



# ARGUMENT.

By Townsend Percy.

The action of the opera takes place at the Court of Portugal in 1570. The Kingdom is ruled by the ministry headed by the Prime Minister who is in league with Phillip 11 of Spain, and to keep the power in his own hands he foments discord between the young Queen aged 17 and the King who is 19, and encourages the latter in all sorts of dissipation. Cervantes the poet, banished from Spain, is at the time a Captain in the Royal Guard and in love with Irene, first lady in waiting to the Queen. These two befriend the young King and Queen and desire to depose the ministry. Cervantes is appointed reader to her majesty & her neglected, girlish heart conceives a sentiment for him & she writes on her handkerchief A Queen loves you and placing it in the M. S. of Don Quixote hands it to him. The book is seized and as Don Quixote is the Portuguese Minister of War and Sancho Panza the Minister of Instruction Cervantes is arrested for treason in libeling them. Irene & the King effect his release by proving that he is insane & the faithful Sovereigns ascend the throne and declare the Regency at an end. The Prime Minister then plays his last card & hands the King the Queens lace handkerchief with the compromising words written on it, Cervantes is again arrested and the Queen banished to a convent. Escaping from his guards however Cervantes joins the brigands and they capture the Queen as she is traveling to the Convent and disguising themselves as host and waiting maid of a wayside inn, they serve the King who comes that way hunting, & explain all to him. the compromising handkerchief, being declared a message sent to the King by his wife through Cervantes friendly hand.

## Cast.

First time in America at New Casino N.Y. City. Mathilde Cottrelly, Lilly Post, Louise Paullin, Jennie Reiffarth, Signor Perugini, & Jas Greensfelder. Oct. 16<sup>th</sup> 1882.

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# THE QUEEN'S LACE HANDKERCHIEF.

## OVERTURE.

JOHANN STRAUSS.

*Allegretto.*

PIANO.

1 *f*

*pp*

*Meno.*

*p*

*fz*

*rit.*

*fz*

*Allegretto moderato.*

*mf*

*mf*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. The system includes the dynamic marking *p* (piano) and the tempo marking *poco rit.* (poco ritardando). There are also markings for triplets (3) in the treble staff.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. The system includes the dynamic marking *poco rit.* (poco ritardando) and markings for triplets (3) and accents (^) in the treble staff.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. The system includes the dynamic marking *poco rit.* (poco ritardando) and the tempo marking *Allegro.* (Allegro). There is also a marking for a trill (tr.) in the treble staff.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. The system includes the dynamic marking *ff* (fortissimo) and markings for triplets (3) in the treble staff.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. The system includes the dynamic marking *f* (forte) and markings for triplets (3) and a trill (tr.) in the treble staff.



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

Second system of musical notation, continuing the piece with various rhythmic patterns and chordal textures in both hands.

Third system of musical notation, featuring a dynamic marking of *f* (forte) and several accents (^) placed over notes in both the treble and bass staves.

Fourth system of musical notation, including a dynamic marking of *pp* (pianissimo) in the right hand and accents (^) over notes in the left hand.

Fifth system of musical notation, showing a continuation of the melodic and harmonic development in both staves.

Sixth system of musical notation, featuring a dynamic marking of *8va* (octave) in the right hand, indicating a shift in register for the melodic line.

*Poco meno.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of eighth-note chords with slurs. The bass clef accompaniment consists of chords and single notes.

Second system of musical notation. Continuation of the first system. The treble clef melody continues with slurred eighth-note chords. The bass clef accompaniment includes a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.

Third system of musical notation. The treble clef melody continues with slurred eighth-note chords. The bass clef accompaniment features a piano-piano (*pp*) dynamic marking.

*Tempo 1*

Fourth system of musical notation. The tempo changes to *Tempo 1*. The treble clef melody features a series of sixteenth-note chords with slurs. The bass clef accompaniment features a piano-piano (*pp*) dynamic marking and consists of chords and single notes.

Fifth system of musical notation. Continuation of the *Tempo 1* section. The treble clef melody continues with slurred sixteenth-note chords. The bass clef accompaniment consists of chords and single notes.

Sixth system of musical notation. Continuation of the *Tempo 1* section. The treble clef melody continues with slurred sixteenth-note chords. The bass clef accompaniment consists of chords and single notes.

*Poco meno.*

8

8

First system of musical notation, measures 1-4. Treble and bass clefs. Dynamics include 'f'. The music features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of musical notation, measures 5-8. Treble and bass clefs. The right hand continues with eighth-note patterns, while the left hand has a more active, rhythmic accompaniment.

*Vivace.*

*poco rit.*

*f*

Third system of musical notation, measures 9-12. Treble and bass clefs. Dynamics include 'poco rit.' and 'f'. The tempo is marked 'Vivace'. The music shows a change in texture with more complex chordal structures.

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Measure 16 has a '8' above it, indicating an eighth rest. The music continues with complex harmonic textures.

8

Fifth system of musical notation, measures 17-20. Treble and bass clefs. The music features a mix of eighth and sixteenth notes, with a more melodic focus in the right hand.

*Ben moderato.*

*pp*

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Dynamics include 'pp'. The tempo is marked 'Ben moderato'. The music is characterized by wide intervals and a more spacious feel.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including dynamic markings *fp* and *poco rit.*

Fourth system of musical notation, marked *a tempo* and *pp*.

Fifth system of musical notation, featuring a *rit.* marking.

Sixth system of musical notation, concluding the page with a *pp* marking.

*Allegro.*

The first system of music consists of two staves. The upper staff begins with a piano (*pp*) dynamic marking. The music is in 2/4 time and features a melodic line with a long slur over the first four measures. The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a more active melodic line with many slurs and ties. The lower staff continues with a steady accompaniment.

The third system introduces trills (*tr*) in the upper staff. A piano (*pp*) dynamic marking is placed in the lower staff. The melodic line is highly decorative with many slurs.

The fourth system continues with trills (*tr*) in the upper staff. A forte (*f*) dynamic marking is placed in the lower staff. The music maintains its rhythmic drive.

The fifth system features trills (*tr*) in the upper staff. A forte (*f*) dynamic marking is placed in the lower staff. The piece is becoming more intense.

The sixth system concludes the piece with trills (*tr*) in the upper staff. A forte (*f*) dynamic marking is placed in the lower staff. The final measures show a resolution of the melodic and harmonic lines.

First system of musical notation. The treble clef contains a melodic line with several accents (^) and a trill-like figure. The bass clef contains a rhythmic accompaniment. The dynamic marking is *p*.

Second system of musical notation. The treble clef features triplet markings (3) and a *pp* dynamic marking. The bass clef has a *pp* marking and a *cres. molto* instruction. The system concludes with a *ff* dynamic marking.

Third system of musical notation. The treble clef has a *pp* dynamic marking. The bass clef has a *ff* dynamic marking. The system concludes with a *ff* dynamic marking.

Fourth system of musical notation, continuing the piano accompaniment with complex rhythmic patterns in both staves.

*Piu allegro.*

Fifth system of musical notation, marked *Piu allegro.* and *ff*. It features eighth-note patterns in the treble clef and a steady bass line. The number 8 is written above the first and fifth measures.

Sixth system of musical notation, continuing the *Piu allegro.* section. It features eighth-note patterns in the treble clef and a steady bass line. The number 8 is written above the first and fifth measures.

Seventh system of musical notation, concluding the *Piu allegro.* section. It features eighth-note patterns in the treble clef and a steady bass line. The number 8 is written above the first measure.

# No. 1 Introduction.

*Marcia alla breve.*

PIANO.

*pp*

*Sancho awakes.*

*mf*

*p*



(He yawns and stretches.)

Musical notation for the piano introduction, consisting of two staves. The melody is in the right hand, featuring a series of eighth notes and quarter notes, with a trill-like figure in the final measure. The bass line is in the left hand, providing a steady accompaniment with eighth notes.

*Allegretto.*

Musical notation for the piano accompaniment, consisting of two staves. The tempo is marked *Allegretto*. The right hand has a rhythmic pattern of eighth notes, while the left hand has a more active bass line with eighth notes.

Musical notation for the piano accompaniment, consisting of two staves. Dynamics include *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with some grace notes, while the left hand continues with a rhythmic accompaniment.

**SANCHO.**

Hours have I been wait-ing dain-ty      Wait-ing for the king.  
He must have his share.

While the morn-ing breezes      Cold and cold-er wing;  
Oys-ters, sweet bread, truffles,      That's his kind of fare.



Long since in the pal - ace                      With the king I'd be,  
That these things taste bet - ter              • Can - not be de - nied,

If his sweetheart had not                      asked him out to tea;  
If one has one's sweet-heart                  seat - ed by his side.

8

Does she hold him cap - - - tive              Ru - ling o'er his heart?  
And its safe to wa - - - ger                  What good food is there.

8

Or is he en - char - ted                      By her cook's great art .....  
And he's go - ing slowly                      Through the bill of fare .....

8

I stand here guarding, watching, waiting, Thro' the weary night.

Soon he will say There is no ques - tion, Oh'twas great de - light.

*dol.*

Thro' the weary night; While he his stomach still is sa - ting

Oh twas great de - light! Well he is young Has good di - ges - tion

*gva*

*Piu mosso.*

With good ap - pe - tite! Hearty ap - pe - tite! Hearty ap - pe -

tite, Hearty ap - pe - tite!

*f*

1

For of tit bits

(Sounds in the distance.)

*Allegro con brio*

*fz*

*p*

**SANCHO.**

We've got it now, The day be-gins to

*fz*

*fz*

shine. If he is caught here, 'Tis no fault of mine.

(steps back)

*eres*

*sf*

*p*

## CERVANTES.

This way this way. Come on I say, We'll all be gay, and

*pp*

have our play. A ser - e - nade we're bring - ing, In cho - rus let's be

sing - ing.

This way this way. Now let's be gay, Be - gin our play, And

*Chor.* This way this way. Now let's be gay, Be - gin our play, And

sing our lay, A ser - e - nade now bring - ing In cho - rus we are

sing our lay a ser - e - nade now bring - ing, In cho - rus we are

*CERVETES.*

The high and worthy man of high de - gree Prime

sing - ing. The high and worthy man of high de -

sing ing. The high and worthy man of high de -

min - is - ter and chief professor he. Yes un - to

gree Prime min - is - ter and chief professor he.

gree Prime min - is - ter and chief professor he

him our ser - e - nade we now are bringing, Yes to his no-ble self

Yes to his no-ble self

*f*

*f*

*f*

*f*

Now we are sing-ing, His portrait here we'll place He

'Tis ve-ry like his face!

