

JUAN

ff marcato.

Que la chan-son du fer rem-pla - ce
The mu - sic of our swords Shall now sup -

DON QUIXOTE

ff marcato.

Que la chan-son du fer rem-pla - ce...
The mu - sic of our swords Shall now sup...

J. le...
- plant... suddenly Don Quirote claps his hand to his forehead and sheaths his sword.

D.Q. Pardon, cher monsieur, des ri - mes sont ab - sen - tes Au can - ti - que d'amour que j'al -
Your pardon, good sir, a rhyme or two is want - ing To the love - se - renade I had

pointing to Don Quirote in protest. *f*

J. A.vant de vous tu -
Ere I run this through

D.Q. .lais ré - ci - ter. A.vant de vous tu - er je tiens à les chanter.
set out to sing. I would fin - ish my task ere I set - tle with thee.

pointing to each other.

J. *-er! thee!* **Vous! Thee!** **Vous! Thee!** *Don Quixote picks up his mandoline hurriedly.*

insisting.

A_vant de vous tu - er! **Vous! Thee!** **Vous! Thee!**
Err! I run this through thee!

Lento 1^o Tempo

JUAN *aside, laughing.* **f**

Vieux Old

Lento 1^o Tempo. 126 =

fou!
fool!

DON QUIXOTE *racking his brain to recall the words.*

Et c'est dans la fleur... **dans la**
To thy ten-der lips... **And to**

Dulcinea appears.

DULCINEA *half-hidden, on the balcony, repeats the words of the unknown singer, answered by Juan and Don Quixote.*

p dans la fleur
Lips so ten - - - der,

p fleur de tes lèvres... Qui ne sau -
thy lips so ten - - - der... Sweet as a

pp

p

p de tes lèvres...
lips so ten - - - der...

p - raient ja - mais, ja - mais men - tir,
flow'r, too pure, too pure to lie,

pp

più f Qu'a-mour tout pal - - - pitant...
più f Love faint and flut - - - lering...

pp Qu'a-mour tout pal - - - pitant... A - mour...
Love faint and flut - - - lering... So faint...

pp

D. *pp*
 A - - - mour s'est fait un nid... pour s'y blot -
 Love - - - faint and flut - ter ing... will wear - y

I. Q. *p*
 s'est fait un nid pour s'y blot tir...
 seek - ing a nest, wear - y will kie...

pp

- tir... Tout pal - pi - tant...
 kie... And un - to them...

I. Q. Tout pal - pi - tant... pal - pi - tant de
 Yield him to them... in ea - ger sur -

D. *f* *cres.* *pp* *rall.*
 de fiè -
 sur - ren -

I. Q. *f* *cres.* *pp* *rall.*
 fiè -
 - ren -

f *cres.* *pp*

a Tempo.

Dulcinea comes down from the balcony.

D.

*-vres...
-der!*

D.Q.

*-vres...
-der!*

a Tempo.

Allegro I^o Tempo. 126 = ♩

The Combatants cross swords again.

Dulcinea intervenes, knocks up the weapons with her fan, and separates the combatants.

DULCINEA *to Don Quixote, with a laugh.*

Ah! Ah! C'est vous qui lan - ciez des vers à ma fe - né - tre?
 Ah! Ah! 'Twas thou I heard ring - ing just un - der my win - dow?

lightly. *pointing to the mandoline.*

1. Les strophes sont d'un maître. Et vous jouez, mon cher, de ce noble instru.
 Thou art a po - et truly. This no - ble weapon, too, — it would seem thou dost

DON QUIXOTE *artlessly, in rapture.*

C'est moi.
 'Twas I.

ment
 wield, Com - me de votre é - pée a - vec un art charmant.
 No less than thy good sword, with charming skill and grace.

JUAN *jealous.*

Ma -
 My

aside to Juan, smiling at him.

D. *p*

Ri - ez donc, grand ja - lous que vous ê - tes!..
 Laugh with me 'twere but ill to be jeu - lous!..

J. *sf*

- da - me!
 la - dy!

DULCINEA *turning again to the delighted Don Quixote.*

f

J'ai - me pa - la - dins et po - è - tes, L'a -
 None save the pa - la - din and po - et *f* Can

D. *p*

- mour est a - vec eux d'u - ne dis - tinc - ti - on Par -
 speak or sing of love With thy true con - summate per -

D. *mf*

fai - te, et qui con - traste a - vec la -
 - sion, Thou hast no jeu - lous fan - cy -

Animando appassionato.

aside to the jealous Juan, while Don Quixote closes his eyes.

at Juan, spitefully.

p

D. — pas-si-on Dont un autre a-mant nous op-pri-me... Dé-li-ci-eu-se.
 — and ca-price That fret me in one o-ther lov-er... Charming and sweet—in

Animando appassionato.

p

pp

Meno.

smiling, but roguishly.

rall. - - -

D. — ment—d'ailleurs... et c'est un cri-me Que je par-don- - ne.
 all— but this... Yet 'tis a fault— I can-not but par- - don.

Meno.

rall. - - -

pp

a Tempo I?

cutting short his outburst.

mf

D. Mais al-lez me cher-cher ma man-til-le...
 JUAN passionately. Go with-in now and bring my man-til-la...
discontentedly pointing to Don Quixote still ecstatic.

Ah!.. Mais...
 Ah!.. But...

a Tempo I?

D'ULCINEA

surprised at Juan's manner.

then smiling mischievously to Juan.

Juan goes out, ill-pleased with Dulcinea's coquettish humour.

f

D. Mais... Lais-sez-moi m'a-mu-ser!
 But... Do not grudge me my jest!

p

DON QUIXOTE *opening his eyes, is amazed to see Juan go.*
he says to Dulcinea, in surprise. *f*

Comment! Vous m'empêchez De cou.
 How now? Must I be thwart-ed In

DULCINEA *f*

Que di-tes-vous? Qu'alliez-vous fai-re?..
 What dost thou mean? What was thy purpose?
grandly: Mais l'oc.
 Why. to

rall. - - - **Andante.**

-per la gorge à mon adver.sai-re?
 cutting down him that is my ri-val?
 Mais l'oc.
 Why. to

prettily. p

Vous
 Most

Andante. 8/4 =

dim.

ê-tes, mon sei-gneur, plus que com-pro-met-tant... Pour
 brave and worth-y knight, too fir-ry is thy mood, For

pp.

crca.

1. un peu de mu - si - que... un brin de po - é - si - e... Vous
one short strain of mu - sic... One sim - ple lit - tle po - em... Woulds

crca.

p

p

2. au - riez donc la fan - tai - si - e De ré - pan - dre du
thou in - dulse a mad fan - tus - tic whim For the shed - ding of

pp

pp

f *pp* *dim.*

3. sang!.. Que non! que non! que non!
blood?.. No, no! No, no! No, no!

dim.

pp

Un poco più mosso agitato.

observing Don Quixote's agitation, and pursuing her advantage.

1. Jeveux mo - dé - rer votre ardeur.
I would, I could make thee relent.

DON QUIXOTE *trembling with joy, but trying to appear implacable.* *f*

Un poco più mosso agitato.

Le
The

D. Q.

nom _____ de cet hom. - me! Son nom! son nom!
 name _____ of this fel. - low! His name! His name!

DI'LCINEA

pleading. mf

Qu'impor - te!.. Il est de mon cor - tè - ge... Pi - tié, mon
 It mat - ters not! 'Tis but a poor ad - mir - er... Be kind, my

D.

dim. *poco a poco rall.* *dol.* *prettily. pp*

Che.va.lièr! Il est de mes a.mis at - tachés à mes pas... Vous
 gen.tle knight! He is a friend de.vout, and one who serves me well... Most
poco a poco rall.

Andante 1^o Tempo.

D.

è - tes, mon - sei - gneur, plus que com - pro - met - tant... Pour
 brave and worth - y knight, too fir - ry is thy mood... For

Andante 1^o Tempo.

crs.

un : eu de mu - si - que... un brin de po - é - si - e... Vous
one short strain of mu - sic... One sim - ple lit - tle po - em... Wouldst

au - riez donc la fan - tai - si - e De ré - pan - dre du
thou in - dulse a mad fan - tas - tic whim For the shed - ding of

f sang! *pp* Que non! *dim.* que non! *un poco*
blood? No. no! No, no! No, no!

DON QUIXOTE *quietly.* *f*

Vous n'a -
He is

animato, appassionato.

- vez au - jourd'hui qu'a - jour - né son tré - pas!
spread for the nonce, but ere long he shall die!

DULCINEA *makes a show of emotion, and puts a hand to his lips with a sweet smile.*

f Vous me fai - tes pleurer... *sf* Puis - je vous croire en co - re?..
For thy words I do weep... Can I be - lieve and trust thee?..

p

DON QUIXOTE

stammering, choking with emotion.

with great rigour and warmth.

f Moi... mais... je vous a - do - re!..
Me?... But... I do a - dore thee!..

f Pour vous cho - yer et vous ser -
For thy be - best I'd give my

dim. **Sempre appassionato**

<allegro

D. Q. - vir Je vous offre un châ - teau sur le Gua - dal - qui -
all, *I of - fer thee Gua - dul - qui -*

D. Q. - vir, Les jours y pas - se - ront du - ve
 - vir, There let us while the hours, rapt in
dol.

pp

-tés — de ten-dres — ses, Par-fu — més d'i-dé —
 dol — liance en-chant — ing, In — a dream of de —

M. S.

DULCINEA *cutting him short in a flash.* **rall.** **a Tempo**

-al et fleu — ris de ca-res — ses!.. A-lors... vous de-vri —
 -light, and a feast of ca-ress — es!.. Well then... Now prove thy

rall. **a Tempo**

Più largamente **ff**

-ez, Ô mon hé-ros su-per-be, à l'à-me va-leu-reu-se, Pour me
 houst, My tránscenden-tal her-o, My li-on-hearted champion, Wouldst thou

Più largamente **sp**

D.

voir très heu - reu - se... Tenter de ra - voir le collier... qu'hier... sur ma pou -
 makeme tru - ly hap - py?.. Go forth then and win back for me my necklace... That yes, for

sp *sp* *ff*

Allegro 1^o Tempo

D.

_dreuse Le bandit Té - nébrun o - sa me dé - ro - ber...
 eve the brigand chief Te - nebrun Did dare to filch from me.

DON QUIXOTE proudly. *ff*

De - vrais - je suc - com -
 Though death be my re -

116 =

Allegro 1^o Tempo

f

D. Q.

_ber... de - main je par - ti - rai... je par - ti -
 - ward... To - mor - row I go forth... Yes, I go

f

DULCINEA *rall. - - Andante.* *coaxing and caressing.* *pp*

pp

rall. - - Andante. *84 = ♩* *pp*

dim. *pp*

enflamed. *f*

- rail... De -
forth! _____ To -

Vous par-ti-rez demain... morrow thou wilt go... To morrow thou wilt go...

p *cres.*

pp

dim. *pp*

cres. *p*

Et And

Heu-reux de me donner... Well-pleased to show me thus... Et And

- main je par-ti-rai... mor-row I go forth... Cet-te preu-ve d'amour... One small to-ken of love...

p *f* *rall. - - -* *pp*

pp *pp*

gravelly *p*

rall. - - -

si vous re-ve-nez vainqueur, vous verrez au re-tour... if in triumph thou re-turn, Then when we meet once more... Vous verrez au re- Thou shalt see when we

Au re-tour... When we meet...

Don Quixote has knelt and is kissing Dulcinea's hand, when the voices of the four admirers are heard, led by Juan with the mantilla.

Allegro.

D. *tour... meet...*

PEDRO *f sout.*

GARCIAS *f sout.* *La - - dy, Queen of earth, — in thy*

RODRIGUEZ *In the distance, approaching rapidly. f sout.* *Bel - - le dont le charme — est l'em -*

JUAN *f sout.* *La - - dy, Queen of earth, — in thy*
Bel - - le dont le charme — est l'em -

Allegro. 8/4 = ♩. *p* *in the distance*

merrily, to Don Quixote.

Don Quixote is somewhat disconcerted at seeing Dulcinea take Juan's arm.

D. *f*

P. *splen - - - - - dour...*

G. *- pi - - - - - re...*

R. *splen - - - - - dour...*

J. *- pi - - - - - re...*

Mais voi - ci mes a - mis!
'Tis my friends com - ing near!

Allegro. 8/4 = ♩. *p*

DULCINEA to Don Quixote, assuming severity.

Son - ve - nez-vous... Mes - si - re!
Do not for - get... Your hon - our!

laughing, with mock solemnity.

DON QUIXOTE in astonishment.

Par - tir... a - vec... ce - lui...
Wouldst thou go hence with him?

que vous de - vriez oc -
Whom thou hadst doomed to

- ci - re!..
slaugh - ter!..

reminding Don Quixote of his promise.

Vous a - vriez par - don - né...
Thou hadst par - doned his fault...

to Don Quixote, making mischievous promises.

D. *with a fine gesture of condescension utters a magnanimous "Yes"*

*Au re - tour...
Till we meet...*

mf
Oui...
Yes...

D. *grand a - mi.
no - ble friend.*

JUAN to Dulcinea, taking her arm.

*Son a - mour vous a -
Doth his pas - sion di -*

enjoying the fun.

D. *Il est drô - le!.. et je suis
He is cra - zy!.. and he calls*

J. *- mu - se?..
- vert thee?*

D.
 sa dé - en - - - se!
 me his god - - - dess!

J.
convulsed. *peals of laughter.*
 Sa mu - - - - se!
 His muse!

Don Quixote is left alone.

dim.

pp
 (Orchestra)

piu pp

pp

rall.

Lento cantabile.

DON QUIXOTE dignified and proud, lance in hand, alone in the silence:

p

El - le m'ai - me et va me re - ve - nir A - vec des yeux mouillés
 Ah, — she loves — me, she will re - turn to me Weep - ing and pen - i - tent,

Lento cantabile. 96 =

ppp

più f

D.Q. de re - pen - tir... Ah! — son ri - re d'en - fant, sa dé - marche on - du -
 crav - ing for grace,... Ah, — she laughed as a child, and she moved as a

pp

p, *pp*

D.Q. - leu - se... Son œil câ - lin, et — sa voix en - jo - leu -
 god - dess.. Be - witch - ing me, while — her voice coaxed and ca - joled -

ppp

f, *pp*, *f*

honourable and fearless.

D.Q. - - - se!... Quoi qu'il puisse ad - ve - nir: Ma parole est sa -
 - - - me!... 'ough it cost me my life, My word is

f, *pp*, *p*

In the distance Dulcinea is heard laughing.

D'ULCINEA'S voice

Quand la femme a vingt ans!...
When her years are a score!...

- cré - e, et je veux la te - nir.
sa - cred, I will stand by my pledge.

dim.
pppp

Detailed description: This block contains the first system of the score. It features a vocal line for Dulcinea's voice in treble clef and a piano accompaniment in bass clef. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords and single notes. The lyrics are in French and English.

più f *sf* *laughing.*

Quand la femme a vingt ans!
When her years are a score!

Detailed description: This block contains the second system of the score. The vocal line continues with a triplet and a series of eighth notes, marked with *sf* and *laughing.* The piano accompaniment features a long, sweeping melodic line in the right hand and chords in the left hand.

*Don Quixote stands motionless before Dulcinea's balcony.
All is silence.*

CURTAIN.

ss

Detailed description: This block contains the final system of the score. It shows the piano accompaniment for the end of the scene. The music is sparse, with a few chords and a long note in the right hand. The word **CURTAIN.** is written above the staff, and *ss* (sotto) is written below the piano part.