Now 'Tis ve-ry like his face!

now shall see his face Here take a lordly place!

Ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha

*f*

Detailed description: This system contains the first system of music. It features a vocal line with lyrics 'now shall see his face Here take a lordly place!' and two piano accompaniment staves. The piano part includes dynamic markings like *f* and a fermata over the final chord.

And then the joke will be complete!

ha! Ha ha ha ha ha ha ha! And then the

ha! Ha ha ha ha ha ha ha! And then the

*p* *f* *p*

Detailed description: This system contains the second system of music. It features a vocal line with lyrics 'And then the joke will be complete!' and two piano accompaniment staves. The piano part includes dynamic markings like *p*, *f*, and *p* again, and a fermata over the final chord.



joke will be com-plete.

joke will be com-plete.

*f* *p*

*Poco meno.* *Racitativ*

All ready now! Now let us sing the nightcap

We're ready all!

We're ready all!

*Poco meno.*

We're ready all!

glowing, Which on his loft y brow is show ing, When he to slum-ber soft doth



*Allegro maestoso.*

fall

We're ready all! We're ready all!

We're ready all! We're ready all!

*Bolero.*

*CERVANTES.*

What per-fect grace, this

*(yawning)*

love-ly face In fair-est night cap sweetly bound, yah! yah: To

yah! yah;

yah! yah;

(yawning)

ever - y breast It speaks of rest, And tran-quil slumber soft and sound yah! - - yah!

yah! yah!

yah! - - yah!

*poco rit.*

ha ha ha ha, We're sing-ing it, And ring-ing it, The nightcap stuck a-bove your

*p*

face So soft and fair, With jaunty air, It decks the crown of your skull's empty

space yah - - - yah, - - - ha ha ha ha ha ha ha ha ha ha ha!What

yah - - - yah, - - - ha ha ha ha ha ha ha ha ha ha ha!What

ha ha ha ha ha ha ha ha ha ha ha!What

*fz*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts feature a melody with a mix of eighth and quarter notes, interspersed with long rests. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *fz* (forzando) is present in the piano part.

love-ly grace, This handsome face In dain-ty nightcap sweetly bound, yah!

love-ly grace, This handsome face In dain-ty nightcap sweetly bound, yah!

*f*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system. The piano accompaniment features a more active bass line with eighth-note patterns. A dynamic marking of *f* (forte) is present in the piano part.

- - - yah, To ever y breast It speaks of rest, And tranquil slum - ber soft and  
 - - - yah To ever y breast, It speaks of rest, And tranquil slum - ber soft and

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "- - - yah, To ever y breast It speaks of rest, And tranquil slum - ber soft and". The second vocal line continues with "- - - yah To ever y breast, It speaks of rest, And tranquil slum - ber soft and".

sound. We now are singing it and ringing it, The nightcap stuck a - bove your face. So  
 sound. We now are singing it and ringing it, The nightcap stuck a - bove your face. So

The second system also consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "sound. We now are singing it and ringing it, The nightcap stuck a - bove your face. So". The second vocal line continues with "sound. We now are singing it and ringing it, The nightcap stuck a - bove your face. So".

*poco rit.*

*a tempo*

soft and fair With jaunty air It decks the crown of your skull's empty space, yah

soft and fair With jaunty air It decks the crown of your skull's empty space, yah

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#).

*poco rit.* *a tempo*

This system contains the piano accompaniment for the second system. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one sharp (F#). The tempo markings *poco rit.* and *a tempo* are placed above the treble staff.

yah - - ha ha ha ha ha ha ha ha ha ha ha

yah - - ha ha ha ha ha ha ha ha ha ha ha

This system contains the third system of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#).

*ff*

This system contains the piano accompaniment for the fourth system. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one sharp (F#). The dynamic marking *ff* is placed above the treble staff.

*Allegro.* **PREMIER.** (at the window)

Oh what a noise, What a sur-prise! Ho

*f* *fp*

Watchmen, Watchmen! stop their cries!

yah! .....

yah! .....

ha ha ha ha ha ha ha

*f*

**PREMIER.** (spoken) What kind of musical racket is this? I must have rest. I just fell asleep over great affairs of state.

*f*

(spoken) Dont you laugh, gentlemen  
 When I meditate, its not to be  
 laughed at. Have more respect

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

**PREMIER.**  
 Portugese youth at least be gallant.  
 My wife is sleeping in there.  
 She isnt well Ever since our  
 marriage she has fell sick.

**KING.**  
 What, almost day! How quick time sped a - way!

**SANCHO.**  
 Now go, now

**CERVANTES. Recit.** *rit.*  
 What is she sick of you? Well what wont wo- men  
 go. Ere you are caught I pray!

*Recit.*

## CERVANTES.

do! Ha, my good friend what cheer, what

ha ha ha ha ha ha ha

ha ha ha ha ha ha ha

*f*

*Tempo di Marcia.*

cheer? The King and here and here the guards - men take this

**SANCHO.** It is the King!

*p*

*Tempo di Marcia.*

mask, hasten quickly not a question ask, and here's my man-tle

*p*



Go ere tis too late

*PREMIER.*

a stranger

*KING. (whispers)*

when you shall ask aught of me my grat-i-

prowling round my gate,

tude yo shall see

*PREMIER (aside)*

Cer - van - tes twas

His

*p* His

wife is sick what funny pranks your wife is very cautious proving ha, ha, ha,  
 wife is sick what ha, ha, ha,  
 is sick what funny pranks ha, ha, ha,

*p*

**CERVANTES.**

you say your wife is  
 ha ha ha so sweet and kind and loving  
 ha ha ha a spouse so fond and  
 ha ha ha a spouse so fond and

sick she may be so she's but her wisdom proving  
 Ha ha in - deed  
 loving she's cau - tious proving ha ha in - deed  
 ha ha in deed.

**GUARDS.**

Come we will find them safely well bind them  
 she is her wis - dom prov - ing

*f*

**CERVANTES.**

Well watch o'er her repose.....

**GUARDS.**  
 The tumult onward

Well watch o'er her repose..... ha ha ha ha ha ha ha

yes watch o'er her repose

yes watch o'er her repose

*mf*

*mf*

PREMIER.

A

goes This good be - hav - ior shows

ha ha ha ha ha ha ha ha ha ha ha

A-

ha ha ha ha ha ha ha ha ha

A-

*ff*

way a-way, we've had our play and he has heard our little lay Be

way a-way, we've had our play and he has heard our little lay Be

cause our song has ris - en he'll send us all to pris on But

cause our song has ris - en he'll send us all to pris - on But

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "cause our song has ris - en he'll send us all to pris on But" on the first line, and "cause our song has ris - en he'll send us all to pris - on But" on the second line.

at our lot we will not sigh and still will raise our parting cry. You

at our lot we will not sigh and still will raise our parting cry. You

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "at our lot we will not sigh and still will raise our parting cry. You" on the first line, and "at our lot we will not sigh and still will raise our parting cry. You" on the second line.

are a most astounding self, and no one can

are a most astounding self, and non can stand beside your

eer be great as your-self and no one can eer stand be-

self most wonderful self no none can stand beside your-self, be

side your - self

side your - self -

### ROMANZE.

*Andante.* **QUEEN.**

It was a wondrous fair

*Andante.* **PIANO**

and starry night the heavns with thousand beams were bright

with lightest steps the King come to my side and sought his waiting long -

ing lov - ing bride - He gazed at me his glance was full of charm,

*pp*

and then a - round me pressed his arm; He drew me to his breast,

and I was hap - py and was blest; But sudden to

*Mosso* *molto stringendo*



*Lento* *Allegretto moderato.*

table swept his glance and the pie did him en - trance. He

notes its smell, it suits him well, and then he turns away, and

not a word doth say, the pie he ate, at one clean sweep, and then,

*IRENE.* *QUEEN.* *Andante*

and then, and then he fell fast a - sleep much brighter

joy I sure - ly thought To me the wed - ding night had brought. I tho't with

*rit.*  
him I'd hap-py be. The moon a - lone was there to see, And snoring there lay

he. I thought with  
*IRENE.*  
Much brighter joy I sure had thought The royal love to you had brought.

*molto rit. tr*  
him I'd hap-py be, The moon a - lone was there to see, And he lay snoring Yes

*molto rit.*

snoring, Ah, could it be.

*tr*

*morendo.*

No. 3 Romanze and Duett.

*Allegretto grazioso.*

IRENE

PIANO.

She laughs at  
It is not

me, true, And thinks that he doth love her; Ah we shall see,  
I know he's not de - ceiv ing. It can not be.

Yes, we shall see!  
It can not be.

In this af - fair,  
I'll trust in him

My pow - er shall rule  
His hon - or still be

bove her Ill vic - tor be, In this love strife I yet will  
 liev - ing He's true to me, Oh yes I know He's ev - er

vic - tor be, That she, vain one, oft should flatter, That is surely no great  
 tru - to me These are fleet - ing i dle fancies, Not the passion that en -

matter, That he sometimes makes her think he loves, E'en that in such a  
 trances, Light de - cep - tions that will soon pass by As clouds be - fore the

po - et lit - tle proves. But should he go a step too far E'en that my  
 whirlwind swiftly fly. Though but a lov - ing maid I've been, And though my

faith shall never mar. Yes, I relief will borrow, Not yield to vain  
ri - val is the queen, Yes, I relief will borrow, Not yield to vain

sor-row, But will be glad that I such taste in love have shown. And  
sor-row, But will be glad that I such taste in love have shown. And

that in prizing him I do not stand a-lone. And that in prizing him I do not  
that in prizing him The queens taste is my own, And that in prizing him The queenstast

stand a-lone. And that in pri-zing him I do not stand a-lone.  
is my own, And that in pri-zing him The queens taste is my own.

**KING.**

1 2

She is a - lone. How glad am

*p*

*Andante.*

**IRENE.**

I. I'll use the time - - ere it pass by. Oh no - ble

*p*

*p*

*(Without seeing the King.)*

queen 'Tis yet to be seen In this strife who'll come out the greatest. He laughs

*Allegretto.*

better who laughs latest. Oh noble queen!

**KONIG.**

He laughs better who laughs latest.

*p*

*f*

*Andante.*

Well what will be seen? What do you

*dolce.*

Ah these are secrets greatest!

hope to laugh at latest?

*tr*

Which, though the sun - beams bright - ly gleam, You speak as if in dream And

*Un poco agitato.*

now I beg a word with you I scarcely would a moment lose. We've met a

*mf*



IRENE.

lone we two, The op-por-tu - - nity I must use! I

serve the queen and I must re - fuse! Your mag - es  
The king is it request - ing

*Tempo 1.*

ty - is jest - - ing! I cant be-lieve!  
No not a bit! A king your faith would near de -

The queen much fair - er charms doth  
ceive. Your beau - ty holds me in its sway!



*Piu animato.*

show! This cannot be I must say no!

Oh give a sin gle kiss I pray! One kiss for

*accel*

This must not be! This must not be! .....

me! One kiss for me! Do not thus in an - ger

*Tempo 1.*

..... I laugh at him, - - - his love I am not

flee! She tries to fly!

*tr.* *f* *tr.* *p*

heed - - - ing But patience yet But patience yet

My love she is not heeding But patience yet But patience

And in the game ..... The queen I shall be lead - - - ing This monarch'

yet! And she shall yield Yes yet un-to my pleading!

love This monarch's love I do de - spise , de - spise All his

She yet shall yield Yes she yet shall yield to my fond sighs

ardor and his sighing, In my bosom I'm de-fying, Now my vengeance would quite  
ardor and my sighing, Soon shall move her to re-plying. I'm the king, too, 'Twill quite  
ea-sy be. The king should be before me on his knee! In vain his  
ea-sy be. To make this pretty rebel yield to me She tries to fly!  
sigh The king's in love. Still I am on-ly smiling  
Her heart I'll move! Ah, still at her frown I'm smi-ling  
All this is be-guiling! The matter pleases me; The thought can pleas-ure  
For tis quite be-guiling! A-las I can-not help it, Though I

*fp* *mf* *fz* *p*

bring. That though I am not quite the queen. I own the king: The  
 am the king That to her greater love than to the queen I bring A-

matter pleases me The thot can pleasure bring That tho I am not quite a queen, I  
 las I can-not help it. Though I am the king, That to her greater love than to the

own the king!  
 queen I bring!

## No. 4. Truffle Song.

*Valse moderato.*

KONIG.

PIANO.

Such dish by man not oft is seen As that which  
 With - in the pies soft ten der breast It lay, by

once I tas - ted 'Twas served at sup - per by the queen All  
 crust sur - round ed Just like a bird - ling in its nest. Ah

nice - ly browned and past - - ed I taste it yet that lit - tle  
 what de - light un - bound - - ed It peeped out dark with melt - ing

thing That sweet dish of which now I sing. Beau - ti - ful is its  
 grace But when torn swift from out its place, Oh then a won - drous

fra - grant smell No words its sweet - ness e'er can tell.  
smell a - rose Which haunts my dreams when I re - pose.

Beau - ti - ful is its fra - grant smell, I love it oh so  
Oh then a wor - drous smell a - rose, And still it haunts my

ve - ry well, ah The truf - fle the truf - fle Ah the  
roy - al nose, ah The truf - fle the truf - fle Ah the *poco rit.*

truf - fle - is the dish for me, The truf - fle The truf - fle  
*a tempo* truf - fle is the dish for me The truf - fle The truf - fle

Ah no fin - er dish can be.  
Ah no fin - er dish can be.

No. 5. Duett.

*Allegretto.* (tasting)

**KING.** *mf*

**PREMIER.** (Forcing dishes on the king.)  
These oys-ters are great

**PIANO.** *mf*

*tr tr tr*

(Aside.)  
bet-ter ones have ate! My

I think you'll find them not so poor!

*tr tr*

stomach I know I shall ru in: sure, I'm stuffed so full! I fear Ill

They're not the worst!

*pp*



(aside.) *Poco animato*

burst (forces oysterson the king who unwillingly takes them.) His trick I  
 praytry one first. Oh I

*mf* *f* *p* *Poco animato*

see to eat hes forcing me hes very sly he means to  
 am sly am sly and I will try I soon will find if he has

*poco rit.* *rit.*  
 try if ive dined here, be-side his dear, he fears his wife, well by my life  
 dined with my own wife while absent I yes by my life my plan is sly

*poco rit.* *rit.*

*a tempo*  
 his plan is sly - - - ha ha ha ha how sly -  
 my plan is sly - - - is sly - - .

*a tempo*



no thank you that will do no more

Here is pleasant too *tr* a cut-let

I entreat that I never eat no thank you I'll

Here's meat pie Venison you'll try it

*(rising)*

*(shaking his head.)*

pass by it hm hm tis well the royal appetite it

*gazing at the king Allegro. KING.*

seems is falling very far behind, or can it be per-haps, well what?

**PREMIER.**  
(spitefully with a deep bow.) **KING** (aside)

**Andante religioso.**  
(aloud)

you've already dined? Oh I'll pay for this! from  
It seems

out your mind its past that just this day is holy fast! most  
from out your mind its past a fastday this

**Allegretto.**  
sure  
(aside)  
O dear I cannot solve my doubts I fear  
**Allegretto.**

(lively) I would be drinking, that will be fine I'll eat no more but with you drink wine I've  
(aside)

eaten so much That I am sure, The wine my stomach will en-dure, Come let's be drinking

*f* *poco rit.*

Ah yes deeply drinking, That will be fine, In larg - est goblets pour out the wine,

*p*

That will be fine That will be fine, In larg - est gob - lets pour out the wine. The

*f*

wine! Now he'd be drink - ing, Ah I di - vine Why

**PREMIER.**

he thus deep-ly drinks of his wine; Now all my doubts once more a - wake; I

know that strong meals quite thirsty make, That's why he drinks so A - ha!

Thirst have I, Let's be drink-ing, Let's be drink ing, Let us be drink-ing  
Tis sus-pi-cious I am think-ing Now he'd be drink-ing

That will be fine In larg est gob lets pour out the wine Well still to him it  
Well I di-vine Why he has such a thirst for his wine. But still to me tis

is not clear. If I or some-one else was here. Here's to you, drink heart - y,

not quite clear If he or some-one else was here. How con-vivial he

ah, - - - God wine makes one feel gay; In larg - est draughts now

is, And what thirst he has to - day; I'll find the

pour down the wine, Ah that is fine, Ah that is fine, In larg - est draughts now

se - cret fine, I must di - vine I must di - vine

pour down the wine, - - - the wine. ....

I must - - di - vine. ....

*f*

### No. 6. Finale 1.

*Marcia moderato.*

PIANO.

*f* *ff* *pp*

*cres*

*CERVANTES.* (reading aloud)

Once

sat a youth so sad and pen-sive Up - on fair Egypt's roy - al throne.

*DON SANCHO.*

*DANCING MASTER.* Most

Two steps take forward, Now one step back, Grace and light motion must not lack

*IRENE.*

honored nobles Right wel - come be, Re - joiced am I your face to see! I've



managed sly-ly the speech's sense to change, And when he reads it It will be passing strange.

*KONIGN.*

scarce-ly seems quite so bad to be, Light he dances and fair to see

*CERVANTES.*

He had of-fi-cials sly and treacherous, These tuned the people's hearts to stone

*MARQUISE.*

What are these stories, What are these stories, which he's telling, They will

What are these stories which he's tel - ling, They will turn the young queen's head Yes

What are these stor - ies which he's tel - ling, They will

What are these storie Which he's tel - ling Which he's tel - ling They'll surely



## SANCHO.

turn the young queens head. Till now has wise-ly o'er us governed, Our great  
they will turn the young queens head.  
turn - - the young queens head.

turn the young queens head.

## IRENE.

re - gen-ey's pow'ful hand! Till now, a - las has weak-ly governed the no-ble

## QUEEN.

re - gen-ey our land! Could I but re - veal All the love I

## CERVANTES.

feel And since no help the king dis-covered In queen nor in the

**MARQUIS.**

Per haps he's writing rage in - citing gainst our powr in this royal court.

roy al court

**SANCHO.**

Their

**PREMIER.**

Per - haps he's writing rage in - citing 'gainst our powr in this royal court.

Per - haps he's writing rage in - citing 'gainst our powr in this royal court.

Per - haps he's writing rage in - citing 'gainst our powr in this royal court.

Per - haps he's writing rage in - citing 'gainst our powr in this royal court.

**IRENE.**

Their

rights I therefore am now re - newing Till I ma - jority shall at - tain

right I thus am ov - er - throwing And ne'er shall set them up a - gain

**DANCING MASTER.**

Two - steps now forward Now one step back

Soon too his min-is-ter be-trayed him., And sold his fair wife in

*KING. Allegro moderato.* E - - nough now, *QUEEN. (slowly)* let us stop a-while. has the tale seemed  
slav' - ry.

*Allegro moderato.*

*Allegro. KING.*  
long? Are you tired? The whirling of this spinwheel, Has quite annoyed my

*QUEEN. Meno. poco rit.* Ev-er un-changing Not one kind word, *f* (handing her the book with a bow) from him is heard.

*CERVANTES.*  
head. It is

*poco rit. mf*

*pprit. Piu mosso.* **KING.**  
 Speak for thyself! What How

**MARQUISE.** **PREMIER.**  
 yours. Oh what shame! What!

*Piu mosso.*  
*fz fz fz fz ff*

*Meno.* **IRENE.**  
 Suc - cessful.

**QUEEN.**  
 Your majesty I beg! Ah.

*Meno.*  
*f*

*Allegretto moderato.* **MARQUISE.**  
 She shouted 'Ah' and softly sighed, I wish I knew what

**KING.**  
 She shouted 'Ah' and swiftly sighed, There's something here which she would

**SANCHO & PREMIER.**  
 She shouted 'Ah' in fear she sighed, I wish I knew what

She shouted 'Ah' In fear she sighed, But no one  
 this can hide **CERVANTES.**  
 hide She shouted 'Ah' In fear she sighed, But no one  
 this can hide

*pp* She shouted 'Ah!' And then she sighed.  
*pp* She shouted 'Ah!' And then she sighed.

knows what I can hide! Yes this, Ah! yes this  
 Now this 'Ah' Oh this Ah?  
 saw what she did hide! 'Oh this Ah!'  
 Yes this 'Ah' Oh this 'Ah'?

We wonder what this 'Ah' can hide!  
 We wonder what this 'Ah' can hide!

*Con piu moto*

Ah!

Oh this Ah! It seems sus-pi - cious, And to trace it, seems ju-

Oh this Ah!