ACTE II

Andantino (quasi allegretto) 84 = ♩

PIANO,

The musical score consists of five systems of piano accompaniment. Each system is written for two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andantino (quasi allegretto)' with a metronome marking of 84 = ♩. The dynamics are marked 'PIANO' and 'p'. The first system includes a 'p' dynamic marking. The score features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes slurs, ties, and dynamic markings throughout.

A crimson dawn in the country.

A haze still obscures the horizon. Windmills almost blotted out by the mists.

CURTAIN.

dim.

Don Quixote enters on Rosinante, lance in sling; he is playing his mandoline, and, with up-turned gaze, searches for rhymes to couplets composed to Dulcinea.

Sancho, panting and perspiring, leads Rosinante and Dopppe.

pp

DON QUIXOTE *sings.*

f *seeking a rhyme.*

C'est vers ton a - mour... ton a -
To love thee al - way... Thee al -

pp

D.Q.

- mour... - way... ...mour... ...Way... jour!.. Day!.. ...nuit et jour... ...Night and Day...

delighted at his success.

D.Q.

*Que je sou-pi-re nuit et jour!
My heart is yearn-ing night and day!*

sings. sf

at a loss.

successful.

D.Q.

*Du-ci-né-e!.. ma pen-sé-e?.. Da-me de
Queen of Beau-ty!.. Queen of Beau-ty!.. I worship*

humming.

D.Q.

*ma pen-sé-e!.. la, la, la, la, la, la, la, la, la, la!
thee in du-ty!.. La, la, la, la, la, la, la, la, la, la!*

sings. *at a loss.* *finding a rhyme.*
sf

D. Q. De toi mon âme est op-pres - sé - e... op-pres - sé - e?... Dul-ci -
ly *th*er *my* *spir-it* *is* *op - press - ed...* *is* *op - press - ed?..* *La - dy*

sings.

D. Q. - né - e!.. Mais j'ai vu ton é -
 bless - ed!.. *Thy* *trembling* *I* *did*

at a loss. *sf* *sings,*
having found a rhyme.

D. Q. - moi... ton é - moi?.. pen - ses à moi? Je sais que
see... *I* *did* *see?..* *Think - est* *of* *me?* *I* *know* *that*

at a loss.

D. Q. tu pen-ses à moi! son é - moi?.. à moi? à toi?..
thou *dont* *think* *of* *me!* *I* *did* *see?..* *of* *me?..* *of* *thre?..*

having found a rhyme.

D.Q.

in rapture. *sf* *sf*

Je crois en toi!
I trust in thee!

Ah! _____
Ah! _____

ah! _____
ah! _____

marking off, and exaggerating the rhymes.

D.Q.

ton é-moi!..pen-ses à moi! je crois en toi!
I did see!..don't think of me! I trust in thee!

whistles.

D.Q.

Je crois en toi!
I trust in thee!

p *sf*

pp

D.Q.

Ma Dul-ci-né-e!.. Je crois en toi! en toi! en toi!
Sweet Dul-ci-ne-a!.. I trust in thee! in thee! in thee!

pp

looking upward.

D. Q.
 en _____ toil _____
 in _____ thee!!

*Don Quixote dismounts, still absorbed in his poem.
 Sancho wipes his forehead and leads the animals to a thicket.*

D. Q.
 la, la, la, la, la,
 La, la, la, la, la,

alone. p.

D. Q.
 la!
 la!
 la la la la
 La, la, la, la,

D. Q.
 la!
 la!
 la, la, la, la, la!
 la, la, la, la, la!
 la!
 la, la,
 la, la,

D.Q.

la, la! la, la, la, la! la, la, la, la! la, la, la, la! la, la,
 la, la! la, la, la, la! la, la, la, la! la, la, la, la! la, la,

D.Q.

la!
 la! SANCHO comes back, annoyed to exasperation; he interrupts Don Quixote's apostrophes.

Croy - ez - moi, Che - va - lier, nous nous som - mes trom -
 Please your grace, good sir Knight, but I think we were

104 =

'. The piano accompaniment is more complex, with a prominent bass line and a right hand that provides harmonic support."/>

S.

-pés, Les en - ne - mis qu'hier vous a - vez dis - si -
 fooled. The foes that yes - ter - day thou didst scatter and

p *m. d.*

m. s.

S.

-pés En chargeant à grands cris de: Vi - ve Dul - ci -
 rout, And charge with shouts and cries of 'Long live Dul - ci -

ss shouting.

laughing.

ff

S. né - e! Et: mort aux mé - cré - ants! Ah! ah! ah!
 - ne - a! And 'Death to rogues and thieves! Ha! Ha! Ha!

flippantly.

p

S. ah! C'é-tait tout simple - ment la trou-pe com-bi-né - e De pe-tits co-chons
 Ha! Were no fierce foes in - deed, but sim-ple harm-les cat - tle, A drove of small black

DON QUIXOTE *unconcerned; bringing tablets from his pocket, he begins jotting down a love-song.*

mf

Tes pa - ro - les me font sou-ri - re...
 Thy su - spi - cions but make me smile...—

S. noirs et de gros moutons blancs!
 pigs mixed with big white sheep!

Don Quixote settles down to the throes of composition.

SANCHO *in pity.. throwing up his arms.*

pp

En-
At

f

S. *- fin.. il est heureux...
last.. he's happy now...*

S. *res - pec - tons son dé - li - re.
all re - spect to his fren - zy.*

gives a cry, feeling his backbone.

S. *Aïe!!
A - ou!*

S. *Pour peu qu'on marche en - cor,
It wants but lit - tle more,
à la fin de l'é -
and ere sum - mer be*

s.

té Je lui rendrai des points pour la gra - ci - li - té. Tout se vo - la - ti - lise en
don. My portly shape will find it - self more lean than his. I shall e - va - porate in

s.

moi, si ce - la du - - - re...
 air... if this con - tin - - - ue.

moaning and surveying his figure in distress.

s.

J'ai dé - ja res - ser - ré trois crans
 For I have tight - ened up three holes

DON QUIXOTE *absorbed in composition.*

s.

La, la, la, la, la!
 La, la, la, la, la!

à ma cein - tu - re!
 in my poor gir - dle!

D.Q.

la, la, la, la, la!
la, la, la, la, la!

la, la, la, la!
la, la, la, la!

la, la, la, la!
la, la, la, la!

D.Q.

la, la, la! la, la, la! la, la, la! la, la, la!
la, la, la! la, la, la! la, la, la! la, la, la!

SANCHO suddenly maddened by the singing, strikes his forehead with his bread,
gives a wild leap into the air, and shakes his fists.

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

looking at him, surprised and amazed.

D.Q.

Deviens-tu fou, San - cho?
Art thou possessed, good San - cho?

S.

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

Oui!!
Yes!!

exploding. *sf*

raging.

S.

Tout de même être i - cil Parce que Do.na Dulcinée Usant de son pouvoir...
I ammad to be here! Because the Do.ña Dulci-ne. a Hath ill-used her pow'r.

aside, munching sardonically.

S. *p* La co - qui - ne damné - e!.. Vous a - dit un beau soir:
 Curse that im - pu - dent sauce-box!.. And did tell thee, that night,

più f *aloud.*

mimicking a woman's voice.

S. Qu'il ex - is - tait dans la Sier - ra voisine Un bandit qui pille, as - sas - si - ne...
 That in the neighbour - ing Si - er - ra Lived a bandit chief, a thieving cut-throat...

S. Mais... qui lui dé - ro - ba tel bi - jou de va - leur: _____
 That he had plundered her of a jew - el of worth: _____

in his natural voice, angrily.

S. *f* Voi - là que nous courons sus au hardi vo - leur! Au voleur! au vo -
 For this we sul - ly forth, hard on the heels of the thief! Stop thief! Stop

H.

ss *f*

- leur!!
thief!

Cet.te da - me se rit de nous...
But my la - dy doth mock at us,

B.

legato *p*

de nous deux, de nous deux, mon bon mai - - - tre.
At us both, at us both, honoured man - - - ter.

DON QUIXOTE *unruffled.*

b

Pour en parler ain - si, c'est ne pas la con - nai - tre... C'est i - gno -
To rail up-on her thus but betrays thine own fol - ly... Her heart thou

with a quiet smile.

Q.

- rer son cœur.
canst not know.

Non, San-cho, tu m'a:
Nay, good San-cho, thou dost a -

SANCHO *with a shrug.*

Au contrai - re, sei - gneur!
On the con-tra-ry, my lord!

D.Q.

- mu - ses.
- muar me. *exploding with anger and indignation.*

S.

Les fem - mes, Che - va - lier, c'est tout mensonge et ru - ses!
A wo - man, honoured knight, is all de - ceit and ly - ing!

starting indignantly.

D.Q.

Quoi?
N'hat?

now obstinate as a mule.

then, with a wink, rubbing his hands. *p*

S.

Oui.
Yes.

Ce qui m'en -
'Tis my one

S.

- chante en no - tre beau métier C'est que j'ai pu laisser au lo - gis... ma moitié!!
joy in this mad pil - grimage That I contrived to leave be - hind me... my wife!

s. *rubbing his back.*

Ça me conso - le, je le ju - re, Quand je sens les no-do-si -
It doth console me in dixcom - fort, When all those no-du-la-ted

s. *humps*

- tés De mon a - si - nesque mon - tu - re M'entrer dans les...
on Dapple's as - i - nine old back cone Stick in - to those...

s. *rall.*

rotondi.tés Dont m'a do - té Da - me Natu - re.
rotundities With which Dame Nature hath endowed me.

Allegro moderato.

with comic indignation.

s.

196 = ♩

Allegro moderato.

Com - ment peut - on pen - ser du
What good can man ex - pect to

S.

bien — De ces coqui - nes, ces pen' - dar - des,
find — In sau - cy minx - en, pert and bra - zen,

S.

De ces men - teu - ses, ces ba - var - des, Dont la meilleu - re ne vaut
De - ceit - ful huss - ies, shameless bag - gage, The ve - ry best not worth one

acting as he speaks.

S.

rien. Re - gar - dez donc cet - te dé -
straw! See, ki - ther comes a wo - man

S.

- vo - te Qui passe en bais - sant les yeux
saint - ly, She goes by with down - cast eyes,

s. Et par les ru - es trot - te, trot - te, trot - te,
A - long the street moves trip - ping, trip - ping, trip - ping.

s. E - di - fi - ant jeu - nes et vieux. *sf* Regardez!..
A mo - del wife for all to see. There she goes!..

s. *sf* Regardez!.. *f* Tout à
There she goes!.. But br -

s. *dim.* coup sous sa man - til - le... *p* Pour - quoi ce re - gard qui
- kind her drawn man - til - la... Why this sud - den glance that

S.

bril - le? Pour - quoi? pour - quoi? _____
 spark - les? Ah, why? Yes, why? _____

S.

p
 C'est qu'elle a vu s'en trou - vrir U - ne por - te dé - ro -
 She has seen a se - cret gate At a sign half o - pen

S.

- bé - e Par où va s'é - va - nou - ir Cet - te co - quine em - bé - gui -
 sly - ly. Through the door - way dis - ap - pears This lit - tle jade in - fat - u -

S.

- né - - - - - el.. Ah! ah! ah! ah! ah! ah! ah!
 - a - - - - - ted!.. Ah! ah! ah! ah! ah! ah! ah!

ss *ss*

squirming with laughter.

S. *ff* *mf*

ah!
ah!

ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah!

S. *rall.* *unanimously.* *Andante.* *mf*

Et le ma - ri se mor - fond,
Mean - time her lord cools his heels,

rall. *Andante. 84 = ♩*

S.

Trou - vant bien lon - gue la mes - se,
He finds the mass long and tedious.

S.

Tout en se grat - tant le front Qui le pi - co - te sans ces - se...
Scratching his un - hap - py head He frets and chafes un - ceas - ing - ly...

S. *p* Et le ma - ri... le ma - ri se mor -
Her lord mean - time... her poor lord cools his

S. - fond... En se grat - tant le front... Et le ma - ri se mor -
heels... *And frets un - ceas - ing - ly...* *Mean - time her* lord cools his
rall.

Allegro mod^{to} 1^o Tempo.

S. - fond...
heels...

sententiously.

letting himself go.

S. *f* La femme est un dé - mon vi - ci - eux et ma - lin Cré - é pour le mal.
A wo - man is a fiend, a plague and pes - ti - lence Cre - a - ted for the

molto rall. *a Tempo.*

s. *he - ur du se - xe mas - cu - lin.*
ru - in of ux luck - less men.

molto rall. *a Tempo.*

flying into a passion.

s. *Qu'el - les vien - nent d'A - fri - que,* *D'A - si - e* *ou d'Amé -*
Be she East - ern or Wes - tern, *(t) North - ern,* *or be she*

s. *- ri - que,* *Qu'el - les aient le nez*
South - ern. *Be her nose long or*

s. *fin,* *camus,* *a - qui - lin,*
short, *a snub,* *or a pug,*

s. Qu'el - les soient bru - nes, rous - ses, blon - des,
 Or br ash flax - en, dark or car - rot, y,

s. Pla - tes, do - du - es, min - ces,
 Weed - y, or flesh - y, dump - y,

s. ron - des, Nous som - mes les sou - ris, les sou - ris,
 bounc - ing, The man is but a mouse to play with,
 animando animando

s. de ces ê - tres fé - lins.
 And the wom - an a cat.

cres.

Allegro molto più mosso. *beside himself*

8. *ff*

Allegro molto più mosso.
 L'homme est u - ne vic - ti - me,
 We men are help - less vic - tims,

8. *ff*

et les ma - ris: des saints! des saints! des saints!
 And mar - ried men are saints! Yes, saints! Yes, saints!

8.

L'homme est u - ne vic - ti - me,
 We men are help - less vic - tims,

8.

et les ma - ris des
 And mar - ried men are

S. *saints!!*
saints!!

The first system consists of a vocal line for 'S.' and a piano accompaniment. The vocal line has two staves with the lyrics 'saints!!' and 'saints!!'. The piano accompaniment features a treble and bass clef with a complex rhythmic pattern of triplets.

The haze begins to lift,
Allegro molto mod^{to}

DON QUIXOTE *pointing to the horizon.* *mf*

Re-
Look

S.

132 = **Allegro molto mod^{to}**
pp

The second system includes a vocal line for 'S.' and a vocal line for 'DON QUIXOTE'. The piano accompaniment continues with a treble and bass clef, featuring dynamic markings like 'ss' and 'pp'. A tempo marking '132 = Allegro molto mod^{to} pp' is present.

the windmills gradually become visible.

motionless.

più f

DQ. - gar - de! Hom - me de peul re.
yon - der! Cra - ven of heart! Look
startled, looking round him.

S. Quoi? quoi?
What? what?

The third system features a vocal line for 'DQ.' with lyrics '- gar - de! Hom - me de peul re.' and 'yon - der! Cra - ven of heart! Look'. Below it is a vocal line for 'S.' with lyrics 'Quoi? quoi?' and 'What? what?'. The piano accompaniment is at the bottom, with a treble and bass clef and various chordal textures.

pointing to the first windmill.

DQ. *più f*
 - gar - de!.. Sancho! En gar - de!.. En
 yon - der!.. Now, Sancho! On guard! On

S. *bewildered.*
 Quoi? Mais quoi?
 What? What is it?

The first system of the musical score features three staves. The top staff is for Don Quixote (DQ.) in bass clef, with lyrics in French and English. The middle staff is for Sancho (S.) in bass clef, with lyrics in French and English. The bottom staff is for piano accompaniment in treble and bass clefs. Dynamics include *più f* and *mf*. The piano part includes a sixteenth-note figure in the right hand and a sustained bass line in the left hand.