Oh this Ah! It seems sus-pi - cious, And to trace it, seems ju-

*Con piu moto*

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The first vocal staff begins with a fermata over a whole note 'Ah!'. The second and fourth staves contain the lyrics 'Oh this Ah! It seems sus-pi - cious, And to trace it, seems ju-'. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

**IRENE.**

Yes ever-y one is now a bit sus - pi - cious. 'Twill give rise to talk ma-

dicious

Detailed description: Irene's vocal line consists of two staves. The first staff contains the lyrics 'Yes ever-y one is now a bit sus - pi - cious. 'Twill give rise to talk ma-'. The second staff continues with the word 'dicious'.

**CERVANTES.**

Yes ever-y one is now a bit sus - pi - cious, 'Twill give rise to talk ma-

dicious

Detailed description: Cervantes' vocal line consists of two staves. The first staff contains the lyrics 'Yes ever-y one is now a bit sus - pi - cious, 'Twill give rise to talk ma-'. The second staff continues with the word 'dicious'. Below the vocal staves is a piano accompaniment with two staves, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

licious.

*QUEEN. (controlling herself with difficulty.)*

licious. Would I had been more ju - di-cious, For this "Ah" makes them sus-

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a whole note rest, followed by a half note, and then a quarter note. The lyrics 'licious.' are written below. The middle staff is another vocal line, also in treble clef, with lyrics 'licious. Would I had been more ju - di-cious, For this "Ah" makes them sus-'. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a whole note chord, followed by a half note, and then a quarter note.

Oh hate-ful Ah! the whole twill mar, from showing

pi - cious. Oh hate-ful Ah! the whole twill mar, from showing

this lit-tle Ah! on us doth jar.

Oh hate-ful Ah! the whole twill mar, from showing

this lit-tle Ah! on us doth jar.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The first staff has lyrics 'Oh hate-ful Ah! the whole twill mar, from showing'. The second staff has lyrics 'pi - cious. Oh hate-ful Ah! the whole twill mar, from showing'. The next two staves are piano accompaniment in grand staff. The first staff has lyrics 'this lit-tle Ah! on us doth jar.' and the second staff has lyrics 'this lit-tle Ah! on us doth jar.'. The bottom two staves are a piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.



all it was not far.

all it was not far. I know 'tis ver-y queer, a diz-zy

there's something wrong not very far.

all it was not far.

there's something wrong not very far.

fit was near, I saw things here, and here, and here, and

**SANCHO & PREMIER.** Here! where? how queer!

*p*

Detailed description: This is a page of a musical score, page 68. It features a vocal line and a piano accompaniment. The vocal line consists of several staves of music with lyrics underneath. The lyrics are: "all it was not far.", "all it was not far. I know 'tis ver-y queer, a diz-zy", "there's something wrong not very far.", "all it was not far.", "there's something wrong not very far.", "fit was near, I saw things here, and here, and here, and", and "SANCHO & PREMIER. Here! where? how queer!". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various chords and melodic lines. A piano dynamic marking (*p*) is present in the lower part of the score.



IRENE.

*p*  
 At prop - er time your help was near.  
 here. Yes, yes, first far. then near. *pp*  
 'tis not quite clear, she points first there, then here.  
 they seem to guess what has hap - pened here.  
 Yes, yes, there's some - thing here that's ver - y queer; I'm not quite

(with boldness.)

I al - most fear.  
 Ah - - - -  
 she points to there, she points to  
 sure what's happened here.  
 she points to there, she points to  
 she points to there, she points to

CHORUS

*p*

*(joyfully)*

A laugh is near, Ah - - - not one the truth is near, At proper time,  
 Ah!..... Not one is wis er here Ah!.....  
 here Yet who she saw does not ap pear! Sometimes twas there, Sometimes twas  
 Ah!..... Ah!..... What good luck that none  
 Yet what she saw does not ap pear Sometimes 'twas there, Sometimes twas  
 Yet what she saw does not ap pear, Sometimes 'twas there, Sometimes 'twas

My help was near, And no one knows what happened here. Ah!

Ah! ..... Some dan - ger there was near. Ah!

here. A strange af - fair it doth ap - pear. She shouted

saw it here. Ah! ..... She shouted Ah!

here. A strange af - fair it doth ap - pear. Ah!

here. A strange af - fair it doth ap - - pear.

Ah Ah ah!

Ah Ah ah!

Ah She shouted Ah! ah ah ah ah

She shouted Ah! ah ah ah ah

Ah ah ah. ah ah ah ah

Ah ah ah!

ah!

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*poco rit.*

ah ah ah ah ah!

ah ah ah ah ah!

ah ah ah ah ah!

ah ah ah ah ah!

ah ah ah ah ah!

She shout ed Ah! Yes she shout - ed Ah!

She shout ed Ah! Yes she shout - ed Ah!

*Allegro.*

*pp* IRENE.

Without sorrow, she can borrow, that new book.

PREMIER.

*fp* This new book is sus - picious, 'tis ju - di - cious to come back.

*pp*

*Meno.*  
**KING.**

Now let the dance be pro - ceed - - -  
(*PREMIER* to his followers)

on it's track! *Meno.* Now we

*p* *mf* *mf*

*IRENE.*

ing. Dance les-son hour is not yet past. What

every care are need ing The fav - o - rite soon will fall now at

*p*

**Tempo 1.**

glan - ces false they now are throwing!

*QUEEN.*

last. Her eye with rage and

*SANCHO.*

The fav-orte soon will be beat-en at last!

The fav-o-rite soon will be beat-en at last!

**Tempo 1.**

*3* *3* *3* *3* *3* *3* *3* *3*

scorn is glowing.

*Sopr.*  
*Alto.*  
Take two steps forward, Now one step back, Skill and light grace, You must not lack.

**PREMIER.****IRENE.**

We must work quick. Not time for sloth, But what is this? There are words on the cloth

*(reading)* **Meno.****Mosso.****PREMIER.**

'Tis a queen who loves thee dear, though thou art no monarch *f* ah! A-gain an

*KING.*

*SANCHO.*

What means it? ha?

A - gain an

*PREMIER.*

Ah

She shouted ah!

She shouted ah!

A - gain an

*Chor.*

She shouted ah!

*p*

*fz*

*IRENE.*  
*Allegretto moderato.*

ah! Again an ah!

I shouted

She shouted ah!

*a* Again an ah!

She shouted ah!

ah! Again an ah!

She shouted ah!

*Allegretto moderato.*



*(smiling.)*

Ah! I real-ly fear, Because I saw now far now near, A diz-zy

spell ap - pear. first far, then

*KING & MARQUIS.*

She saw first far, then

*CERVANTES.*

I am not clear,

*SANCHO & PREMIER.*

She saw here

She saw here

She saw here

She saw

*CHORUS.*

*pp*

near, then there, then here.

**QUEEN.**

Ah - Ah - ah ah ah ah

near, first there, then here. ah ah ah ah

What's happened here? ah ah ah ah

there far near! ah ah ah ah

there far near! - - - - -

there near! - - - - -

near! - - - - -

*pp*

*poco rit.*

ah - - - - - ah ah ah ah ah ah - - .

ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

first there, then here, first far, then near, Ah ah - - .

first there, then here, first far, then near, Ah ah - - .

first there, then here, first far, then near, Ah ah - - .

*p*

*Allegretto moderato.*

**CERVANTES.** (*bows towards queen*)

Now that the reading all is done I beg to take my leave.

**PREMIER.**

Now it is the time. Now it is the

*Allegretto moderato.*

(*to King and Queen*)

time! Cervan - tes Stay a - while! I beg you will excuse A statesmans rigid

*Allegro*

(*to Cervantes*)

style But still I can-not choose! This book which you now hold Tis Don

**MARQUIS.**

Quix-ote called, I'm told must confis - cated be So give it me, give

**SANCHO.**

Give me,

CERVANTES. MARQUIS. SANCHE. PREMIER (to Cervantes)

me! How? Naught! Naught! Naught! You Sir are

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line has lyrics: "me! How? Naught! Naught! Naught! You Sir are". The piano accompaniment includes a treble and bass clef with various musical notations such as notes, rests, and dynamic markings like *f*.

now my prisner! Yes I have said it now, - - - You are captured!

*rit.*

The second system continues the musical score. The vocal line has lyrics: "now my prisner! Yes I have said it now, - - - You are captured!". A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment continues with similar notation.

A prisner? Is

*f*

*Chor.*

A prisner? Is

The third system features a vocal line with lyrics "A prisner? Is" and a piano accompaniment. A *f* (forte) dynamic marking is present. A section of the piano accompaniment is bracketed and labeled *Chor.* (Chorus). The system concludes with another vocal line: "A prisner? Is".

This block shows the piano accompaniment for the third system, including treble and bass clefs, notes, rests, and dynamic markings such as *mf* and *f*.

Cer - van - tes a captive

captured! Is captured! Cer - van - tes a captive ist true?

captured! Is captured! Cer - van - tes a captive ist true?

The fourth system contains two vocal lines and piano accompaniment. The lyrics are: "Cer - van - tes a captive captured! Is captured! Cer - van - tes a captive ist true?" and "captured! Is captured! Cer - van - tes a captive ist true?". The piano accompaniment includes treble and bass clefs with notes and rests.

This block shows the piano accompaniment for the fourth system, including treble and bass clefs, notes, rests, and dynamic markings such as *f*.

**KING.**

**PREMIER.**

No this must be an er - ror too . No er - ror I see

It must be!

**SANCHO & PREMIER.**

**PREMIER.**

It must be! These cheap scribblerspo - ets

It must be

writers, what - so - ev - er they may be, To re - bel - lion are in - ci - fers. Therefore

*IRENE.*

Prisoner - - he?

*CERVANTES.**QUEEN.*

he belongs to me

Prisoner - I?

Ger - van - tes

They're not in season!

*(suddenly frightened)*

can it be?

Its contents!

*PREMIER.*

This volume's contents hold high treason

the

*Une poco maestoso.*

state and throne still to cherish That is of duties chief and if a scribbler



## SANCHO u. PREMIER.

perish it should not cause much grief The throne and king doth cherish that

The throne and king doth cherish that

The piano accompaniment consists of two staves. The right hand features a series of chords and triplets, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

is of duties chief. And if a traitor perish it should not cause us

is of duties chief. And if a traitor perish it should not cause us

The piano accompaniment continues with similar chordal textures and triplets. Dynamics include *f* (forte).



grief. it should not cause us grief, it should not cause us grief.

grief. it should not cause us grief, it should not cause us grief.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "grief. it should not cause us grief, it should not cause us grief." The first vocal line has a fermata over the first measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*CERV. Un poco meno mosso*

Why has your anger risen? I'll yield me with good

The second system begins with the tempo marking "CERV. Un poco meno mosso". It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Why has your anger risen? I'll yield me with good". The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

grace, and gladly stay in prison *f* as long as you're in

The third system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "grace, and gladly stay in prison *f* as long as you're in". The piano accompaniment has a steady eighth-note bass line and chords in the right hand, with a forte (*f*) dynamic marking.

Al-though the man I cherish, I can't stop this dis-

Al-though the man I cherish, I can't stop this dis-

*KONIG.*

*MARQ.*

the state and throne to cherish, that is of duties

place ah why has your anger risen? Ill

*PREMIER.*

The state and throne to cherish, that is of

The state and throne to cherish, that is of duties

The state and throne to cherish that

grace yet ill not let him perish the  
 grace yet ill not let him perish the  
 go to prison and bear dis - grae as long as you can hold your  
 still the chief althou a scribbler - perish twill cause no  
 chief al - though a scribler perish twill  
 is - of duties chief and if a scrib - bler perish

*Mosso*  
 other 'll lose his place The  
 other 'll lose his place The  
 place as long as you can hold your place! The  
 heavy grief!  
 cause no heavy grief!  
 cause no heavy grief!  
*Mosso* *pp*

time is nigh When well de - fy Ah.....  
 When we shall foes de - fy Ah.....  
 time is nigh When well de fy  
 We soon shall see the day ah.....  
 He's regent yet to - day.....  
 We soon shall see the day..... When  
 tra la  
 tra la

Detailed description of the musical score: The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line and a piano accompaniment. The vocal line includes lyrics in French and English. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into several systems, with the piano accompaniment starting in the second system. The lyrics are: 'time is nigh When well de - fy Ah.....', 'When we shall foes de - fy Ah.....', 'time is nigh When well de fy', 'We soon shall see the day ah.....', 'He's regent yet to - day.....', 'We soon shall see the day..... When', and 'tra la'. The score ends with a double bar line.

When we shall have our way! ah

Soon comes the day. When we shall have our way! Rule a-  
 we shall have our way! I will bear this short dis-  
 tra la

*M*

tr ah ah  
 way Well soon have sway! grace Just as long as you hold place!  
 la la la la la tra la la la la la la la la la la la la la la la la  
 la la la la la tra la laa la la la la la la la la la la la la

PREMIER. Allegro.

No pleading now my breast can move, He soon shall find the spot. Where

he shall be com-pelled to prove If guilty, or if not.

Yes ..... We must bend to this de - cree ..... If he's

Yes ..... We must bend to this de - cree ..... If he's

Yes ..... We must bend to this de - cree ..... If he's

Yes ..... We must bend to this de - cree ..... If he's

Yes ..... We must bend to this de - cree ..... If he's

8

*Poco meno.*

guilt-less he'll be free!

guilt-less he'll be free!

*rit.*  
Though you chain the poet's body, Still his writings ev-er live on, And

guilt-less he'll be free!

guilt-less he'll be free!

*Poco meno.*

*a piacere.*

all the world shall give the ver-dict, When we are gone.

**PREMIER.**  
'Tis my du-ty to be



**KING.***poco rit.*

Tell, with-out further  
balking Treason when be - gun

*f* *p*

**IRENE.***Allegretto con moto.*

Tell us what he's done!

**QUEEN.**

talk ing! Tell us what he's done!

**SANCHO.**

In this small book he's written much, That's

*p*

**SANCHO & PREMIER.**

wicked and ma li - cious. He spares not rank, nor name, nor fame, In short it is a



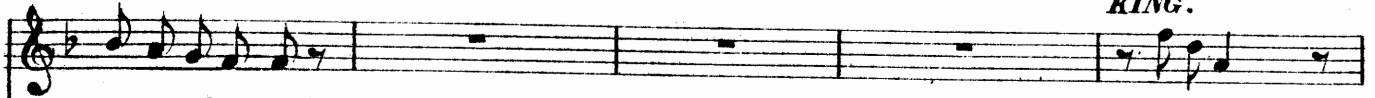
The poems that he's writing the verse's inditing to rage are inciting and  
shame

the poems that he's writing the verse's inditing to rage are inciting and  
Such profane writ - - - ing Dire punish - ment is in

vengeance inviting Of us he is lying with scurrilous verses. Nor heeds our replying-<sup>with</sup>  
vengeance inviting Of us he is lying with scurrilous verses. Nor heeds our replying-<sup>with</sup>


vi ting

*KING.*

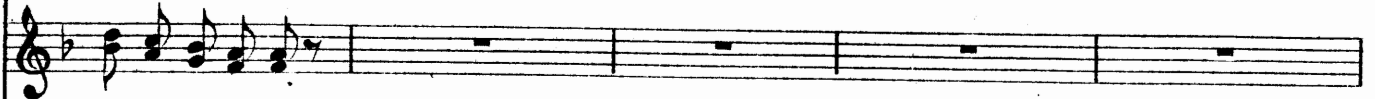


anger and curses! Ha ha ha

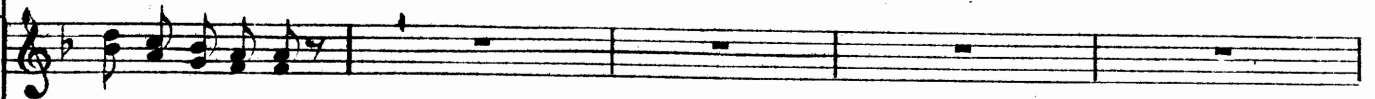
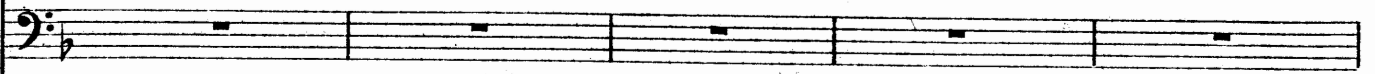
*PREMIER.*

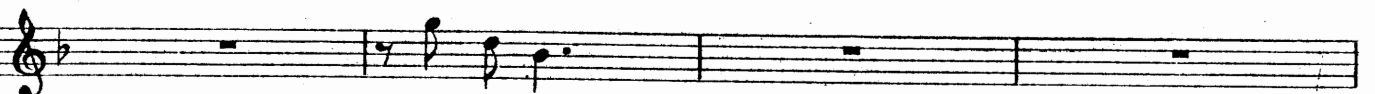


anger and curses! calls your minis - ter an ass can such falsehoods pass? and of

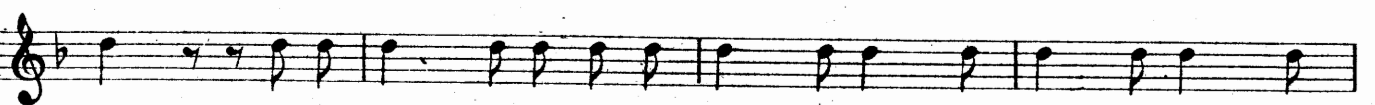


anger and curses!



Ha ha ha



me he has said that I've no sense in my head, and had no wits to



IRENE

QUEEN.

Well he hit it there yes he hit it there!

KING.

spare.

poco rall.

Allegretto grazioso.

ha ha ha ha ha ha ha ha ha ha ha ha

KING.

Truly this is jol-ly  
Allegretto avizioso.

ha ha haha

ha ha ha ha

fun.

CERVANTES.

what else has he done?

Oh forgive me if you please!

ha ha ha ha

ha ha ha ha

But such jokes as these, always cause me thus to smile,

Let me laugh a while! Ha ha ha ha ha ha ha ha ha ha

*IRENE.*  
Who here could keep from laughing ha ha ha ha ha ha ha ha

*QUEEN.*  
What they so vile - and very wick - ed see seems

*KING.*

*CERVANTES.*  
Why should one keep from laughing ha ha ha ha ha ha ha ha

*SANCHO.*

*PREMIER.* Tis not for laugh - ter

ha ha ha ha ha ha ha ha ha ha ha ha ha ha Why keep from laughing  
 on - ly pur - est fun to me, Pray pardon me I cannot  
 ha ha ha ha ha ha ha ha ha ha ha ha ha ha Why keep from laughing  
 No not laughter should come after!

Ha ha ha ha ha ha ha I must laugh a - while  
 help but smile oh I must laugh a - while  
 ha ha ha ha ha ha I must laugh a - while  
 Ha ha ha ha ha ha ha I they must laugh a - while  
 are they laughing *f* ha ha ha ha ha ha they must laugh a - while  
 ha ha ha ha ha ha *f* ha ha ha ha ha ha they are laughing ha ha ha

ha ha

**SANCHO & PREMIER**  
Yes, laugh and laugh a - way. But

ha ha ha ha ha ha ha ha!

ha ha ha ha ha ha ha ha!