DQ. *scared. f*
 gar.de!.. Vois... là - bas... se dres - ser dans le
 guard!.. Look... down there... a gaunt shape in the

S. *En garde!!..*
On guard!!..

The second system continues the musical score. The top staff is for Don Quixote (DQ.) in bass clef, with lyrics in French and English. The middle staff is for Sancho (S.) in bass clef, with lyrics in French. The bottom staff is for piano accompaniment in treble and bass clefs. Dynamics include *f*. The piano part features a sixteenth-note figure in the right hand and a sustained bass line in the left hand.

DQ. *pp*
 fond o - pa - lin ce ter - ri - ble gé - ant...
 blue of the haze, That huge mon - ster's a gi - ant...

The third system of the musical score features two staves. The top staff is for Don Quixote (DQ.) in bass clef, with lyrics in French and English. The bottom staff is for piano accompaniment in treble and bass clefs. Dynamics include *pp*. The piano part consists of a sustained chordal accompaniment in the left hand and a melodic line in the right hand.

SANCHO amazed.

mf *piùf*

Mai - tre, c'est un mou - lin! un mou - lin!..
 Mas - ter, that is a windmill! yes, a windmill!..

DON QUIXOTE magnificently impatient.

Rus - tre, c'est les Gé - ants qui dans leur ar - ro -
 Block - head, those forms are Gi - ants, that haugh - ty, proud and

D.Q. - gan - ce Ten - tent de m'ar - rê - ter... Folle est leur
 bonat - ful Dare thus to hin - der me... Dare to af -

D.Q. in - so - len - ce, Je vais les châ - ti - er!
 - front my knight - hood, I mean to pun - ish them!

SANCHO pityingly.

O fa -
 A

*Runs to fetch Rosinante,
bringing him back in bewilderment.*

S.

- ta - le dé - men - ce! Le pau - vre re - com - men - ce!..
 curse on this mad - ness! Once more the craze has got him!..

DON QUIXOTE

hurling defiance at the first windmill.

D.Q.

Gé - ant, Gé - ant, monst -
 A - vaunt, a - vaunt, monster

112 =

crek. *f energico*

D.Q.

- eux ca - va - lier, Gé - ant, Gé - ant, monst -
 foe, gris - ly knight, A - vaunt, a - vaunt, monster

D.Q.

- eux ca - va - lier, si vo - tre cœur n'est pas
 foe, gris - ly knight, Un - less thy heart be girt

D. Q.

cui - ras - sé de vail - lan - ce, Fai - tes - nous
 With tri - ple brass of cour - age, Stand thou a -

D. Q.

pla - ce, ou bien à la da - gue, à la lan - ce, Je vous
 - side now, If not, in the com - bat, at the spear - point, Here I

D. Q.

porte un dé - fi, moi le Haut Che - va - lier!
 fling thee my gage, I am the Knight of Knights!

132 =

D. Q.

sempre f

*The wind-mills begin to revolve:
the whirring of the sails becomes audible.*

D.Q.

f

Vos grands
Thy wild

D.Q.

ges - tes ne font qu'ex - al - ter mon cou -
ges - tures but serve to add fire to my

D.Q.

- ra - - ge. Ar - riè - re! ar - riè - re! ou
cour - - age. Stand back! stand back! if

D.Q.

bien, à l'in - stant, Dans vo - tre
not, in a trice, Through thy grouse

*ch*air et vo - tre sang, - Je
car - case steeped in blood I'll

m'ouvre un lar - ge pas - sa - gel..
carve and cleave me a path - way!

SANCHO aghast.

Mon Dieu!..
Good Lord!..

DON QUIXOTE to Sancho. *in a voice of thunder.*

E - cuy - er, a - vec moi, dis
Now re - peat, af - ter me, say:

cowing Sancho with terrible threats.

DQ. *que je les dé - fi - e!*
I bid them de - fi - ance!

SANCHO *f* *Quel - le fo -*
'Tix down, right

allargando. - - a Tempo 1^o

DQ. *Gé - ant, Gé - ant, monstru -*
A - vaunt, a - vaunt, monster

S. *howling from fright. f*
- li - e! Gé - ant, Gé - ant,
mad - ness! A - vaunt, a - vaunt,

allargando. - - a Tempo 1^o 112 =

DQ. *- eux ca - va - lier, Gé - ant, Gé - ant, monstru -*
foe, gris - ly knight, A - vaunt, a - vaunt, monster

S. *monstrueux ca - va - lier, Gé - ant, Gé - ant,*
monster foe, gris - ly knight, A - vaunt, a - vaunt,

10. Q. *- eux ca.va.li.er, si vo.tre cœur n'est pas*
for, gris.ly knight, Un . less thy heart be girt

S. *monstrueux ca.va.li.er, si vo.tre cœur n'est*
monster for, gris.ly knight, Un . less thy heart be

10. Q. *cui . ras . sé de vail . lan . ce, Fai . tes - moi*
With tri . ple brass of cour . age, Stand thou e

S. *pas cui . ras . sé de vail . lan . ce, Fai . tes -*
girt With tri . ple brass of cour . age, Now a -

10. Q. *pla . ce, ou bien à la da . gue, à la lan . ce, Je vous*
. side now, If not, in the com . bat, at the spear . point, Here I

S. *moi pla . ce, ou bien à la da . gue, à la lan . ce*
. side Stand thou, If not, in the com . bat, at the spear . point,

D. Q. *ff*
 porte un dé - fi, moi le Haut
fling thee my gage, I am the

S. *ff*
 Il vous porte un dé - fi, lui le
Here he flings thee his gage, He's the

D. Q. *animando.*
 Che - va - lier!!
Knight of Knights!!

S. *animando.*
 Haut Che - va - lier!!
Knight of Knights!!

Don Quixote crouching behind his shield, lance in rest, gives Rosinante a furious cut across his lean flanks, and charges the wind-mills. with repeated cries of "Dulcinea! Dulcinea! This for thee, my Lady of Beauty!"

Allegro più mosso. 160 = ♩

124 *Meanwhile Sanchu on his knees, groans and shouts, "Oh, oh! Help, Help! My dear Master! Oh,*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes.

oh! The Lord del'iver him!"

The second system of the musical score consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment.


The third system of the musical score consists of two staves. The upper staff features a more active melodic line with many slurs. The lower staff continues the rhythmic accompaniment.

The fourth system of the musical score consists of two staves. The upper staff has some notes marked with an '8' and a dashed line, indicating an octave. The lower staff continues the rhythmic accompaniment.

The fifth system of the musical score consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment.

animando. -

Musical score for the first system, featuring a piano accompaniment with a treble and bass staff. The music is in G major and 3/4 time, marked "animando."

*Don Quixote is seen whirling round, entangled in the sails of the Windmill,***Allegro più mosso. 176 = **
"/>

Musical score for the second system, featuring a piano accompaniment with a treble and bass staff. The music is in G major and 3/4 time, marked "Allegro più mosso. 176 = 

he still cries desperately: "Dulcinea! Dulcinea! This for thee, My Lady of Beauty!" Sancho shrieks

8

Musical score for the third system, featuring a piano accompaniment with a treble and bass staff. The music is in G major and 3/4 time, marked "8".

and attempts to catch him as he revolves.

8

Musical score for the fourth system, featuring a piano accompaniment with a treble and bass staff. The music is in G major and 3/4 time, marked "8".

Sunrise in a flaming sky.

x

Musical score for the fifth system, featuring a piano accompaniment with a treble and bass staff. The music is in G major and 3/4 time, marked "x".

8

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a melodic line with eighth notes, and the bass staff contains a harmonic accompaniment with chords and eighth notes. A dashed line with the number 8 is positioned above the treble staff.

8

Second system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and a fermata over the final note. The bass staff continues the harmonic accompaniment. A dashed line with the number 8 is positioned above the treble staff.

8

Third system of musical notation. The treble staff has a melodic line with eighth notes and a fermata over the final note. The bass staff continues the harmonic accompaniment. A dashed line with the number 8 is positioned above the treble staff.

Più mosso.

8


fff

Fourth system of musical notation, marked **Più mosso.** and *fff*. The treble staff features a series of chords with accents, and the bass staff features a rhythmic accompaniment of eighth notes. A dashed line with the number 8 is positioned above the treble staff.

8

Fifth system of musical notation, concluding the piece. The treble staff features a series of chords with accents, and the bass staff features a rhythmic accompaniment of eighth notes. A dashed line with the number 8 is positioned above the treble staff.

1st ENTR'ACTE

Lento sostenuto cantabile. 104 = 

PIANO



p

p

rall. *a Tempo.*

pp

piùf *pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands, with a dynamic marking of *f* (forte) in the final measure.

Second system of musical notation, featuring a grand staff. It includes dynamic markings of *f* (forte) and *pp* (pianissimo), and tempo markings of *rall.* (rallentando) and *a Tempo.* (return to tempo). A *dim.* (diminuendo) marking is present at the end of the system.

Third system of musical notation, featuring a grand staff. It includes dynamic markings of *pp* (pianissimo), *f* (forte), *cres.* (crescendo), and *ppp* (pianississimo). A *rall.* (rallentando) marking is present at the end of the system.

Fourth system of musical notation, featuring a grand staff. It includes a tempo marking of *a Tempo.* and a dynamic marking of *pp* (pianissimo) in the final measure.

ACTE III

PIANO.

Lento. 50 = ♩

p *ff* *p*

pp *f* *ff*

ff *p* *pp*

f *ff* *p*

Meno lento. 66 = ♩

pp *pp* *p*

*The Sierra – The gorgeous red of a setting sun.
Clumps of trees right and left. Mountains faintly outlined in the distance.*

CERTAIN.

Don Quixote is on all fours, with his eyes fixed on footprints. Sancho watches him, holding Rosinante and Dapple.

DON QUIXOTE *on all fours.* *with a cry of delight.*

C'est i - ci le chemin que prennent les ban-
Here are tracks, 'tis the path by which the bandits

D. Q.
- dits... Quand ils rentrent dans leur tau-dis... C'est i - ci!
come... In their passage to their re-treat... It is here!

D. Q. *rising.*
Dé - tè - le le Gri - son, des -
I'n - harness thy good Dap - ple, un -

patting them.

D.Q.

- sel. le Ros. sinan - te, Peut - é - tre fa - ti. gués par no. tre
- saddle Ros. i. nun - te, For rest well earned by light. ning speed of

Don Quixote rubs his cheek against Rosinante's muzzle.

D.Q.

course ar - den. te!
fi - ery gal. lop!

SANCHO *not at all re-assured.*

Ce lieu dé -
This spot ex -

S.

- gage une é - pouvan. te Qui hé - ris. se mon poil et ce - lui du Gri.
- udes a ghost. ly hor.ror Which makes Dapple's grey bristles and mine stand on

p *f* *p* *sf*

taking the animals to a patch of turf.

S. *mf*
 - son. *mf* Al - lez, mes chers a - gneaux, brou - ter l'é - pais ga - zon!
 end. *mf* 'Come on, my lit - tle dears, and browse up - on the turf!

DON QUIXOTE *pointing a fore-finger.*

p
 No
 Look

D. Q.
 vois - tu rien qui bouge au fond de la clai - riè - - re?
 yon - der down the glen, dost thou see no - thing mov - - ing?

SANCHO *frightened, almost in tears.*

f
 Sei -
 My

S.
 - gneur, je vou - drais bien re - ve - nir en ar - riè - re! Mai -
 lord, I row we would do well to be re - turn - ing! Mas -

S.

- tre, j'ai peur de l'ombre et des bruits angoissants Dont s'emplissent la brande et les
 - ter, the creeping sha - dows and ghost - ly sounds Of the brushwood and brack - en du

DON QUIXOTE *grandly.*

Quelque chose d'immen - se!
 Something great and stu - pen - dous!

S.

bois frémissants... Que va-t-il se pas - ser?..
 har - row my soul!... Tell me, what can it mean?..

D. Q.

Sancho... no - tre gloire com - men - - - - ce!
 The down - - of our glor - y is break - - - - ing! Les
 All

preux, les pa - ladins — et les hé - ros passés Vont être en un clin d'œil —
knights, all pal - adins — of by-gone chi - val - ry Shall now be put to shame —

— oublés, éclipsés. Je bous d'impa - ti - ence héroïque — et de
— in a flash, and eclipsed. He - ro - ic fren - zy rag - es in me — like a

più f

fiè - - vre.
fe - - ver.

SANCHO

Et moi, je tremble, comme un liè - vre, comme un iièvre, je tremble.. je
And I am trembling like a chick - en, like a chicken, I tremble, ... I

dim.

in a quavering voice. **Moderato.**
pp *changing his tone.*

trem - ble.. Mais... si l'on s'asseyait un brin?.. Je suis four.
trem - ble.. But... shall we not sit down a - while?.. My knees are

Moderato. 88 = ♩

DON QUIXOTE *scandalized.*

f

S.

S'asseoir! Un
Sit down! The

- bu... Non d'avoir trop mangé, trop bu!..
shak-y... Not from surfeit of meat or drink!

D. Q.

che.va.li.er — qui ten - te l'a.ven.tu - re Doit tou.jours pa.ra.ître en pos -
prudent knight — consigned to deed of ven - ture Doth hold him up - right and pre -

p

D. Q.

- tu - re De dé.jou.er la ruse et de parer le coup.
- pur - ed To guard a.gainst a snare and foil a craft - y foe.

p

SANCHO *stretching his limbs on the grass.*

Je vous lais - se le soin de veil - ler sur mon cou:
To thee I leave the task to guard my head from harm:

mf *pp* *mf* *pp*

s. *f* *p* *f* *3*

Qu'on ne le tran-che point, sei-gneur, à l'im-pro-vis-te!
 Let no man cut it off, my lord, without my per-mis-sion!

mf *pp* *mf* *pp*

DON QUIXOTE

Sois tranquil-le.
 Rest in peace.

stretching himself at full length

s. Je dors, vous... restez sur la pis-te.
 I sleep, thou... remainest on guard.

p *pp* *p* *pp* *più p* *pp*

dol. *più pp*

The sky begins to darken.

rall. *dim.*

Worn out with fatigue, Don Quixote goes off to sleep standing, leaning on his spear.


DON QUIXOTE *in his sleep.*

Molto lento.

ppp

Quand ap-pa-rai-sent les é-toi-les...

When the stars gleam in countless num-ber...

Molto lento. 69 = 

ppp

2 Ped.

rall.

Footsteps heard.

Allegro scherzando vivace.

126 = 

p

C

C

DON QUIXOTE *waking and throwing a kiss to heaven.*

Molto lento.

p *dol.*

O mes ré - ves di - vins... ———

60 = ♩ 'Twas of heav'n I did dream... ———

126 = ♩.

Allegro scherzando vivace.

Molto lento. *ppp sost.* *ppp sost.*

DON QUIXOTE *suddenly standing bolt upright, scans the horizon.*

Moderato.

Molto lento.

Don Quixote, hoppy and proud.

Cette fois, ce sont eux!
At last, it is they!

Il sont plus de deux cents, fils!
There are more than two hundred!

SANCHO *in a pitiable state of terror; he crosses himself.*

Et nous sommes
We are on - ly

Molto lento. 60 = ♩

Moderato. 100 = ♩

pp sost.

f

Nous les vaincrons, s'il plait à la cau - se ser - vi - e.
If it seem good to the cause that we serve, we shall con - quer.

deux!
tu o'

SANCHO *wild with terror.*

Poco più mosso.

f *A*
 Mai - tre, j'ai les bras courts et je
 Mus - ter, I'm weak and frail, and I

126 = ♩.

Poco più mosso.

mf
pp

DON QUIXOTE *laughing.*

f *A*
 Va te ca - cher, au plus
 Go hide thy - self in the

s.
 tiens à la vi - e!
 cling to my life!

pp

D. Q.
 noir des fo - rêts!
 depths of the forest!

making off.

s.
 Ah! si j'a - vais moins peur, quel hé -
 Ah! Were I less a - fraid, what a

pp

Ar tonishes.

ros je fe - rais!
Ar - ro I would be!