**IRENE. pp**

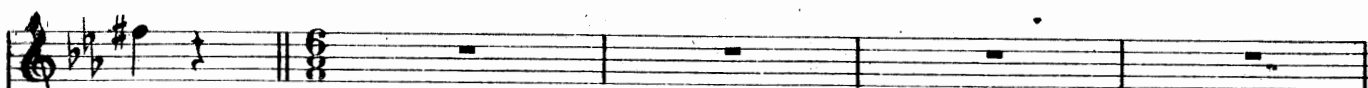
**QUEEN. pp** This is most jol - ly fun, What else then has he

**MARQUISE. pp**

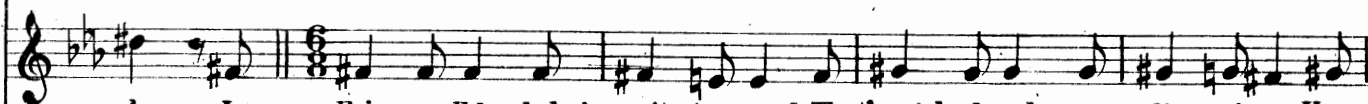
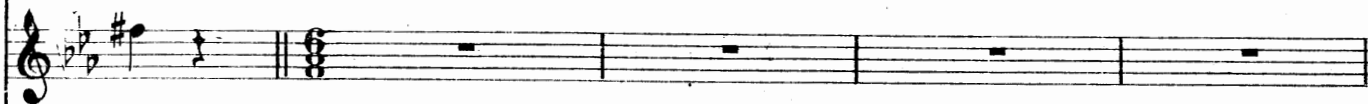
**KING. pp**  
This is most jol - ly fun, What else then has he

Ha ha

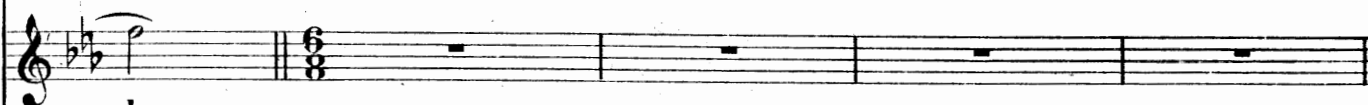
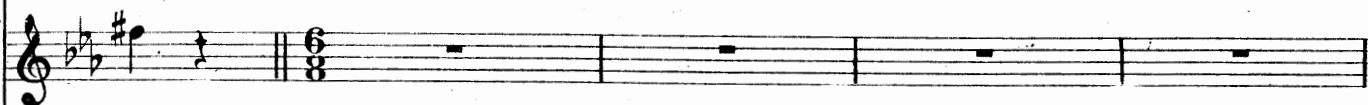
He for this shall pay!



done.



done. In this small book he's writ-ten much, That's wicked and ma - li - cious. He



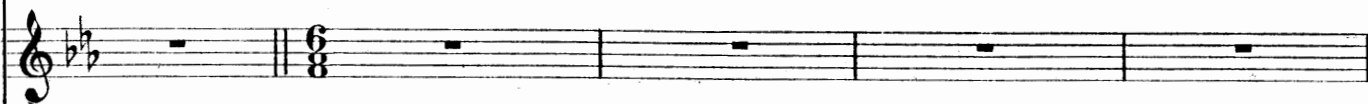
done.



In this small book he's writ-ten much That's wicked and ma - li - cious. He



Ah this book seems to us quite good Its wit is quite de li - cious. What



We'll teach him soon That such wit is not ju - di - cious.





spares not rank nor name, nor fame, In short it is a fear - ful shame,  
 spares not rank nor name, nor fame, In short it is a fear - ful shame, The  
 vex es them we'd like to know, And why they show their an - ger so!

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two more vocal staves. The bottom two staves are the piano accompaniment, with the right hand on top and the left hand on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

Yes the book should be given to the flame!  
 satires he's writing, The poems he's inditing, To rage are in-ci-ting, And vengeance in-vi-ting.  
 Yes his book seems quite bright and dis - creet to be.  
 satires he's writing, The poems he's inditing, To rage are in-ci-ting, And ven-geance in-vi-ting

The second system of the musical score consists of six staves. The top staff is the vocal line, followed by two more vocal staves. The bottom two staves are the piano accompaniment, with the right hand on top and the left hand on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.



ha ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha ha ha

And the man should be served the same .....

Punish him

I my anger can't con-

That is why such vain rage we see .....

Punish him let him bear the blame ..... He his anger can't con-

8 .....

ha Com - ie is his pain Oh my lord pray pardon me!

ha Com - ie is his pain Oh my lord pray pardon me!

Ha ha ha ha Ha ha ha ha Ha ha ha ha

tain I hold back in vain! Soon the royal court shall see!

Ha ha ha ha Ha ha ha ha Ha ha ha ha

tain He holdsback in vain! Soon the royal court shall see!

8

but tis fun you see. To re-press it is in vain.

but tis fun you see. To re-press it is in vain.

but tis fun you see. To re-press it is in vain.

Ha ha ha ha. Ha ha ha ha.

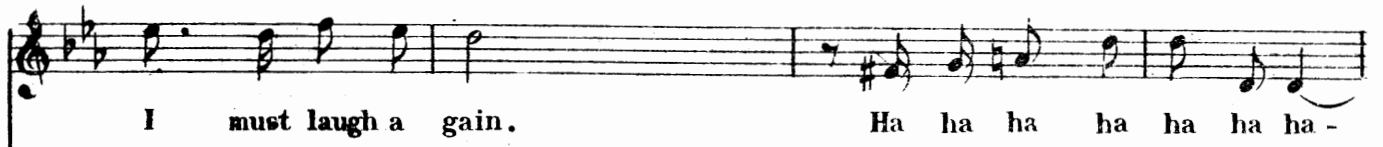
none dare jest with me. You may laugh with might and main.

Ha ha ha ha. Ha ha ha ha.

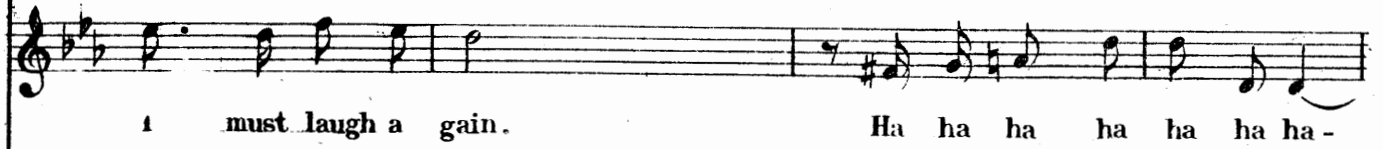
what the end may be. They may laugh with might and main.

what the end may be. They may laugh with might and main.

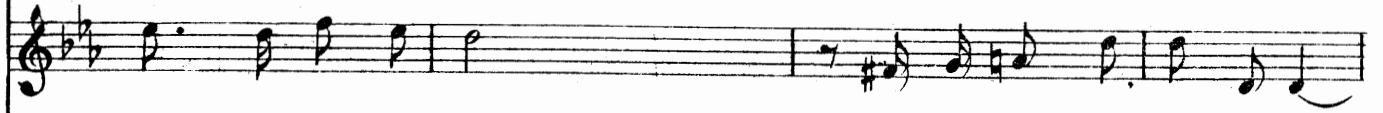
8



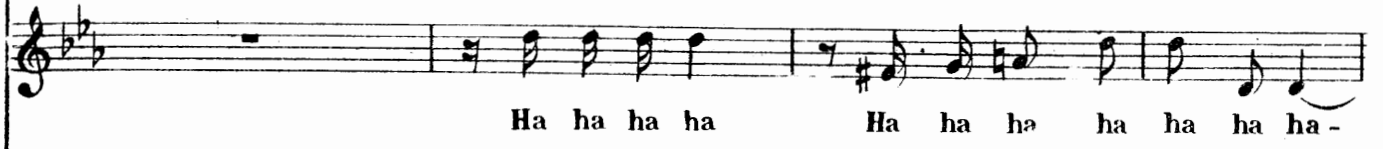
I must laugh a gain. Ha ha ha ha ha ha ha -



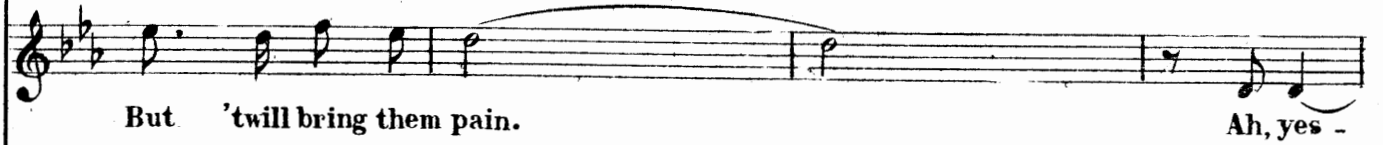
i must laugh a gain. Ha ha ha ha ha ha ha -



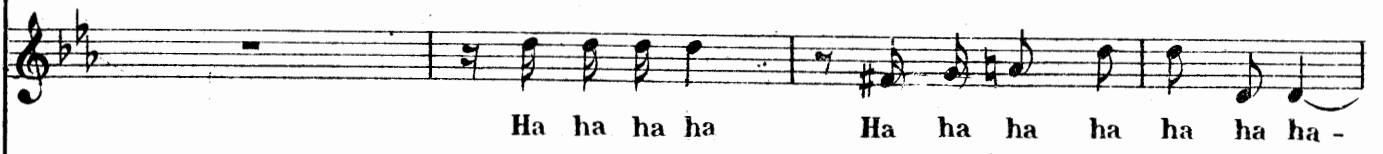
Ha ha ha ha Ha ha ha ha ha ha ha -



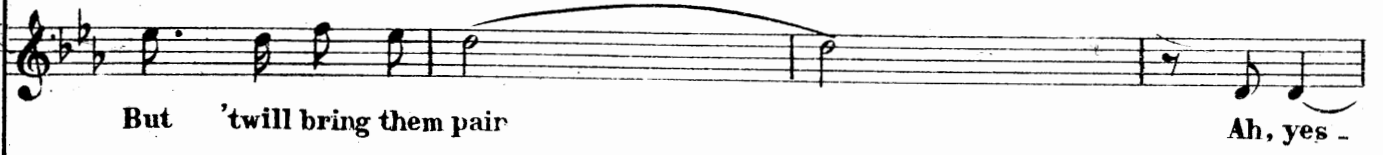
Ha ha ha ha Ha ha ha ha ha ha ha -



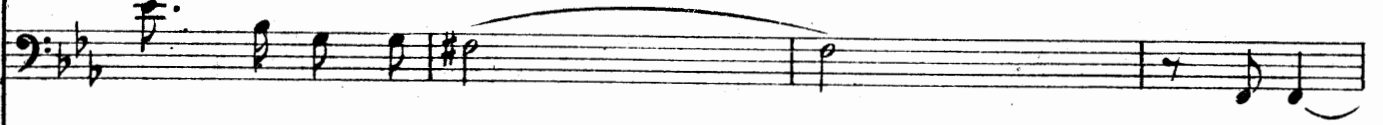
But 'twill bring them pain. Ah, yes -



Ha ha ha ha Ha ha ha ha ha ha ha -



But 'twill bring them pair Ah, yes -



Ah, yes -

8



ha ha ha ha ha - - - - - Yes, this is food for laugh-ter

ha ha ha ha ha Yes this is food for laugh-ter

ha ha ha ha ha - - - - - . What they so ver - - y vile and

'twill soon bring them pain - - - - - . This is no time for laugh-ter.

'twill soon bring them pain - - - - - . Yes this is food for laugh-ter.

'twill soon bring them pain - - - - - . Yes this is food for laugh-ter.

'twill soon bring them pain - - - - - . Yes this is food for laugh-ter.