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

DON QUIXOTE *in a voice of thunder, to the brigands confronting him.*

ff

Hal - te - là! rendez - vous, gens de
Halt I say! and sur - ren - der, cra - ven

! cres.

The second system of music features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line starts with a fermata and then a series of notes. The piano accompaniment is marked with a forte dynamic and includes a crescendo. The right hand of the piano has a rhythmic accompaniment of eighth notes, while the left hand has a more active bass line.

D. Q.

peu, va - le - tail - - - le!...
crs., filthy ver - - - min!...

The third system of music features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a fermata and then a melodic phrase. The piano accompaniment is marked with a forte dynamic and includes a crescendo. The right hand of the piano has a rhythmic accompaniment of eighth notes, while the left hand has a more active bass line.

A struggle - shouts - above the din Don Quixote is heard

ff

The fourth system of music features a piano accompaniment in grand staff. It is marked with a forte dynamic and includes a crescendo. The right hand of the piano has a rhythmic accompaniment of eighth notes, while the left hand has a more active bass line.

crying "Dulcinea! Lady-of-my-thoughts!"

Musical score for the first system, featuring piano accompaniment with dynamics like "ff" and "dim." The score is written in G major and 3/4 time, with a key signature of one sharp (F#) and a common time signature (C).

CHIEF BANDIT

Voilà, certes, un gaillard
d'une audace superbe!
*A fine brave fellow,
i'faith!*

*In a twinkling Don Quixote
is thrown and bound.*

Musical score for the second system, featuring piano accompaniment with dynamics like "ff" and "dim." The score continues in G major and 3/4 time.

Si nous avions
été brins d'herbe,
*Had we been
blades of grass,*

Il nous eût fauchés
du coupant de son fer!
*The swish of his sword
had mown us down!*

Mais d'où vient-il?
But whence comes he?

Musical score for the third system, featuring piano accompaniment with dynamics like "pp" and "Lento." The score continues in G major and 3/4 time.

A BANDIT

Du purgatoire ou de l'enfer.
From purgatory or from hell.

A quelle sauce allons-nous mettre sa chair rance?
What sauce for this tough old morsel?

Musical score for the fourth system, featuring piano accompaniment with dynamics like "pp." The score continues in G major and 3/4 time.

*The Chief stands motionless apart,
his eyes fixed on Don Quixote.*

2nd BANDIT

Remarque son indifférence.
See how proud he is.

1st BANDIT *to Don Quixote.*

Indique-nous ton choix.
Name thy choice.

Musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a bass line with a long note and a treble line with a melodic phrase. A *pp* dynamic marking is present.

Silence—Don Quixote shrugs his shoulders without replying.

3rd BANDIT *jostling him.*

Nous feras-tu l'honneur
Will thou condescend

De répondre aux larrons que nous sommes,
To answer us poor thieves,

Musical score for the second system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a bass line with a long note and a treble line with a melodic phrase.

Seigneur?
My lord?

Don Quixote is scornfully silent.

1st BANDIT

Voilà pour ta morgue imbécile.
That for thy silly churlishness

cuffs him.
general laughter.

Musical score for the third system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a bass line with a long note and a treble line with a melodic phrase. A *ff* dynamic marking is present.

4th BANDIT

Voilà qui te rendra la langue plus facile.
This will loose thy tongue.

THE CHIEF *unnerved.*

Il faut en finir! Saignez-le, brûlez-le, pendez-le.
Enough! Stab him! Burn him, hang him!

does the same.

Musical score for the fourth system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a bass line with a long note and a treble line with a melodic phrase. A *ff* dynamic marking is present.

qu'on m'évite
Vez me

Le trouble où son regard me plonge...
no more with that strange look (which...)

Faites vite!
Finish him!

Lento.

Allegro scherzando vivace.

*Some Bandits busy themselves lighting a fire.
Others sing and dance round the calm and impassive
Don Quixote, whom the Chief watches with bewilderment.*

TENORS

BANDITS.

BARITONES *p*

126 = ♩ .

Ah! voir un corps long comme un
This lean lank body, long as

Allegro scherzando vivace.

B.

Un corps long comme un
Lank body long as

jour sans pain, un jour sans pain, Pendre à la branche d'un
hun - gry day, as hun - gry day, Hung on the bough of a

B. *jour sans pain, un jour sans pain, un jour sans pain,*
hun - gry day, as hun - gry day, as hun - gry day,

pin, d'un pin, d'un pin, d'un pin, Est un
pin, a pin, a pine, a pine, In - - - vites

B. *co - cas - - - - -*
and laugh - - - - -

spec - - - ta - - - cle co - cas - - - - -
to jest - - - ing and laugh - - - - -

cres.

cres.

B. *- se! ah!*
- ter! laughing savagely. Ha!

- se! ah!
- ter! Ha!

B.

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 ka! ka! ka! ka! ka! ka! ka! ka! ka! ka!

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 ka! ka! ka! ka! ka! ka! ka! ka! ka! ka!

f

B.

ah! Le re - - pas fait a - vec
 ka! Meat is scarce on his old

ah! Le
 ka! Meat

f

B.

sa car - cas - - se, sa car - - cas - - se
 bo - ny car - - cass, bo - - ny car - - cass,

re - - pas fait a - vec sa car - cas - - se
 is scarce on his old bo - ny car - - cass,

ff

Se - ra pour les cor - beaux un plus mai - gre ré - gal
 Most dis - ap - point - ing meal for the car - ri - on crows!

ff

Se - ra pour les cor - beaux un plus mai - gre ré - gal
 Most dis - ap - point - ing meal for the car - ri - on crows!

ff

Qu'un corps d'hi - dal - go, d'hi - dal - go co - los - sal.
 Not so plump or sweet as a fine fat hi - dal -

ff

Qu'un corps d'hi - dal - go, d'hi - dal - go co - los - sal.
 Not so plump or sweet as a fine fat hi - dal -

brutally.

fff Ha!! Ha!!
 Ha!! Ha!!

fff Ha!! Ha!!
 Ha!! Ha!!

fff

B. Ha!!
Ha!!

fff

Ha!!
Ha!!

DON QUIXOTE with hands bound, apart.

Lento sostenuto.

p
Sei - gneur re - çois mon à - me,
O Lord, re - ceive my spi - rit,

Lento sostenuto. 116 =

D. Q.

el - le n'est pas mé - chan - te, Et mon cœur est le
not whol - ly vile or worth - less, For my heart is the

D. Q.

cœur d'un fi - dè - le chré - tien, Que ton oeil me soit doux
heart of one faith - ful to Thee, Deal Thou kind - ly with me,

dol.

D. Q.

et ta face in - dul - gen - - - - te! E -
Do Thou judge me in mer - - - - cy! Since

D. Q.

- tant le che - va - lier du droit, je suis le tien.
I do stand for truth and right, I stand for Thee!

The Chief Bandit is visibly affected. The other Bandits exchange glances of amazement and bewilderment.

THE CHIEF *awed.*
 Vraiment je crois rêver,
(Of a truth I seem to dream,

Stesso Tempo. $d. = d$

Orch. *ppp*

Tes grands traits émouvants d'où le divin s'exhale Et tes yeux fulgurants
Those fine inspiring features, suffused with sanctity, Those eyes that flash

de sublimes clartés!
sublime and transparent!

Où vas-tu? Que veux-tu?
Whither goest thou? What is thy mission?

And^{to} maestoso.

And^{to} maestoso.

DON QUIXOTE *proudly.*

Je suis le che.val.ier er.rant... et
The True knight-Errant, sirs am I... Who

D. Q.

qui re.dres . se Les torts; un va.gabond i . non . dé de ten .
guard the good and right the wrong; A wander . er whose heart o'erflows with

D. Q.

.dres . . se Pour les mè . res en deuil, les gueux, les op.primés, Pour
ten . der . new For the mo . ther that mourns, the poor, weak and oppressed, For

caprice. *dim.*

D. Q.

tous ceux qui du sort ne fu- rent pas ai- més.
 all whom fate de- nies the pre- cious boon of lov-

with enthusiasm.

D. Q.

Je suis fou de so- leil ar- dent, d'air
 I am fer- with the flam- ing sun, the

più f *naively. p*

D. Q.

pur, d'es- pa - - - - cel J'a -
 air, the hea - - - - ven I

D. Q.

do- re les en- fants qui rient lors- que je pas- - se,
 lo- the lit- tle child that crows a- loud to see me,

good humouredly. 84 = ♩

D. Q. Et ne dé - tes - te point les bar -
or do I bear ill - will to "

D. Q. - dits, quand ils ont De la force au jarret et
ban - dit, be he fear - less, *And stal - wart* of limb and

cre - - - cen - - - do.

With a supreme effort he breaks his bonds and draws himself up to his full height.

D. Q. de l'or - gueil au front.
brave and proud of mien,

D. Q. Et me voi - ci debout, jou - ant un nouveau rô - le.
Here do I stand e - rect, in new guise do ye see me,

broad and dignified.

D. Q.

Li - bre dans mon ef - fort com - me dans ma pa - ro - le; Et je vous dis ce -
Free I stand and un - fet - tered in speech as in move - ment; And this I here de -

p

with calm, but stern insistence.

D. Q.

- ci, moi, le haut che - va - lier: C'est qu'il faut à l'ins -
- mand, I, the knight of all knights: Now must thou yield to

p

D. Q.

- tant me ren - dre le col - lier Pris au cou dé - li -
me that neck - lace which thou hast, Filched from the fair slen - der

p *dol.*

pp

gently and tenderly.

D. Q.

- cat d'u - ne fem - me a - do - ré - e.
throat of a maid whom I wor - ship.

haughtily.

D.Q.

Le joyau lui, — n'est rien, — mais la cau - se est sa - cré -
Gems are dross, naught — to me — but the cause I serve is ho -

Allargando

Lento.

D.Q.

-e.
-ly.

1st BANDIT *strangely moved.*

Ah! je me sens trembler!
Ah! My heart is strangely troubled!

Allargando

Lento.

DON QUIXOTE *quite simply.*

p

THE CHIEF BANDIT *draws the necklace from his girdle, bares his head and kneels; he surrenders the necklace to Don Quixote.*

Voici
 Le joyau dérobé, Monseigneur!
The stolen jewel, Sire!

Bien, merci.
Good, I thank you.

Largo religioso.

TENORS

The other Bandits also kneel.

ppp

BANDITS

ferrently.

Et main.te.nant sur nous, pla.ces
Et thou go, we would pray, that thou

BARITONES and CHIEF BANDIT

ppp

Largo religioso. 126 = 

Et main.te.nant sur nous, pla.ces
Et thou go, we would pray, that thou

ppp

11.

vo.tre main pu.re,
grant us thy bless.ing,

O no.ble che.valier de la Longue Fi.
O great and no.ble knight of the Rue.sul

vo.tre main pu.re,
grant us thy bless.ing,

O no.ble che.valier de la Longue Fi.
O great and no.ble knight of the Rue.sul

dol.

Allegro maestoso deciso.


DON QUIXOTE

Viens, Sancho, rus.tre, au coeur timo.ré, Viens voir le
San.cho, block.head, thou cru.venof heart. Come see the

11.

- gu. - re!
Coun. - tenance!

- gu. - re!
Coun. - tenance!

108 = 

Allegro maestoso deciso.

In a burst of enthusiasm, as he stands in the light thrown by the bandits' fire, a flaming aureole encircles his head.

I. Q.

mi. racle o - pé. ré! Viens!
mir - a - cle per - formed! Come!

Sancho crawls from his hiding place in the shadows.

Don Quixote in a frenzy of exaltation.

D. Q.

Les ma - nants, les pillards, fils du
These poor wights, wretched thieves, born in

D. Q.

Vol et du Cri - me, Ceux que la peur re - dou - te
crime, nursed in e - vil, Whom naught save fear can chas - ten,

D. Q.

et que la force op - pri - me, Les - sans logis, les
whom naught save force co - er - ces, la - grant estrays, and

D. Q.

gueux aux ri - res me - na - çants,
 rogurs that mocked at me with threats,

n. Q.

Ont de - vi - né mon but, en ont sai - si le sens!
 These have di - vined my aim, and su - thomed my in - tent!

più f

D. Q.

Cour - bés sous l'â - pre vent qui vient des ci - mes
 Struck down be - neath the blast, laid low by wrath of

D. Q.

hau - tes, Tremblants d'un grand frisson, regard - es mes hô - tes,
 hea - ren, They shi - ver cow - er - ing, my erstwhile sav - age hosts,

D. Q.

f Les é - lus de mon cœur, mes fils pré - des - ti - nés, Vois - les, mes
Hence- forth my chosen folk, my children fore- or - dained, lie - hold them

f sost.

D. Q.

fils, Comme ils sont beaux, do - ci - les, fas - ci -
kneel, De - vo - ted slaves, in hom - age to my

ff *mf* *rall.* *p*

rall.

ff dim. *p* *pp dim.*

Lento.

D. Q.

- nés!...
thrall!

TENORS *ppp* *f* *pp*

BANDITS *ppp* *f* *pp*

BARITONES *ppp* *f* *pp*

Sur nous placez votre main pu - re, O no - tre cheva - lier!...
We pray thee to grant us thy bless - ing, O great and no - ble Knight!

Sur nous placez votre main pu - re, O no - tre cheva - lier!...
We pray thee to grant us thy bless - ing, O great and no - ble Knight!

Lento.

CURTAIN
dim.

ppp *f* *pp*

8A bA

ACTE IV

Allegro brillante. 92 = ♩.

PIANO

This musical score is for the piano accompaniment of Acte IV, page 158. It is marked "Allegro brillante" with a tempo of 92 beats per minute. The score is written for piano and includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The music features a complex texture with multiple voices in both the treble and bass staves, including triplets and various articulations. The key signature is B-flat major, and the time signature is 3/4. The score is divided into six systems, each with two staves. The first system begins with a *ff* marking and a *sf* marking. The second system continues with similar dynamics. The third system features a *sf* marking. The fourth system continues with similar dynamics. The fifth system features a *sf* marking. The sixth system continues with similar dynamics. The score is a full page of music, with a total of 24 measures.

ff *CURTAIN*

*Fête in the Courtyard of the Lovely Dulcinea's house.
Dance Music heard in the distance, Groups appear from time to time,
Dulcinea, pensive, sits in a corner, surrounded by Admirers.*

92 =

Andantino. (Romanesca antica)

pp

sf espress. *ppp*

1^o

JUAN *resad, to Dulcinea.*

mf

Alors... trai-tres - se... je n'ai plus
 And so... de - cci - ver... there is no

DULCINEA *pre-occupied, absently.*

p

Plus rien... mais Pe-pi -
 No, nonc... But fair Pe -

rien à es - pé - rer?..
 hope, no hope for me?..

Juan goes out, dejected

- ta saura te con-so-ler!
 pi - tu may console thee still.

RODRIGUEZ *gallantly seizing his opportunity.*
mf

De ma gran - de dé -
Harc my tor - ment and

R. *an - guish no power to move thy heart?...*

-tres - se Quand au - rez-vous pi - tié?...
an - guish no power to move thy heart?...

PEDRO *finishing the phrase.*

GARCIAS *likewise.*

De ce lui qui souf - fre à vos pieds?...
Of one who sighs and pleads to thee?...

Et res - te - rez-vous la mai - tres - se...
Will thou deign to be the be - lov - ed...

DULCINEA *with indifference.*

Rodriguez, Garcias and Pedro withdraw in high dudge.

Pau - vres a - mis... vous m'en nuy - ez!...
No, no, good friends... you wear - y me!

dim.

Andante lento.

aside. *p* **rall.** *dim. stately and noiseless,*

J'aibien assez de mes tris-tes - - - - - ses...
 Enough for me is mine own sad - - - - - ness...

piu pp **rall.** **Andante lento. 50 = ♩.** *pp*

the distant dancing continues, to the accompaniment of invisible musicians.

p **musing.**

Lors - que le temps d'amour a - - - - - fui,
 When our brief hour of love has - - - - - fled,

Que res - te - t'il - - - - - de nos bonheurs?.. que res - te -
 Gone are those joys that gladden the heart?.. joys that make

espress.

-t'il des bon - heurs?.. Et des é - - - - - tés, Lors - - que la
 life worth the pain?.. Those sum - mer - - - - - nights, When twi - light

rall.

D. *rall.*

nuit dans ces voi - - - les en-se-ve - lit L'éclat des
 grey, soft - ly full - - - ing, veileth the nod-ding flow'rs closed in

a Tempo.

D. *a Tempo.*

fleurs... *a Tempo.* Lors - que le
 sleep... *a Tempo.* When our brief

D. *cres. più f*

temps d'amour a - - - fui Qui peut croire aux bonheurs?..
 hour of love has - - - fled, Joys are - but - van - i - ty!..

D. *p dim. rall. a Tempo. pp*

qui peut croire aux bon-heurs?.. Lors - que le
 Robbed of - love, life - is - naught!.. When our brief-

rall. dol.

— temps d'a.mour a — fui... Le temps d'a —
 — hour of love has — fled... When love has —

a Tempo. *All^o brillante. The distant dancing has ceased.*

— mour...
 — fled...

a Tempo. *All^o brillante. 92 = ♩.*

Orch. *pp* *ff*

the Music has stopped — the whole Company swarms into the room. Dulcinea rises, and is quickly

besieged by a host of admirers. Rodriguez and Juan observe each other trying to attract Dulcinea's

attention.

RODRIGUEZ *aside.*

pp

84 = ♩ .

Poco meno.

Par for - tu - ne! Par for - tu - ne! se - rait-ce son
 Is he favoured, Is he favoured, her choice of to -

DULCINEA *aside, with sly glances.*

pp

Pauvres a - mis! Pauvres a - mis! ah! vous m'ennuy -
 Fool-ish suit-ors! Fool-ish suit-ors! Ah! Ver me not

R. tour? au - ra - t'il plus de chan.ce...
 - day? Will his suit bet - ter pros - per...

D. - ez! mes a - mis!... vous n'au -
 so! Fool - ish men! All your

R. en lui par - lant d'a - mour?..
 if he tells of his love?..

JUAN *aside.*

pp

Par for - tu - ne! Par for - tu - ne! se -
 Is he favoured? Is he favoured, her

D
rez pas de chance en me par-lant... en me par-lant d'a -
la - bour is ruin if you whis - per... if you whis - per of

pp

R
Par for - tu - ne! se - rait - ce son
Is he fav - oured, her choice of to -

J
- rait - ce son tour? au - ra - til plus de
choice of to - day? Will his suit bet - ter

laughing.

D
- mour! ah! ah! ah! ah! ah! ah!
love! Ha! ha! ha! ha! ha! ha!

R
tour? se - rait - ce son tour? se - rait - ce son tour? se -
- day? her choice of to - day? her choice of to - day? her

J
chan - ce... En lui par - - - lant
pros - per... If he tells of

pp

D
ah! mes pauvres a - mis! mes a - mis!
ha! Oh, fool - ish young men! Fool - ish men!

R
- rait - ce son tour? Par for - tu - ne! au - ra -
choice of to - day? Is he fav - oured? Will his

J
d'a - - - mour?.. au - ra -
his love?.. Will his

D. vous n'au - rez pas de chance en me par - lant d'a - mour!
All your la - bour is vain if you whis - per of love!

R. -t'il plus de chance en lui par - lant d'a - mour? d'a - mour?
la - bour be vain if he whis - per of love? H'his - per?

J. -t'il plus de chan - ce?..
suit bet - ter pros - per?..

D. vous n'au - rez pas de chance en me par - lant d'a - mour! en me
All your la - bour is vain if you whis - per of love! If you

R. au - ra - t'il plus de chance en lui par - lant d'a - mour? en lui
Will his la - bour be vain if he whis - per of love? If he

J. au - ra - t'il plus de chance en lui par - lant d'a - mour? en lui
Will his la - bour be vain if he whis - per of love? If he

D. par - lant d'a - mour! d'a - mour!
whis - per of love! of love!

R. par - lant d'a - mour? d'a - mour!
whis - per of love? of love!

J. par - lant d'a - mour? d'a - mour!
whis - per of love? of love!

Dulcinea is surrounded amid general animation: the hangings at the back of the stage are lowered.

Allegro. ♩ = ♩. 92 = ♩.

Piano accompaniment for the first section, featuring a treble and bass staff with complex rhythmic patterns, including triplets and slurs. Dynamics include 'ff'.

DULCINEA *changing her tone, with a new charm.*

ad libitum, tempo rubato.

Vocal line for Dulcinea with French and English lyrics. The piano accompaniment is minimal, consisting of a few notes in the bass staff.

Ah! ——— j'ai en ce mo - ment le dé - sir d'autre cho - se...
 Ah! ——— Though I should be hap - py, yet something is want - ing...

poco a poco
 Je rêve et je pleu - re sans cau - se... Je suis très à
 I brood and I weep with - out rea - son... As one to be

poco a poco

Piano accompaniment for the second section, featuring a treble and bass staff with simple harmonic support for the vocal line.

rall. Più lento cantabile.

D. *p*

plain - dre... et c'est pi - tié vrai - ment De nê - tre pas ra - vie ay - ant
 pit - ied... And a sad plight is mine Who can take no de - light in this

rall. Più lento cantabile.

pp

a Tempo all^o I?

D. *p*

de tels a - mants. —
 sur - feit of lov - ers.

PEDRO *p*
 Hein?
 Ha!

GARCÍAS *p*
 Hein?
 Ha!

RODRIGUEZ *pp*
 Que dit - el - le?
 What can she mean?

JUAN *p*
 Que dit - el - le?
 What can she mean?

a Tempo all^o I?

DULGINEA *dully.*

mf

Je voudrais être ai - mé - e au - tre - ment que par vous... —
 Would that men could but love me in far dif - fer - ent wise... —

Meno. *p*

rall. - - - - Lento.

animato.

D.

et qu'à l'ac.cou.tu.mé - e... Ah! - - - - soy.ez im.pré -
 In more nov - el a fush - ion... Ah! - - - - Now woo me like

rall. - - - - Lento.

animato.

cres.

pp

M.

-vus, su - per - bes, é - cla - tants, car o'est
 men, With pass - ion fierce as the sun, For the

cres.

rall.

Più lento.

dol.

più f

D.

de l'i.né.dit que mon rê.ve de - man - - de... Et d'incon.nus fris -
 glow of new ec.sta.sy long have I hun - - gered... For the thrill that is

rall.

Più lento.

rall.

dim.

pp

D.

- sons - - - - mor.dent ma chair gour - man - - - - de!..
 new - - - - am I saint un - to dy - - - - ing!..

rall.

dim.

pp

Allegro I^o Tempo.

PEDRO and GARCIAS

with SOP.

ff

Vi - vat pour Dul - ci - né - e!
Long live fair Dul - ci - né - a!

In - domptable! In - domp -
Un - de - feat - ed, tri -

RODRIGUEZ and JUAN

with TENORS

ff

Vi - vat pour Dul - ci - né - e!
Long live fair Dul - ci - né - a!

In - domptable! In - domp -
Un - de - feat - ed, tri -

All.

ff

Vi - vat pour Dul - ci - né - e!
Long live fair Dul - ci - né - a!

In - domptable! In - domp -
Un - de - feat - ed, tri -

Allegro I^o Tempo.

ff

ff

Dulcinea has picked up a guitar.

- té - e! Vi - vat! vi - vat! vi - vat! vi - vat! vi - vat! vi -
- umph - ant! Ho - la! Ho - la! Ho - la! Ho - la! Ho - la! Ho -

- té - e! Vi - vat! vi - vat! vi - vat! vi - vat! vi - vat! vi -
- umph - ant! Ho - la! Ho - la! Ho - la! Ho - la! Ho - la! Ho -

- té - e! Vi - vat! vi - vat! vi - vat! vi - vat! vi - vat! vi -
- umph - ant! Ho - la! Ho - la! Ho - la! Ho - la! Ho - la! Ho -

All.

Stesso tempo.

pp lightly.

Three vocal staves (Soprano, Alto, Bass) with lyrics. The lyrics are:
 -vat! - la! vi - vat! Ho - la!
 -vat! - la! vi - vat! Ho - la!
 -vat! - la! vi - vat! Ho - la!

Stesso tempo.

Piano accompaniment for the first system, featuring chords and arpeggiated figures. A dynamic marking of *pp* is present. A first ending bracket is marked with an '8' and a '1'.

DULCINEA with passion.

ff.

Vocal staff for Dulcinea with lyrics:
 Al - za! al - za!
 Al - za! Al - za!

Piano accompaniment for Dulcinea, consisting of sustained chords.

a Tempo.

Vocal staff with lyrics:
 Ne pen - sons qu'au plai - sir d'ai - mer,
 Live for love and love's joys a - lone,

a Tempo. 80 = $\frac{4}{4}$.

Guitar accompaniment for the second system, featuring arpeggiated chords. A dynamic marking of *pp* is present. The word '(GUITARE)' is written above the staff.

D. *A la fièvre des heures brûlantes
Lies for passion all too soon*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The melody is characterized by a series of eighth and sixteenth notes, with a long, sweeping slur covering the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

D. *ves-ter* *Où l'on sent le cœur
Let souls enraptured,*

The second system continues the musical score. The vocal line has a similar melodic style to the first system, with a long slur. The piano accompaniment maintains its rhythmic pattern. The lyrics are in French and English, with the French text above and the English translation below.

D. *se pâmer* *Sous les baisers cueil-*
two as one, Melt in the kiss of

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line continues with a similar melodic pattern. The piano accompaniment features a mix of eighth and sixteenth notes. The lyrics are in French and English, with the French text above and the English translation below.

D. *-lis aux lèvres!*
maid and lover!

rall.

The fourth system of the musical score concludes the page. The vocal line features a long, sustained note with a slur, and the tempo marking *rall.* is placed above the staff. The piano accompaniment includes a dynamic marking *sf* (sforzando) and continues with its characteristic rhythmic pattern. The lyrics are in French and English, with the French text above and the English translation below.

U

a Tempo. *ff*

Ol - lé!
Ol - lé!

D.

a Tempo. 92 = ♩. *ff*

rall. DULCINEA **a Tempo.** *f*

Al.za!
Al.za!

rall. **a Tempo.**

D. *pp*

Que les yeux plon - gent dans les yeux,
 Ye that gaze and sigh in de - spir, —

80 = ♩ .
 a Tempo.

D. *cres.*

Dé - sirs cou - rez la pré - ten - tai - - -
 Feed the flame of the passions that fire —

cres.

D. — - - - ne;
 — - - - you,

D. Et jeu - nes gens, qu'il vous sou - vienne
 Ye that are young, let this in - spire you.

11

Que l'a - mour sou - rit aux au - da - - ci - eux.
 Love doth be - friend him that fears not to dare!

D.

ff.
 An - da!
 An - da!

92 =

11

Ne pen - sons qu'aux mi - - nu - - tes brè - ves
 Live for love, for joys too soon o - ver,

80 =

D.

Où les à - mes vont se pâ - mer
 Let twin souls com - min - gle as one,

D. 

Dans l'ivresse
 Let lorr'glor-tous

D. 

de s'a-do-rer... Sur les bai-sers pris
 ec-sta-sy-won Crown with its kiss-es

D. 

sur les lè-vres!
 maid and lov-er!

She dances.

92 = $\text{♩} = 8$

Orch. *fff* *tutta forza.* 

All. in an outburst of enthusiasm.

Al - za!!!
Al - za!

Al - za!!!
Al - za!

Al - za!!!
Al - za!

When the enthusiasm has subsided, Serrants appear at the doors of the supper room, through which can be seen groaning tables.

All make a move to the supper room.

Allegro moderato.

L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

Allegro moderato. 69 = ♩.
(singing)

(dancing)

ff

All

Nous sa-lue-rons l'aurore en soupant verre en main!
Greet the new mor-row with toast-ing and mer-ri-ment!

Nous sa-lue-rons l'aurore en soupant verre en main!
Greet the new mor-row with toast-ing and mer-ri-ment!

Nous sa-lue-rons l'aurore en soupant verre en main!
Greet the new mor-row with toast-ing and mer-ri-ment!

(singing)

ff

All

Tan-dis que les vieux vins
Let good old wine work its

Tan-dis que les vieux vins
Let good old wine work its

Tan-dis que les vieux vins
Let good old wine work its

(dancing)

(singing)

All

en-core em-por-te-ront Ce qui nous res-te de rai-son!
will on our wits to-night, All the wit left us, wine shall have!

en-core em-por-te-ront Ce qui nous res-te de rai-son!
will on our wits to-night, All the wit left us, wine shall have!

en-core em-por-te-ront Ce qui nous res-te de rai-son!
will on our wits to-night, All the wit left us, wine shall have!

180

ff

All

L'au - be bien - tôt blanchi -
Soon will the dawn make the

(dancing)

(singing)

All

- ra l'ho - ri - zon!..
skies bright and clear!

- ra l'ho - ri - zon!..
skies bright and clear!

- ra l'ho - ri - zon!..
skies bright and clear!

During the dispersal, Pedro, Garcias, Rodriguez and Juan sing amongst themselves, afterwards making their way to the supper room, gaily led by Dulcinea.

PEDRO

L'au - be bien - tôt blanchi - ra l'ho - ri - zon!
Soon will the morn - ing il - lu - mine the skies!

Nous sa - luerons l'aurore
Greet the new mor - row with

GARCIAS

mf

L'au - be bien - tôt blanchi - ra l'ho - ri - zon!..
Soon will the morn - ing il - lu - mine the skies!..

RODRIGUEZ

mf

L'au - be bien - tôt blanchi -
Soon will the morn - ing il -

DULCINEA

f
Sou - pons, sou - pons le verre en main!
Eat ye, drink ye, toast ye the Dawn!

P.
en soupant verre en main!
toast - ing and mer - riment!

G.
Sou - pons le verre en main!
Toast it with mer - riment!

R.
- ra l'ho - ri - zon!
- lu - mine the skies!

JUAN

mf
Sou - pons le verre en main!
Toast it with mer - riment!

PEDRO

f
L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

GARCIAS

f
L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

RODRIGUEZ

f
L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

JUAN

f
L'au - be bientôt blanchi - ra l'ho - ri - zon!
Soon will the dawn make the skies bright and clear!

DI LIGINEA

Sou - pons sou - pons le verre en main!
Eul ye, drink ye, toast ye the Dawn!

PEDRO

Le verre en main!
Toast we the Dawn!

GARCIAS

Le verre en main!
Toast we the Dawn!

p

D.

Le verre en main!
Toast ye the Dawn!

P.

Le verre en main!
Toast we the Dawn!

G.

Le verre en main!
Toast we the Dawn!

RODRIGUEZ

Le verre en main!
Toast we the Dawn!

JUAN

Le verre en main!
Toast we the Dawn!

mf

Some seconds after the general exit, Sancho is introduced by two men-servants.

Allegro moderato.

SANCHO *over-weighted with importance,*
to the first servant, who gazes open-mouthed.