The musical score consists of nine staves. The first seven staves are vocal lines in treble clef, each with lyrics underneath. The eighth staff is a bass line in bass clef, also with lyrics underneath. The final two staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "ha ha ha ha ha - - - - - Yes, this is food for laugh-ter", "ha ha ha ha ha Yes this is food for laugh-ter", "ha ha ha ha ha - - - - - . What they so ver - - y vile and", "'twill soon bring them pain - - - - - . This is no time for laugh-ter.", "'twill soon bring them pain - - - - - . Yes this is food for laugh-ter.", "'twill soon bring them pain - - - - - . Yes this is food for laugh-ter.", and "'twill soon bring them pain - - - - - . Yes this is food for laugh-ter."

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

for dire ven - geance will come af - ter, Will come af - ter.

wick - ed see seems on - ly pur - est fun to me. 'Tis

But dire ven - geance may come af - ter, May come af - ter.

But dire ven - geance may come af - ter, May come af - ter.

8

*Piu Allegro.*

'Tis food for laughter ha ha ha ha ha ha ha ha.

on-ly food for laughter. ha ha ha ha ha ha ha ha ha

on-ly food for laughter. ha ha ha ha ha

they will learn that they cant jest with me. Laugh a-way, laugh a-way,

this is on - - ly pur-est fun to me. Laugh a way, laugh a-way,

soon his ven - geance in re-turn they'll see. Laugh a way, laugh a-way,

8

I my laugh - ter eant

I my laugh - ter eant

I my laugh - ter eant

I my laugh - ter eant

soon your fun will be turned

I my laugh - ter eant

soon your fun will be turned

soon your fun will be turned

8



con - tain!

con - tain!

to pain!

con - tain!

to pain!

**Tempo 1.**

*f*

8

# ACT II.

## Nº 7 ENTRE ACT and ROMANZE.

Allegretto.

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes trills (*tr*) in the right hand. The second system continues the melodic and harmonic development. The third system features octaves (*8*) in the right hand. The fourth system includes a piano (*p*) dynamic marking. The fifth system continues with complex textures. The sixth system concludes with a forte (*f*) dynamic, a piano (*p*) dynamic, and a *poco rit.* (slightly ritardando) marking.

First system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes. A *cresc.* marking is present in the first measure.

Second system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). The music continues with the rhythmic pattern. A *pp* marking is present in the second measure.

Third system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). The music continues with the rhythmic pattern. The system ends with a double bar line and a key signature change to two flats (Bb).

CERVANTES.

First system of the vocal piece. Treble clef. Key signature: two flats (Bb). Time signature: 3/4. The vocal line begins with the lyrics "Where the wild rose". The piano accompaniment consists of chords and eighth notes.

Second system of the vocal piece. Treble clef. Key signature: two flats (Bb). Time signature: 3/4. The vocal line continues with the lyrics "sweetly doth blow, There must I go; Where the bird lings". The piano accompaniment continues with chords and eighth notes.

Third system of the vocal piece. Treble clef. Key signature: two flats (Bb). Time signature: 3/4. The vocal line continues with the lyrics "sing of my woe, If to thy heart my sor-row's known, Then". The piano accompaniment continues with chords and eighth notes.

it must be of stone, Or it love had shown, Not left me a -

- lone To sing in sad-dend tone, ah. Where

the wild rose sweet-ly doth blow, There I must go, Where

the night - ingales sing so soft and low; Yes, sing of

my deep woe.

Andante.

PREMIER.

SANCHO.

CHOR.

PIANO.

Since so

Since so

Andante.

P

High-ly

S

very weighty now our councils grow, We have promptly come to help our par-ty.

very weighty now our councils grow, We have promptly come to help our par-ty.

P

honor'd colleagues, You are prompt I know, And I bid you all a welcome hearty.

L'istesso tempo.

P Let us all be seated now, and set at once to work; Here are schedules which we all must study.

Allegretto moderato.

P *stringendo.* Here's what comes

*pp*

P first then, For what we want, is to crush Cer-van-tes. Then sign the

S Yes, yes, Cer-van-tes.

Yes, yes, Cer-van-tes.

P papers, For what we want is to hold Cer-van-tes, We'll crush Cer-van-tes.

S We'll crush Cer-van-tes.

We'll crush Cer-van-tes.

P We'll de - fy him, Let us try him In le-gal

P sitting, But not wildly, Slowly, mildly, as is be-fitting.

S Yes, this sitting, Yes, 'tis be-fitting.

Yes, this sitting, Yes, 'tis be-fitting.

P I think my brothers, Our one-voiced chant is: Down with Cervantes!

P Let's

S Down with Cer-van-tes! Yes



POLICE MINISTER.

PRÉMIER.

hear what our police have found, hm hm, well well, I've looked a - round, This

shows they have suspicions sound; He is a trai - tor, I'll be bound!

SANCHO.

JUSTICE MINISTER.

To find a record bad, I fail, He has not yet been put in jail, No special charges I can

bring, He has not sto - len a - ny - thing. As yet his course is pure to view, As soldier

MINISTER OF WAR

PREMIER. *poco rit.*  
 Hm Hm, don't wor - ry, I am finding some charges that are quite as  
 and ci - vi - lian too. *poco rit.*  
 CHOR. is pure to view, ci - vi - lian too, His course is pure to  
 His course you say as soldier brave! As soldier and civilian *poco rit.*



Tempo I.

P

bind-ing,  
But pause a bit, Be-fore we hit, He's a ver-y quick wit, And we may be  
view.

too.  
Tempo I.

*poco rit.* *a tempo.*  
bit, for he can write, So that 'twill bite, yes that his taunt is, this ab-surd Cer-  
*poco rit.* *p a tempo.*

S  
-vantes. With women too, he all can do, Yes that the vaunt is, of this Cer-  
with this Cer- vantes.

PREMIER.

S  
-van-tes, this vile Cer-vantes. Well, that stay, all the same to me, I will that he a  
this vile Cer-vantes.

*P* traitor be, He bothers me, and he must fall, *pp* I'll make him small, so small, so

*P* small, We'll make him small, so small,  
*S* He bothers us, and he must fall. We'll make him small, so small,  
 He bothers us, and he must fall, We'll make him small, so small,  
 He bothers us, and he must fall, We'll make him small, so small,

*pp* so small, (Whispered.) so small, so small. Des-  
*pp* so small, so small, so small,  
*pp* so small, (Whispered.) so small, so small.

## Piu Allegro.

troyed he must be at a single blow. Now mark, my lords, how I to work shall go.

L.H.

When foes e'er are tried by me, Then my questions fly so free, I brow-beat them,

*ff*

scold them, cheat them, Till they don't know where they be; And scribblers I treat this way:

*poco rit.* *a tempo.* *poco rit.* *f* *pa* *tempo.* *p*

never caring what they say, Give them all an in-di-ges-tion, Till they catch in some small

*rit.* *rit.*

lie, Caused by my endless quip and question. That's the way to blow them sky-high.

*p*

P

high high high high high high high high high high high high high high high, Yes that's the way to blow them high.

SANCHO.

Kill them off with quip and ques - tion, That's the way to blow them sky high,  
Kill them off with quip and ques - tion, That's the way to blow them sky high,  
high

PREMIER & SANCHO.

high high high high high high high high high high high high high high high, That's the way to pump them  
high high high high high high high high high high high high high high high, That's the way to pump them

dry. When

dry.

1. PREMIER 2.

**Allegro moderato.**

IRENE.

CERVANTES.

PREMIER.

CHOR.

**Allegro moderato.**

PIANO.

Great professors Learned Doctors have from Sala - man - ca hied Path-o -

I  
 - logic, Phy-sio-log-ic, They will on this case de-cide, As con-ci-li-um,  
 - logic, Phy-sio-log-ic, They will on this case de-cide, As conci-lium,  
 - logic, Phy-sio-log-ic, They will on this case de-cide, As conci-li-um,  
*marcato.*  
*f*

I  
 medicum, We must di-agnose it, Find this great trou-ble's Genesis, Ex na-  
 medicum, We must di-agnose it, Find this great trouble's Genesis, Ex na-  
 me-di-cum, We must di-ag-nose it, This great troubles Genesis,  
*f*  
*tr*

I  
 - tu - ra ho-mi-nis, This great trou - ble's Gen-e-sis, Ex na-tu-ra hominis, From Sala-  
 - tu - ra ho-mi-nis, This great trou - ble's Gen-e-sis, Ex na-tu-ra hominis,  
 Ex na-tu-ra homi - nis, this great trouble's Genesis, Ex na-tu- ra hominis,  
*p*  
*p*  
*p*



PREMIER.

IRENE.

PREMIER.

I - manca come our ranks, For which receive my thanks. We'll study into his wild pranks, A -

P - gain receive my thanks. Pray

CHOR. Let's di-agnose, for we sup-pose The sickness is of wondrous might.

Let's di-agnose, for we sup-pose The sickness is of wondrous might.

P count up - on my grat - i - tude, If you can find him cra - zy quite, I

I nev - er stud - ied med - i - cine, So I have called you all in. Cer

P - van - tes! En - ter here! Cuckoo!

IRENE

Cer-vantes he? The youth's de-light, the

I coun-tries' pride, Whose wit with learn-ing was al-lied, Who had more

I sense than those who rule, The wi-sest of the court a fool, — a

CERVANTES. Allegretto moderato.

P fool, a thorough fool!

CHOR. a fool! poco rit. ha ha ha ha ha ha ha

a fool! poco rit. ha ha ha ha ha ha ha

poco rit. 8

IRENE. Sit down!

CERVANTES. Sit down! No you!

PREMIER. Mark what I'll bring to view!

IRENE. ad lib.



Moderato.

*pp*

A thor-ough-ly ab-nor-mal brain, Is this which shortly I'll explain, With

man - y bump and hol - low flat, Com - par - i - son will prove you that.

Allegretto.

1. Here in the centre 'tis hil - ly, There's roguishness sits  
2. Here in this organ, In-ven-tion, And ver - y large 'tis

here, Here two bumps are not sil - ly, For wit and soul ap -  
found, Now here 'tis my in - ten - tion, To show that thoughts a -

pear. The eyebrows wide, I ween, show much, perception  
bound. This un - der here I prove to be, the seat of

keen. This hil - lock at the side, Where fan - cy doth a - bide, Shows  
love. And here up - on this side, Is hon - or, truth and pride, And

(Pointing to the head of the Premier.)  
wit and wis - - dom wondrous clear, Now not a trace like that is  
here a love \_\_\_\_\_ for art has place, Of such things here, there's not a

here, No not a trace like that is here!  
trace, Of such things here, there's not a trace!  
No not a trace like that is here!  
Of such things here, there's not a trace!  
Of such things here, there's not a trace!