Annon - ce le Grand Don Quichotte de la Manche, Baron, che. va. lier de la Longue Figure,
Announce the no. ble Don Qui. xo. te de la Mancha, Baron, Duke and Knight of the Rufful Countenance.

All very rapidly in one short breath.

Allegro moderato.

Ar. ri. vant en Estramadure A. vec son é. cuy. er le va. leu. reux Don San - che!
Just come to Es. tru. ma. du. ru At. ten. did by his Squire the val. or. ous lion San - che!

a Tempo.

S.

1st SERVANT bewildered.

I, diot!
I, diot!

El señor... El señor... Qui - chot - te... Es - tra - ma - du - re...
The Señor... The Señor... Qui - zo - te... Es - tra - ma - du - ra...

a Tempo.

condescendingly.

S.

2nd SERVANT bewildered.

Mieux!..
Bet - ter!..

El señor... che - valier de la . Longue Fi - gu - re...
The Señor... No - ble knight of the Rue - ful Coun - tenance...

116 = *Don Quixote enters, stiff and formal, he sweeps the stage with an extravagant gesture of animation, which Sancho tries in vain to copy.*

più f

1st SERVANT guffawing, aside to his fellow-servant.

Sont-ils drôles, j'augure que cet homme n'a rien mangé depuis deux ans!
What a sight! I warrant that man has eaten nothing this twelvemonth!

2nd SERVANT:

Encore, s'il nous faisait
quelque riche présent!
*Think of the handsome
presents he will give us!*

Musical score for the 2nd Servant, featuring piano accompaniment with fingerings (6, 12, 6) and dynamics (f, s).

Sancho, furious at their behaviour, boxes their ears; the servants flee panic-stricken.

Animando.

Musical score for Sancho's outburst, marked **Animando**, showing a rapid piano accompaniment.

SANCHO *to the vanishing servants.*

Que le grand chevalier rêve, chante ou soupire,
Moi seul, entendez-vous, ai le droit de sourire!

Andante maestoso. 84 = ♩

Musical score for Sancho's monologue, marked **Andante maestoso**, with lyrics in French and English.

DON QUIXOTE *brightening.*

J'entre en fin dans la joie!
At last I taste of joy!

SANCHO *grumbling.* **f**

Quand donc dans l'abondance et dans l'oisiveté?
But when may I expect a taste of plenteous ease?..

Musical score for Don Quixote and Sancho, featuring piano accompaniment with dynamics (p).

1. Q. *f* J'en_tre dans l'im-mor-ta - li - té!
The sweets of im-mor-ta - li - ty!

S. *f* Quand pourrai-je palper le plus mince pé-cu - le?
And when shall I en-joy the handling of a sti-ver?

1. Q. *f* J'entre en-fin dans la joi - - - e, et
At last I taste of joy! and

S. *f* Quand donc dans l'o - pu - lence et
But when may I ex-pect a

1. Q. l'im - - mor - - ta - - li - té!
im - - mor - - ta - - li - ty!

S. dans l'oi - si - ve - té? quand donc?..
taste of plebeious ease? Ah, when?..

SANCHO *grumbling still more.*

- Quand donc dans l'a-bon - dance? et dans l'oi-si-ve -
But where are peace and plenty? And where's luxurious

The musical score for Sanchō's first vocal line is written in bass clef with a key signature of one sharp (F#). The lyrics are: "- Quand donc dans l'a-bon - dance? et dans l'oi-si-ve -" with the English translation below: "*But where are peace and plenty? And where's luxurious*". The piano accompaniment consists of a right-hand part with a melody of eighth and sixteenth notes, and a left-hand part with a steady bass line of eighth notes.

DON QUIXOTE *joyfully re-assuring him.*

Tous ces biens vont t'é - choir,
All of these shall be thine,
delighted.

- té?.. Tous ces biens vont m'é -
aise?.. All of these shall be

The musical score for Don Quixote's first vocal line is written in bass clef with a key signature of one sharp (F#). The lyrics are: "Tous ces biens vont t'é - choir," with the English translation below: "*All of these shall be thine,*". The piano accompaniment is similar to the previous section, with a right-hand melody and a left-hand bass line.

J'en ju - re par Her - cu - le.
'Tis true, I swear, by Her - cu - les.

- choir!
mine!

The musical score for Don Quixote's second vocal line is written in bass clef with a key signature of one sharp (F#). The lyrics are: "J'en ju - re par Her - cu - le." with the English translation below: "*'Tis true, I swear, by Her - cu - les.*". The piano accompaniment continues with the same melodic and harmonic patterns.

gravely.

D. Q. Pour ton dé - vouement, ta ver - tu, Je songe à t'en - richir.
 Loy - al hast thou been, faith - ful true, And rich - es shalt thou have,
 in rapture.

S. En - At

in all seriousness.

D. Q. Que di - rais-tu D'une i - le?.. ou d'un châ -
 What dost thou say to an is - land?.. or cas - tle

S. - finit last! *amazed.* une i - le?.. An is - land?..

D. Q. - teau... fes - tonné de tourel - - - les?.. Ceint d'un
 keep... with battlements scr - ra - - - ted?.. In a

S. un château?.. castle keep?..

DQ.

parc, où le soir glis -
 park, where at night sweet

DQ.

sent des tour - te - rel - les?
 doves sing songs of rap - ture?

SANCHO a broad smile coming over his face.

Ce rê - ve me sou - rit.
 The picture pleas - es me.

DQ.

reflecting.

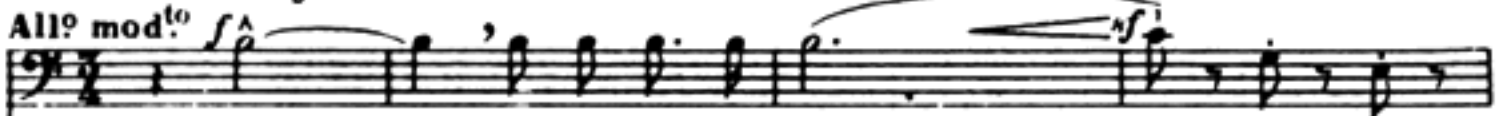
Ce soir... demain... peut-ê - tre...
 To - night... per - haps... to - mor - row...

S.

Mais dans combien de temps?
 But when shall these things be?

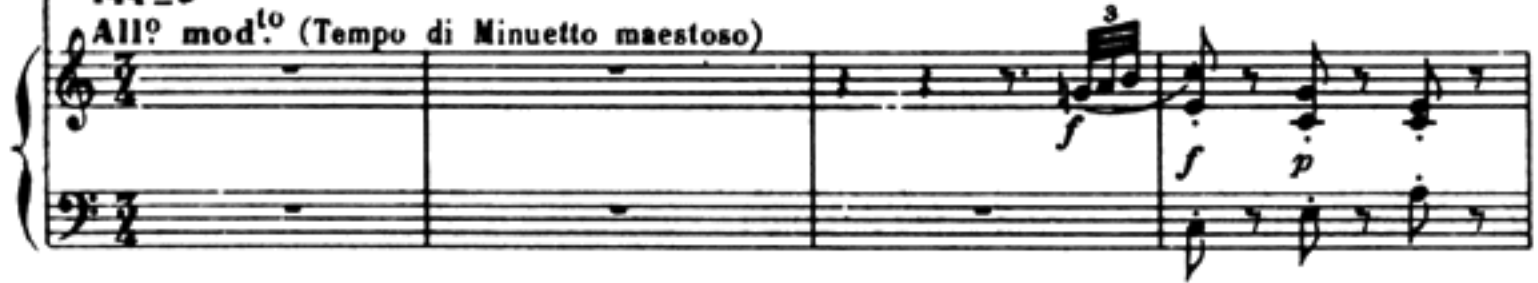
SANCHO *strutting about.*

All^o mod^{to} *f*



O ————— bienheu_reux mo_ment ————— où, vé - tu
 Oh, ————— great will be the day ————— when tired in

All^o mod^{to} (Tempo di Minuetto maestoso)



s. d'or, de bro-ca-tel-les, Le ja-bot fleu-ri de den-tel-les, De -
 bro-ca-tel and sa-tin, Broi-dered lawn and frills, lace and jew-els, Be -



s. -vant mes gens je pa-rai-trai, Moi leur seigneur et mai-tre, en ha-bit
 -fore my household I ap-pear, As ov-er-lord and mas-ter, in gor-geous



DON QUIXOTE *confidently.* *f*

Ra-di-eu-se pour nous s'ou-vre la Des-ti -
 To us the fates have o-pened out a vis-ta

s. cha-mar-ré!
 pun-o-ply!



DQ. *- né - e!*
glor - ioux!

fiercely exultant.
ff^Λ sost. *ff^Λ sost.*

S. *Oh!!* *oh!!*
Oh!! *oh!!*

with tenderness and emotion.

DQ. *D'a_bord, ce soir, j'é_pouse Dulci_né_e,*
This night I wed the lovely Dulci_ne_a,

ff^Λ sost. *ff^Λ sost.*

S. *oh!!* *oh!!*
oh!! *oh!!*

And^{te} maestoso 1^o Tempo.

Sancho is staggered at this announcement.

DQ. *Et l'emmène au pa_ys _ charmant...* *Où tout est*
Then a _ way to that fair _ do _ main... *Where souls en -*

84 =

And^{te} maestoso 1^o Tempo.

11 Q.

rê - ve... enchan - te - ment... L'heure y coule ex -
 . chan - ted... may find ob - liv - ion... And the bliss - - ful

11 Q.

- qui - se, et se sa - vou - re tou - te.
 ec - sta - sy of a - mar - an - thine rap - ture.

SANCHO *curious.*

Où per - che cet - E - den?
 And where may be - this - E - den?

rall. - - -
mysteriously.

Moi seul en sais la - rou - te.
 I alone do know the - se - cret.

moi seul!
 I alone!

lui seul... en sait la rou - te!
 He alone... doth know the se - cret!

rall. - - -

both enthusiastically.

a Tempo *f*

no.
 J'entre en - fin dans la joi - - - - e et
 At last I taste of joy - - - - and

s.
 Il con - nait l'a - bon - dan - - - - ce et
 He knows full well the joy - - - - of

a Tempo

no.
 l'im - mor - ta - - li - té! J'entre en - fin dans la
 im - mor - tal - - i - ty! At last I taste of

s.
 la fé - li - ci - té! Il con - nait l'a - bon -
 hap - pi - ness un - told! He knows full well the

no.
 joie et l'im-mor.ta-li - té! l'im-mor.ta-li - té!!
 joy and im-mor.ta-li - ty! im-mor.ta-li - ty!!

s.
 - dance et la fé-li-ci - té! la fé-li-ci - té!!
 joy of hap-piness un - told! hap-piness un - told!

rall. -

The curtains of the supper-room are drawn aside;
shouts of merriment are heard from within.

DON QUIXOTE *deeply moved.*

Allegro moderato.

mf

Mais... voici...
Ah!.. 'Tis she...

CROWD in the distance.

dim.

L'au - be bien tôt blanchi - ra l'ho - ri - zon!
Morn - ing will soon make the skies bright and clear!

dim.

L'au - be bien tôt blanchi - ra l'ho - ri - zon!
Morn - ing will soon make the skies bright and clear!

dim.

L'au - be bien tôt blanchi - ra l'ho - ri - zon!
Morn - ing will soon make the skies bright and clear!

Allegro moderato. 60 = ♩.

p

D. Q.

Dulciné.e... ah!.. que je suis heureux!
Dulci.ne.a... ah!.. I am hap.py now!

in the distance.

Nous sa.lue.rons l'aurore
Greet the new mor - row with

Nous sa.lue.rons l'aurore
Greet the new mor - row with

Nous sa.lue.rons l'aurore
Greet the new mor - row with

D.Q. *f* Mon Sancho, tu vas voir, tu vas voir cet ac.
 Now good squire, thou shalt see, thou shalt see her de.

dim.
 en soupant verre en main!
 toasting and mer - riment!

C. *dim.*
 en soupant verre en main!
 toasting and mer - riment!

dim.
 en soupant verre en main!
 toasting and mer - riment!

p

D.Q. -ceuil chaleureux!
 -light at my coming!

ss

f

Dulcinea catches sight of Don Quixote, she comes forward quickly and scrutinises him. General animation and amusement.

DULCINEA

f

Tiens, c'est vous chevalier...
Ah, 'tis thou, gallant knight...

The first system of the score shows Dulcinea's vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a fermata, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

mais, pas u-ne blessu-re? pas une égrati-gnu-re?..
But, not one single wound? No? Not one ti-ny scratch?..

The second system continues Dulcinea's vocal line and piano accompaniment. The vocal line includes the lyrics and a fermata. The piano accompaniment continues with a similar rhythmic pattern.

with a roguish smile. *gaily. f*

DON QUIXOTE *smiling and self-possessed, with a fine gesture.* In - tact! Vivat! —
In - tact! In - tact! Hola! —

In - tact!
In - tact!

The third system shows Don Quixote's vocal line in treble clef and piano accompaniment in grand staff. The key signature remains two sharps and the time signature is 4/4. The vocal line includes the lyrics and a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

General laughter.

The fourth system shows the general laughter section, featuring a vocal line in treble clef and piano accompaniment in grand staff. The key signature remains two sharps and the time signature is 4/4. The vocal line includes a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegro moderato.

PEDRO

GARCIAS

Together to Don Quixote and Sancho.

RODRIGUEZ

On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay. ez pu vous ti. rer de ce pas.
A pret. ty tale in. deed that two like you Could come un. harmed through per. il such as that,

JUAN

On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay. ez pu vous ti. rer de ce pas.
A pret. ty tale in. deed that two like you Could come un. harmed through per. il such as that,

Allegro moderato. 144 = ♩

Together to Don Quixote and Sancho.

P.

On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay. ez pu vous ti. rer de ce pas.
A pret. ty tale in. deed that two like you Could come un. harmed through per. il such as that,

G.

On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay. ez pu vous ti. rer de ce pas.
A pret. ty tale in. deed that two like you Could come un. harmed through per. il such as that,

R.

qu'à deux!..
like you!..

J.

qu'à deux!..
like you!..

più f *sf*

P.
Donnez de vos exploits, — la preu_ve... la preu_ve... malepes - - -
The burden rests on you, — to prove it... to prove it... Caballer - - -

G.
Donnez de vos exploits, — la preu_ve... la preu_ve... malepes - - -
The burden rests on you, — to prove it... to prove it... Caballer - - -

R.
Donnez de vos exploits, — la preu_ve... la preu_ve... malepes - - -
The burden rests on you, — to prove it... to prove it... Caballer - - -

J.
Donnez de vos exploits, — la preu_ve... la preu_ve... malepes - - -
The burden rests on you, — to prove it... to prove it... Caballer - - -

SANCHO pointing to his master.

f

B.
Ne la voy_ez-vous pas, — Chers seigneurs, à son
Have ye not proof e_nough, — Good mas_ters, in his com_

P.
- - - tel!
- - - on!

G.
- - - tel!
- - - on!

R.
- - - tel!
- - - on!

J.
- - - tel!
- - - on!

S. *proudly.* *f* *^*
 ges - - te? à deux!
 - port - - ment? He two!

P. *f*
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

G. *f*
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

R. *f*
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

J. *f*
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

CROWD *f*
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

f
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

f
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

f
 On ne s'expli.que pas qu'à deux, qu'à deux, Vous ay - ez
 A pret.ty tale in.dced that two like you, Could come un.

S. _____

Chers seigneurs!
Good masters!

T. *più f*
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

G. *più f*
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

R. *più f*
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

J. *più f*
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

più f
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

C. *più f*
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

più f
pu vous tirer de ce pas. Donnez de vos exploits _____ la preuve, la preuve,
- harmed through peril such as that. The burden rests on you _____ to prove it, to prove it,

più f

DULCINEA also laughing incredulously, to Don Quizote.

p
 Auriez-vous donc les ténets perles
 Then hast thou real-ly brought me back my

S.
 Voyez... voyez son ges - tel
 observe... his fine com - port - ment?

P.
 Donnez la preu - - - ve!
 On you to prove _____ it!

G.
 Donnez la preu - - - ve!
 On you to prove _____ it!

R.
 Donnez la preu - - - ve!
 On you to prove _____ it!

J.
 Donnez la preu - - - ve!
 On you to prove _____ it!

C.
 Donnez la preu - - - ve!
 On you to prove _____ it!

C.
 Donnez la preu - - - ve!
 On you to prove _____ it!

ff *pp* *pp*

D. *fi nes? pearls?* **DON QUIXOTE** *wounded and crestfallen.*

f
Elle a dou - té!..
She doubts my word!..

D. *Eagerly, dumbfounded.* *f*
He extracts the necklace from his seedy cloak and sorrowfully hands it to Dulcinea. **Mon collier?..**
My necklace?..

D. Q. *p*
Voi - ci, ma - da - me, le col - lier.
Here, my la - dy, is thy necklace.

CROWD *with a cry of delight.*
REDRO and GARCIAS *with Sopr.*

Dulcinea recognises her necklace with delight and puts it on.

Ah!!
Ah!!

RODRIGUEZ and JUAN *with Tenori.*

Ah!!
Ah!!

Ah!!
Ah!!

Allegro.

ff

Stesso Tempo allegro.

DULCINEA *impetuously.*

Stesso Tempo allegro.

Mon che-valier! — Il
 Beau-ti-ful knight! — For

Musical score for Dulcinea's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The piano accompaniment is in bass clef. The tempo is 'Stesso Tempo allegro'. The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note pattern and a low bass line.

Dulcinea flings herself on Don Quixote's neck.

faut que je t'embras - se!
 this I must em-brace thee!

CROWD point to Don Quixote.

Voy - ez de quel trans -
 What joy shines in his

Musical score for Dulcinea's second vocal line and the crowd's reaction. The vocal line is in treble clef. The piano accompaniment is in bass clef. The tempo is 'Stesso Tempo allegro'. The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note pattern and a low bass line.

de quel transports... s'illu-mi-ne sa fa - ce!
 shines in his eyes... and il-lu-mines his fea-tures!

- ports... de quel transports s'illu-mi-ne sa fa - ce!
 eyes... shines in his eyes and il-lu-mines his fea-tures!

de quel transports s'illu-mi-ne sa fa - ce!
 shines in his eyes and il-lu-mines his fea-tures!

Musical score for the crowd's reaction and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The piano accompaniment is in bass clef. The tempo is 'Stesso Tempo allegro'. The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note pattern and a low bass line.

D'LCINBA with generous enthusiasm.

rall.

Meno.

Les plus il - lus - tres faits
All the he - roes of old,

108 = ♩.

des hé - ros de ja - dis
and their mar - vel - lous deeds

Sont i - ci dé - passés,
Are ex - tin - guished by thee,

inè - me ceux d'A - ma - dis!
e - ven great A - ma - dis!

Animando. -

CROWD with a shout of triumph.

Vivat! vi -
Ho - la! ho -

Vivat! vi -
Ho - la! ho -

Vivat! vi -
Ho - la! ho -

Animando. -

Allegretto.

- vat! vivat! vi - vat!
- la! ho-la! ho - la!

- vat! vivat! vi - vat!
- la! ho-la! ho - la!

- vat! vivat! vi - vat!
- la! ho-la! ho - la!

Allegretto. 116 = ♩

DON QUIXOTE madly in love, advances to Dulcinea.

f
Mar - chez dans mon che - min Et prè - tez-moi
Life's jour - ney is lone - ly, Oh, guide and di -

dim.
L'ap - pui - lé - ger de vo - tre main,
- rect thou - My - path with gentle hand,

dol.

119

A deux nous ai-merons da-van-ta-ge le mon-de,
 Then shalt thou learn with me to make life worth the liv-ing,

cres.

120

Le temps se-ra plus court, ——— la moisson plus fé-con-de...
 The days shall swif-ter fly, ——— Earth give more of its ful-ness...

più f

p espress.

121

Les maux — dont geint l'hu-ma-ni-té ——— Ont be-soin —
 The wounds — that chafe the souls of men ——— Shall be healed —

ecstatically.

122

— de la femme — et de sa cha-ri-té! ——— Al-lons vers l'i-dé-
 — by the love — and char-i-ty of wo-man! A-way to Par-a-

D. Q.

- al, mon - tons à grands coups d'ai - le! Al - lons vers l'I - dé - al! —
 - diae, à - scend, tri - ump - hant suar - ing, To find the Per - fect Life! —

ff

D. Q.

Al - lons! Soy - ez mon é -
 A - way! Be thou mine a -

rall. Lento cantabile. *p*

rall. Lento cantabile.

DULCINEA *allegro moderato. laughing. f*

offering her his hand. Me ma - ri -
 A lawful

D. Q.

- pou - se fi - dè - - le!
 - dor - ed, be - lon - ed wife!

f

Allegro moderato $\text{♩} = 104$

D.

- er, moi! Me ma - ri - er, moi!
 wife, I! A lawful wife, I!

f

p

più f

D. Me ma - ri - er! ah! ah! ah! ah! Me ma - ri - er! ah! ah! ah! ah! ah! ah! ah!
 A law - ful wife! ha! ha! ha! ha! A law - ful wife! ha! ha! ha! ha! ha! ha! ha!

D. ah!
 ah!

CROWD, all infected with Dulcinea's merriment.
 PEDRO and GARCIAS with Sopr. *laughing.*

RODRIGUEZ and JUAN with Tenori. *laughing.*

mf Ah! ah! ah! ah!
 Ha! ha! ha! ha!

f Ah! ah! ah! ah!
 Ha! ha! ha! ha!

mf Ah! ah! ah! ah!
 Ha! ha! ha! ha!

f Ah! ah! ah! ah!
 Ha! ha! ha! ha!

cres.

ah! ah! ah! ah! ah!
 ha! ha! ha! ha! ha!

ah! ah! ah! ah! ah!
 ha! ha! ha! ha! ha!

ah! ah! ah! ah! ah!
 ha! ha! ha! ha! ha!

ah! ah! ah! ah! ah!
 ha! ha! ha! ha! ha!

ff

DULCINEA

rall.

Allegretto moderato.

Que j'a - ban - don - ne ma mai - son?..
 And wouldst thou bid we leave my home?..

ah!
 Ha!

ah!
 Ha!

rall.

Allegretto moderato. 72 = ♩.

Still to Don Quixote.

Eh! mais... vous per - dez la rai - son!..
 Sure - ly... thy sens - es are be - witched!..

J'aime trop la fo - lie et le rire Et l'a - mour, mou char -
 My heart is giv'n to fol - ly, laughter, mirth And love, thy and

D. *-mant em - pi - re. Je vous es - ti - me*
I hold re - vel here. I hold thee well e -

D. *fort!* *vous é - tes un ga - lant Fan - tas - que,*
-stressed! I know thee for a brave fan - tas - tick,

2 più f

D. *glo - ri - eux, é - trange in - fi - ni -*
val - iant, true, and pass - ing strange in -

D. *- ment... Mais lais - sez - moi, oui, lais - sez - moi très li - bre,*
- deed... But leave thou me, yes, leave thou me in free - dom.

laughing.

D. En ma vil-le na-ta - - - le. ah! ah! ah! ah!
 Where I was born and nur - - - tured. Ha! Ha! Ha! Ha!

più f. *in peals of laughter.*

D. me ma-ri-er! me ma-ri-er! ah! ah! ah! ah! ah! ah!
 A law-ful wife! A law-ful wife! Ha! Ha! Ha! Ha! Ha! Ha!

DON QUIXOTE *with bowed head.*

rall. - - -

Dulcinea quietly dismisses her guests. Sancho makes himself scarce also.

mf *dim.*

O ré - pon - se fa - ta - - le!..
 Thou hast spo - ken my doom!..

rall. - - - *Andante.* *espressivo.*

p *dim.* *pp*

p

D. Q. Peude mots ont suffi pour me déses - pérer.
 Simple words, but enough, henceforth my heart is dead.

pp *p* *espr.* *p*

Lento cantabile espressivo.

DULCINEA to the Knight, with real sincerity.

rall. - - -

Oui... je souf - fre vo - tre tris - tes - se...
I, too, suf - fer, mine is thine an - guish,...

Lento cantabile espressivo.

rall. - - -

molto cantabile e molto espressivo.

p 92=

più f

D. Oui, je souf - - fre vo - tre tris - tes - se.. Et j'ai vrai -
I, too, suf - - - fer, mine is thine an - guish, .. And I am

più f

più f

crex.

D. - ment - - chagrin à vous dé - sempa - rer... Mais je dois vous dé -
sore - ly pained to lose thy gen - tle heart, Yet must I un - de -

più f *crex.* *m.x.*

più f *crex.* *m.x.*

D. *pp*
 - sa - bu - ser... je le dois... je le dois... Et
 - ceive thee now... I must... I must... That

D.
 en n'accep - tant pas ce que vous pro - po - sez, Vrai...
 so de - ny - ing thee the an - swer thou dost crave, Ah,

Tempo rubato - appassionato *rall.* a Tempo.

D. *sf* *p*
 je vous prouve ain - si ma sin - cè - re tendres - se. Vous... a - mi... a -
 I may prove thee how sin - cere is mine of - fec - tion. Thee... dear friend... dear

a Tempo. *rall.* *p* a Tempo.

D. *cres.* *sf* *dol.*
 - mi... ah! j'au - rais de... la pei - - ne... en vous trompant...
 friend... ah, I should be un - hap - - py... de - ceiv - ing thee...

DON QUIXOTE *deeply moved.*

p Dul - ci - né - e... *sf* Dul - ci - né - e... *rall.*
Dul - ci - ne - a! *Dul - ci - ne - a!*

D'ELCINEA *with emotion, smiling bitterly.*

Più lento.

Più lento, 69= Car c'est ma des - ti - né - - - - e .
For the fates have or - dained me

D. De don - ner de l'a - mour...
To sur - rend - er in love...

r. à ceux dont le dé - sir Est d'a - voir ou mon
un - to all whose de - sire is to frast on my

cres. *cres.*

D. *express. sf* **I^o Tempo** *crec.*

âme ou ma bouche à saisir.
soul or my lips as they will.

96 = **I^o Tempo** *pp* *crec.*

in an outburst of tenderness.

D. *f*

Puis que vous souffrez et que je suis im - pu - re, In - di - gne,
Since through me thou sufferest who am un - worth - y, And taint - ed,

molto cantabile espressivo

D. *sf*

lancez sur moi l'in - ju - re... Vengez-vous!... Mais restez a - vec
from me exact the for - feit... of re - venge!... But remain here with

with tender entreaty. *rall.*

D. *f*

nous... Ah! restez a - vec nous!... Restez, restez, ah! restez
us!... Oh, remain here with us!... Oh stay, oh stay, here with us

rall.

a Tempo.

-tez...
not!...

DON QUIXOTE

on his knees, with infinite tenderness.

pp

O toi dont les bras nus sont plus frais — que la
O lady whose gleaming arms thrill me, — soft as

a Tempo.

pp

pp

mou - se, Lais - se - moi te par - ler De ma voix la plus dou - ce...
sunk - down, I would say un - to thee Words most gen - tle and ten - der...

dim.

pp

pp

grave and sad.
dol.

A - vant de te quit - ter. — Com - me ré - pon - se à
Ere I bid thee fare - well. — Since in de - ny - ing

piu p

ma — pri - è - re, Pour m'a voir dit des vé - ri - tés...
my — pr - ti - tion Thou hast not hid the truth from me...

piu p

più f *rall.* - - - -

D. Q. Fem. me, je te bé-nis: Res-te toujours sin-cè-re.
 Lu-dy, here do I bless thee, True to thy-self God keep thee!
p *rall.* - - - -

a Tempo I^o più mosso.

DULCINEA *very tenderly, full of emotion.*

f

Je t'ai li-vré mon cœur et te vois à mes pieds...
 I have laid bare my heart, still dost thou kneel to me!...

D. Q. Tu m'as bri-sé le cœur et je suis à tes pieds...
 Thou it was broke my heart, still do I kneel to thee!...

116 = *f*

a Tempo I^o più mosso.

molto cantabile, molto espressivo

più f

D. Je t'ai li-vré mon cœur et te vois à mes pieds...
 I have laid bare my heart, still dost thou kneel to me!...

D. Q. Tu m'as bri-sé le cœur et je suis à tes pieds...
 Thou it was broke my heart, still do I kneel to thee!...

più f

agitated. **Animato appassionato**

D. *ff* Je t'ai li - vré mon cœur! mon cœur!
I have laid bare my heart! My heart!

D. Q. *ff* Fem - me, je te bé - nis!
La - dy, here I bless thee!

Animato appassionato

ff *m.s.* *più ff*

Dulcinea bends down to Don Quixote and fervently kisses him on the forehead.

D. *rall.* - *Lento.* Par toi je suis bé - ni - e! par toi!
'Tis thine, this ho - ly bless - ing, 'tis thine!

D. Q. *p* *f* C'est moi qui te bé - nis!.. c'est moi!
'Tis mine to bless thee thus, 'tis mine!

rall. - *Lento.*

p *f* *ff* *dim.*

Dulcinea, hearing her guests returning, moves away: Don Quixote rises, assisted by Sancho, who is the first to enter and has hurried to his Master's side. The knight, at the end of his tether, sinks on to a seat in a corner during the following, Sancho remains at his side, trying to console him. Don Quixote milks feebly at Sancho in return.

f Allegretto. 76 = ♩

All. besieging Dulcinea.
 PEDRO and GARCIAS with Sop.

RODRIGUEZ and JUAN with Tenors

f
 te re-voi-là!
 we find thee here!

En - fin, — te re-voi-là!
 Once more — we find thee here!

f
 te re-voi-là!
 we find thee here!

Rends - nous ton clair sou - ri - re!
 Now for us smile thy sweet - est!

Rends - nous ton clair sou - ri - re!
 Now for us smile thy sweet - est!

Rends - nous ton clair sou - ri - re!
 Now for us smile thy sweet - est!

RODRIGUEZ indicating Don Quixote, who has risen.

Non, ce n'est pas pour en mé - di - re...
 No, though I scorn to speak un - kind - ly...

JUAN twitting Dulcinea.

f
 Mais tu prendstrop sou.ci —
 Come, waste not all thy charms —

DULCINEA *sharply rebuking Juan, who utters.*

f *espress.*

Si vous a - viez son
If thou hadst his great

de cet è - tre fa - lot.
on this fool - ish old loon!

espress.

p

D. cœur, a - lors, vous se - riez beau!
heart. in - deed. thou wert a man!

JUAN *to his friends with a laugh.* *f*

Ah! ah!
Ha! Ha!

crec.

J. ah! C'est un fou simple - ment qui pose à la vic - ti - me.
Ha! Just a madman, nothing more, who pos - es as a mar - tyr.

D'LCINEA with great emotion, cutting Juan short.

Meno. *p* *più f*

Oui, peut-ê - tre est - il fou... mais...
 Yes, a mad - man, may be... but...

Meno. *pp*

rall. - - - *p* *pp* *dim.* Dulcinea goes out softly, throwing a kiss to the unhappy Knight.

D. c'est un fou su - bli - me!..
 with the soul of an an - gel!..

Lento. *espressivo* *f*

rall. - - - *dim.* *espress.* *pp*

Allegro moderato. 126 = $\frac{1}{2}$

dim. *ff*

All. bursting into laughter, after Dulcinea's exit.

PEDRO and GARCIAS
 with SOP.

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

ff *ff* *ff* *ff* *ff* *ff*

Quelle histoi - re!
 Pret - ty do - ings!

Quelle histoi - re!
 Pret - ty do - ings!

ff *ff* *ff*

Tout ça _____ pour ce vieux dé-plumé! Pour ce corps de hé-
 All this _____ for that wiz-ened old fool! For that moulting old

All Tout ça _____ pour ce vieux dé-plumé! Pour ce corps de hé-
 All this _____ for that wiz-ened old fool! For that moulting old

Tout ça _____ pour ce vieux dé-plumé! Pour ce corps de hé-
 All this _____ for that wiz-ened old fool! For that moulting old

Sancho quailing under this shower of insults, tries to prevent his master from hearing: but the taunts are too brutal: Don Quixote is on the verge of tears.

-ron! Pour ce mas-que plis-sé! Tout ça _____
 stork! For that death's head and bones! All this _____

All -ron! Pour ce mas-que plis-sé! Tout ça _____
 stork! For that death's head and bones! All this _____

-ron! Pour ce mas-que plis-sé! Tout ça _____
 stork! For that death's head and bones! All this _____

He rises and makes a move towards the door. Sancho detains him.

All

pour ce dé_bris ver_moulu du passé! Quelle histoi - re!
 for that moth-ea-ten, worm-ea-ten re-lic! Pret-ty do - ings!

pour ce dé_bris ver_moulu du passé! Quelle histoi - re!
 for that moth-ea-ten, worm-ea-ten re-lic! Pret-ty do - ings!

pour ce dé_bris ver_moulu du passé! Quelle histoi - re!
 for that moth-ea-ten, worm-ea-ten re-lic! Pret-ty do - ings!

8

SANCHO *over-awes the crowd with a menacing gesture and thunders a rebuke.*

All

Ça vous commettez
 Stop! Ye purpose a

Quelle his - toi-re pour ça! quelle his - toi-re!
 Pret - ty doings are these! Pret - ty doings!

Quelle his - toi-re pour ça! quelle his - toi-re!
 Pret - ty doings are these! Pret - ty doings!

Quelle his - toi-re pour ça! quelle his - toi-re!
 Pret - ty doings are these! Pret - ty doings!

8

tous un acte é - pou - van - ta - ble, Bel - les da - mes, seigneurs,
crimes that is wicked and cru - el, Gentle la - dies, my lords,

en outrageant i - ci Le hé - ros ad - mi - ra - ble Et - hardi que voi -
in re - viling with scorn This brave man, true and hon - est, Great - in heart and in

rall. - - - - -

rall. - - - - -

Andante sostenuto. *with scorn and contempt.*

- ci. ——— Ri - ez, al - lez, ri -
soul, ——— Laugh on, laugh on, and

Andante sostenuto. 69 = ♩

ez — du pauvre i - dé - o - lo - gue Qui pas - se dans son rêve et vous par - le d'é -
mock this poor champion of chi - mer - as, Whose thoughts are no - ble dreams, and whose speech is an -

dol. *with tender emotion.* *rall.* *dim.*

s. - glo - gue, D'a - mour et de bon - té comme au - tre - fois Jé -
 i - dylle Of ten - der - ness and love in - spired by source di -
rall.

a Tempo. *f savagely.*

s. - sus! *f* Moquez-vous sans pi -
 - vine! Spare him not as ye

a Tempo. *p* *f espress.*

s. - tié de ses bas dé - cousus, De son pourpoint u - sé,
 mock at his shab - by at - tire, His doub - let soiled and worn,

dim. *f*

with withering scorn to the shame-faced Crowd. *p*

s. de ses chaus - ses bou - eu - ses, Vous... bas fripons,
 and his hose patched and thread - bare, You... vulgar boors,

76 = *pp*

cres.

S. Courti.sans, un.der.bred, guen.ses, ri.bald, Qui de.vri.ez tom.ber.aux Scarce fit to grov.el on your

cres.

S. pieds De l'è.tre saint dont vous ri.ez... knces Be.fore the saint whom you re.vile...

to Don Quixote, with enthusiasm.

ff

S. Viens, mon grand... Re.com.men.çons les bel.les Come, my Prince!... Once more we two will sal.ly

ff

S. che.vauché.es!.. Viens, mon grand, viens! Fon.çons sur tou.te forth to.geth.er!.. Come, my Prince, come! To smite and scourge the

S. *la - che.té... Et don.nons au malheur le pain de*
pro - fli.gate... And heal the suf - fer.ing, with love and

S. *la__ bonté! Viens, mon grand! Viens! Viens!*
ten - derness! Come, my Prince! Come! Come!

He embraces his aged Friend, who holds out his arms to him.

CURTAIN

2nd ENTR'ACTE

Lento sostenuto. 50 = ♩.

PIANO

rall. a Tempo.

p molto cantabile e sostenuto.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a quintuplet of eighth notes. The bass clef staff provides harmonic accompaniment. Dynamics include *p* and *dim.*. The tempo marking *rall.* is positioned at the end of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Dynamics include *pp* and *p*. The tempo marking *a Tempo.* is at the beginning of the system.

Third system of musical notation. The treble clef staff has a melodic line with a *sf* dynamic. The bass clef staff has a *cres.* dynamic. A dashed vertical line indicates a measure change.

Fourth system of musical notation. The treble clef staff has a melodic line with a *p dim.* dynamic. The bass clef staff has a *pp* dynamic. The tempo marking *rall. a Tempo.* is at the beginning of the system.

Fifth system of musical notation. The treble clef staff has a melodic line with a *pp* dynamic. The bass clef staff has a *m.s.* marking and a *f* dynamic. The tempo marking *rall. a Tempo.* is at the beginning of the system. The system ends with a double bar line and a *8^a bassa* instruction.

ACTE V

Andante sostenuto. $\text{♩} = 58$

The first system of music is a piano accompaniment in 6/8 time. It consists of two staves, treble and bass. The tempo is marked 'Andante sostenuto' with a metronome marking of 58 quarter notes per minute. The dynamics are marked 'f sost.' (forte sostenuto). The music features a series of chords and melodic lines with accents (^) and slurs. The bass line includes some grace notes and slurs.

Road through the gorge of an ancient forest.

It is night, starry and clear. Jupiter is at his brightest.

Don Quixote is resting, leaning against the trunk of an oak

Sancho watches over him like a child; he makes a fire of sticks and faggots for his "Prince".

CURTAIN

The second system of music begins with the word 'CURTAIN' above the treble staff. It features piano accompaniment with dynamics 'p' (piano) and 'pp' (pianissimo). The music is characterized by a series of chords and melodic lines, with a prominent bass line that includes a series of descending notes. The tempo remains 'Andante sostenuto'.

The third system of music continues the piano accompaniment. It features a series of chords and melodic lines, with a prominent bass line that includes a series of descending notes. The tempo remains 'Andante sostenuto'.

The fourth system of music continues the piano accompaniment. It features a series of chords and melodic lines, with a prominent bass line that includes a series of descending notes. The tempo remains 'Andante sostenuto'.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first four measures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of the musical score consists of two staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment. The instruction *marcato il canto.* is written below the second staff.

The third system of the musical score consists of two staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment.

The fourth system of the musical score consists of two staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment. A dynamic marking *mf* is present in the lower staff.

The fifth system of the musical score consists of two staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment. A dynamic marking *dim.* is present in the upper staff.

SANCHO *simply, affectionately, and fervently.*

p

O mon maître, ô mon Grand! dans des splendeurs de son - ge
Oh. my Lord, Oh, my Prince! Bright wis - sions crown thy dream - ing,

pp

Que ton â - me s'é - lève _____ aux cieux loin du menson -
May thy spir - it find rest _____ in heav'n from earth - ly false -

p

_____ ge, _____ Et que ton cœur si doux _____
 _____ hood, _____ *And may thy gen - tle soul* _____

più f

_____ pla - ne dans les clartés, _____ Où tout ce qu'il rê - va de -
 _____ soar through ce - les - tial realms, _____ *Where all its dream - land forms be -*

più f

S.

vient ré - a - li - té!.. O mon maitre!.. ô
 - come re - a - li - ty!.. Oh, my Lord!.. Oh.

p *dim.* *pp*

rall. - - - a Tempo. DON QUIXOTE *pp*

E - cou - te... mon a -
 Good San - cho, faith - ful

S.

— mon grand!..
 — my Prince!

rall. - - - a Tempo.

sempre pp

D.Q.

- mi, je me sens bien ma - la - del..
 friend, I am faint, I am dy - ing!..

D.Q.

dol.

Mets ton bras sous mon cou,
 Let my head rest on thine arm,

pp sust.

sois l'ul-ti-me sou-tien De ce-lui qui pan-sa l'hu-ma-ni-té souf-
 le the last to up-hold Him who championed the right, fought for the poor that

sempre 5/4 = ♩.

fran-te... Et sur-vé-cut à la Che.va-le-rie Er-ran-te...
 suf-fered,... Out-lived true chi-vai-ry and sur-vided the Knights Er-rant!...

SANCHO *murmurs.*

Mon
 My

Sancho, mon bon San-cho, nous allons nous quitter...
 Good Sancho, faithful-est friend, we are fu-ted to part...

mai-tre!..
 mas-ter!..

pp

Ingrat, vas-tu me re-gret-ter?
 Dost care, wilt thou mourn for my loss?

affectionately sympathetic.

p

Dé - jà...
E'en non...

pp

tes yeux...
thine eyes...

re - voient
once more

dol.

le vil - la - - - - ge...
see the vil - - - - lage

où tu fus en - fant...
of thine ear - ly child - - - hood...

Et te voi - ci rê - vant...
 And thou dream - est a - gain...

aux bois mys - té - ri - eux... de la
 of the for - ests and glades of the

rall. dim. a Tempo.
 ter - re na - ta - le!
 ham - let that gave thee birth!

SANCHO *f* distraught.

rall. a Tempo. Non! non!
 No! No!

DON QUIXOTE with infinite gentleness.

p Mais, mon pau - vret, c'est la cho - se fa - ta - le!
 Ah, my poor friend, fate will brook no de - ni - al!
 dim.

with a wan smile.

D. Q.

Tu n'es qu'un homme en fin, tu veux vi - - - vre... et je
 Thou art on - ly a man, thou would'st live, ... I must

pp

Andante sostenuto.
proudly and simply, straightening himself with a mighty effort.

D. Q.

meurs... Oui!
 dir... Yes!

SANCHO *pp* *sobbing.*

Mon mai - tre! mon mai - tre!..
 Oh, mas - ter! Oh, mas - ter!..

Andante sostenuto. 76 = ♩

f *scat.*

D. Q.

je fus le chef des bons se - meurs! J'ai lut - té
 I was the king of kind - ly men! I strove to

D. Q.

pour le bien, j'ai fait la bon - ne guer - - re!.. ah!..
 right the wrong, I fought for truth and hon - - our!.. Ah!..

mf *he chokes.*

pp

sempre pp e sostenuto

Don Quixote recovers his speech.

DON QUIXOTE *pp*

San-cho,
Good San-cho,

je t'ai pro-mis na-guè-re...
of late to thee I pro-mised...

D.Q.

des co-teaux... des châ-teaux... même une i - le...
Bound-less lands... Cas-tles fair... Then an is-land...

D.Q.

fer-ti-le...
A pleasance...

SANCHO *p gently and modestly.*

C'était un simple i - lot que je voulais a-voir!..
A sim-ple lit-tle is-let was my heart's desire!..

DON QUIXOTE *p* continuing with a smile.

Prends cette î - le qu'il est tou -
 Take that is - land, the sole pos -

pp

2 Ed.

D. Q. - jours en mon pou - voir De te don - ner!...
 - ses - sion that is still Mine own to give!...

dolciss.

D. Q. un flot a - zu - ré bat ses grè - ves...
 wave - lets blue and clear lave its mar - gin...

ppp

D. Q. Elle est bel - ie, plai - san - te...
 It is love - ly, en - chant - ing...

rall. - - - - *dim.*

et c'est l'i - le des Ré -
'Tis the la - land of Dreame!

rall. - - - - *dim.*

a Tempo. *Sancho weeps.* *with touching simplicity.* *p*

- ves!.. Ne pleu - re pas, San -
a Tempo. Nay, San - cho, weep not

- cho, mon bon, mon gros San - cho!
so, my fine, my migh - ty San - cho!

SANCHO *più f*
Lais - Give

animando.

- sez - vous dé - la - cer; com - me dans un ca - chot, Vous é - touf -
leave to loose thy mail, im - pris - oned art thou thus, Like to be

animando. *più f*

S.

- fez, mon grand, dans cet ha - bit d'a - pô - tre!
 choked, in - deed, trussed in thy cham - pion's ar - mour!

DON QUIXOTE waves him away,
 then solemnly and piously.

Più lento.

Jemeurs... Fais ta pri - ère et dis la pa - te - nô -
 I am dy - ing... W'his - per a prayer and a last Pa - ter - Nos -

poco

Più lento.

pp

His head droops,
 and he faints.

Sancho carefully props him up against the tree.

D.Q.

- tre...
 - ter...

$5/4 = \text{♩}$

Molto lento sostenuto.

pp

Stretching out his
 arms to Jupiter.

D.Q.

L'E - toi -
 The Star!

pp

DULCINEA'S VOICE

in the far distance. p

Ah! _____ le temps d'a - mour a
 Ah! _____ our hour of love has

U. Q. - lei.. Dul.ci - né - e!..
 Dul.ci - ne - a!..

D. V. fui...
 fled!...

n. Q. a - vec l'astre é - clatant _____ Et - le
 with that bright shin - ing star _____ Finds her

D. V. Où vont nos bon - heurs...
 And gone are our joys...

D. Q. s'est con - fon - du - e... C'est bien
 soul sweet com - mun - ion... 'Tis my

D. V.

D. Q.

el - - lel.. La - lu - miè - re, l'amour, la jeu - nes - -
 God - - deus!.. She - is Light, she is Love, she is Beau - - -

D. V.

D. Q.

a - dieu!... bon - heurs!...
 fare - well!... all - joys!...

- se... El - lel.. Versqui je vais... qui me fait
 - ty!... Go - deus!.. To her I go!... for she hath

D. V.

D. Q.

a - dieu!
 fare - well!

si - - gne... qui m'at - tend!..
 called me... And a - waits me!..

Il dies.

D. Q.

63 = ♩.

Più mosso — appassionato.

Orch. *fff*

The first system consists of a double bass line and an orchestral accompaniment. The double bass line is in the lower register, starting with a low, sustained note. The orchestral accompaniment is in the upper register, featuring a melodic line with a descending interval and a final cadence. The tempo is marked 'Più mosso — appassionato' and the dynamic is 'fff'.

SANCHO with a heart-rending cry:

Mon maitre adoré!..
Beloved Master!..

The second system features a vocal line and an orchestral accompaniment. The vocal line is in the upper register, with a melodic line that is sustained and expressive. The orchestral accompaniment is in the lower register, with a rhythmic pattern of eighth notes. The tempo and dynamic are consistent with the first system.

The third system continues the vocal line and orchestral accompaniment. The vocal line is sustained and expressive, with a melodic line that is sustained and expressive. The orchestral accompaniment is in the lower register, with a rhythmic pattern of eighth notes. The tempo and dynamic are consistent with the first system.

The fourth system features a vocal line and an orchestral accompaniment. The vocal line is in the upper register, with a melodic line that is sustained and expressive. The orchestral accompaniment is in the lower register, with a rhythmic pattern of eighth notes. The tempo and dynamic are consistent with the first system. The system ends with a double bar line and the dynamic 'fff'.

THE END.