1.

2.

1 Here thoughts cabal-is-tic, Here views e-go-tistic, Here are bumpsartistic, And here are things quite

*stringendo.*  
1 mys-tic; Here 'tis i-deal-is-tic, Here 'tis eu-lo-gis-tic, Here 'tis re-al-is-tic, Yes,

*ritard.* *Allegro moderato.* *poco meno.* *rit.*  
1 yes, this head's quite mystic, It's shaped quite out of rule, And so he is a fool.

*Allegretto. (jestingly.)*  
1 *pp* Straight jacket, we might use, Yes, doc-tors, if you choose.

1 straight jacket, he would use, straight jack-et,  
straight jacket, we would choose,

*tr.* *pp*

we would choose.

straight jack - et we would choose.

The first system consists of three staves. The top staff is a vocal line with lyrics "we would choose." The second staff is another vocal line with lyrics "straight jack - et we would choose." The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

## CERVANTES.

Hal what a monster comes to me, Rhi-noc-e-ros 'tis, I see, Cam-el per-

The second system consists of three staves. The top staff is a vocal line with lyrics "Hal what a monster comes to me, Rhi-noc-e-ros 'tis, I see, Cam-el per-". The middle staff is a piano accompaniment with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

(may also be spoken.)

haps, or Bear! Whence came the monkey standing there? You're

The third system consists of three staves. The top staff is a vocal line with lyrics "haps, or Bear! Whence came the monkey standing there? You're". The middle staff is a piano accompaniment with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

## PREMIER.

## CERVANTES.

wrong, 'Tis I, a man, you see. A man? Good! Ah, this pleases

The fourth system consists of three staves. The top staff is a vocal line with lyrics "wrong, 'Tis I, a man, you see. A man? Good! Ah, this pleases". The middle staff is a piano accompaniment with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

me, For I'm a great man-eat-er, And you look quite de-light-ful.

The fifth system consists of three staves. The top staff is a vocal line with lyrics "me, For I'm a great man-eat-er, And you look quite de-light-ful." The middle staff is a piano accompaniment with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

**PREMIER.**

And roasted you'll taste sweeter. Ah, this is get - ting fright - ful!

**IRENE.**

Don't come near me! Keep off I say! Do not be harsh, he must have his way.

**CERVANTES.** *cresc.*

How well you please me! You're jui - cy, I see, Come nearer, Yes come

near - er, Do not stand off quite so far, Let's feel how fat - ty you are.

**IRENE.**

Oh don't be so harsh, just

**PREMIER.**

Don't come near me! Keep off I say!

I

hu-mor his way.

Don't be so harsh, but give him his way.

Don't be so harsh, but give him his way.

Don't be harsh, but give him his way.

I

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

pp

We

**Andante.**

I

all are sometimes fool - ish, All hail to fool - ish - ness! Which

**Andante.**

*p*

*f*

**Allegretto.**

I

ver-y of-ten comes, Our pro - - sy lives to bless.

*fz*

*p*

*f*



1. Ah nonsense tis, that joyous sings, That cheers our days and pleasure brings, It  
 2. He who to-day would wis-est be, The biggest fool of all is he, But

1. and pleasure brings.  
 2. of all is he.

8.....

does not pay, too wise to be; In nonsense too much fun we see, Yes,  
 he whose words are full of fun, Will see how soon the prize is won, And

1. much fun we see.  
 2. the prize is won.

wis-dom now, is all played out, For nonsense then, we raise our shout, The  
 he who strives de-mure and sad, Will ver-y soon be class'd as mad, The

1. we raise our shout!  
 2. be class'd as mad.

f 8.....



fools, the fools are always sure to thrive, Then shout with me, May nonsense live, The fools are always  
fools, the

*pp*

sure to thrive, Then sing with me: May non-sense live! Yes, I a coun- sel good do give, Then  
Yes, he a coun- sel good do give, Then  
Yes, he a coun- sel good do give, Then

*rit.* *a tempo.*

*rit.*

*rit.*

*rit.*

*rit.* *f* *a tempo.*

sing with me: May nonsense live, Yes, sing with me: long may it live!  
sing with him: May nonsense live, Then sing with him: long may it live!  
sing with him: May nonsense live, Then sing with him: long may it live!

8...

1 8 2

Moderato.

PREMIER.

PIANO.

8 *rit.* To

dine at No-ble ta-ble, When cook-ing was not right, To tell it I'm not

a-ble, It fills me with af - fright! I force it down, tho' I should die, The mis-er-

- a-ble leather pie! And eat as if 'twere best of all, To cheese that seems a-way to

Listesso tempo.

crawl, And no one knew that dread ca-lam-i-ty, As I ate with peace and

*pp*

am-i - ty. Yes I hid all in-ner sor-row-ing, And com-fort at heart I was

*pp*

borrowing, That I was a-ble, At such a ta-ble, Still to keep, to keep my

Valse.

*p*

face quite straight, With all such hor-rors on my plate. Thus one can see,

noth-ing moves me, Highest of high diplo-ma-tists am I, Highest of high diplo-

ma - tists am I.

*f*

*Allegretto grazioso.*

CERVANTES.

SANCHO.

PREMIER.

PIANO.

S Your Ex-cel-lence shall find good cheer In this our lit-tle cas-tle here.

P Your Ex-cel-lence shall find good cheer In this our lit-tle cas-tle here. We asked you

C Conference 'twas that we confer, quite

S We have come here.

P here;

P You've come to us from lands afar.

C right, how full of words you are! We must work a tri-ple fast, Come to bus-i-

C  
 -ness at last. Let us con-fer, Let us con-fer, Let us be-gin!

P  
 (touchy.) (aside to Sancho.)  
 Well sir, we know the haste you're in; This statesman from a foreign land Has ways I do not un-der-

S  
 (aside to Prime Minister.)  
 But he's of ver-y high de-gree, We'd bet-ter gen-tle with him be.

P  
 -stand.

C  
 From all views I am dis-sent-ing That are not just like my

C  
 own, Nev-er, Nev-er! do I need complimenting.

(aside to Premier.)

S He is quite im-per-ti - nent! im-per-ti - nent!

P (with a forced smile.) That I no - tice by your tone! He is most imper-ti - nent!

S Pst! we mean: in-tel-li - - gent!

P Pst! we mean: in-tel-li - gent, in-tel-li - - gent!

*Allegro.*

C I don't use words false and ly - ing, Other, stronger means I try; He who differs from my views,

He re - ceives a good black eye. In Oc - ci - dent, O - ri - ent too, I

thrash my foes quite black and blue, And all the chief guides of my course, Are pow'r and

*cresc.*



Moderato.

S force But pow'r and force. (anxiously backing away)

His gestic-u- lations are go-ing quite a deal too

(timidly.)

CERVANTES.

S Would your Excel-len- cy rather? No! At once begin the

P far!

Allegro.

C matter. I don't use words false and ly - ing, Oth-er strong-er means I try;

S He don't use words false and ly - ing, Oth-er strong-er means he tries;

P

Allegro.

*p* sempre staccato.

C He who dif-fers from my views, He receives a good black eye. In Oc-ci - dent, *cresc.*

S He who dif-fers from his views, He receives some good black eyes. In Oc-ci - dent, *cresc.*

P *cresc.*



C O - ri - ent too, I thrash my foes quite black and blue, And all the  
 S . O - ri - ent too, He thrash - es foes quite black and blue, And all the  
 P

*cresc.*

C chief guides of my course, are pow'r and force, Pow'r and force. *Piu lento.*  
 S chief guides of his course, are pow'r and force, Pow'r and force.  
 P

R CERVANTES.  
 What think you then, my lord? How do mat-ters stand? I think, I think

C SANCHO.  
 A great great deal! PREMIER. These are the views that I too, feel.  
 That's what I thought, too, statesman grand. What

*fz*

CERVANTES.

does your lordship think of Turkey's plea? Well well of that Its

all the same to me! PREMIER. In him a statesman great I see.  
Ah with your reasons I agree

CERVANTES.  
what is the French idea? Their policy is queer! I do not yet quite

SANCHO. know. I tho't hed answer so. CERVANTES. with heat they're all -  
hm! hm! from Italy. what's heard now?

PREMIER. glow and what is new from Russia, all there is ice and snow. SANCHO.  
CERVANTES. This statesman

CERVANTES.

know of every thing doth the German Empire then, has Bismarck now done aught?

*f p*

SANCHO.

Bismarck of. Bismarck I can nothing guess or tell aha hès

PREMIER.

It is a secret

Moderato.

secret, as I thought. I

I know it well But what will England do, that's the next question.

Moderato.

*f fz p fz p*

*CERVANTES. rit.**SANCHO.*

Yes England ah England well!

*PREMIER.*

just was a bout to make that same suggestion.

Now to us quickly

*rit.**pp**Allegretto.*tell. In England they've a game, that settles every claim, With  
A man may have, well say, his honor filched away, Then*Allegretto.**p*high or low the same, they have this little game and each one likes it  
comes no wild af - fray with pistols bright and gay he's not in dutythere, and strives to play it fair, and -when disputes are rife,  
bound to make his honor sound, by boring in a hole,

then this can end the strife. When both sides all  
 which shall let out a soul. No he braces

words are spurning them to this then both are turning Better  
 firm and steady then he puts his fists up ready Batter appeal there is none

yes they box they box, and one two three tis done - - -  
 They box they box and

They box up with fists and one, two, three 'tis  
 one, two three 'tis done They box up with fists

done! up with fists they box with their fists and one, two, three, 'tis done.  
 up with fists They box with their fists and one, two, three, 'tis done.  
 They box with their fists and one, two, three, 'tis done.

This is the parry, this the blow then without mercy, whack! they go yes

in boxing, boxing, boxing, boxing, we've a show! This is the par-ry This the blow,  
 This is the par-ry This the blow,

Then without mer-cy Whack they go, Yes in boxing, boxing,  
 Then without mer-cy Whack they go, Yes in boxing, boxing,

boxing, boxing, we've a show.  
 boxing, boxing, we've a show.



## No. 12.

*Allegretto. (with expression.)*

SERVANTES 

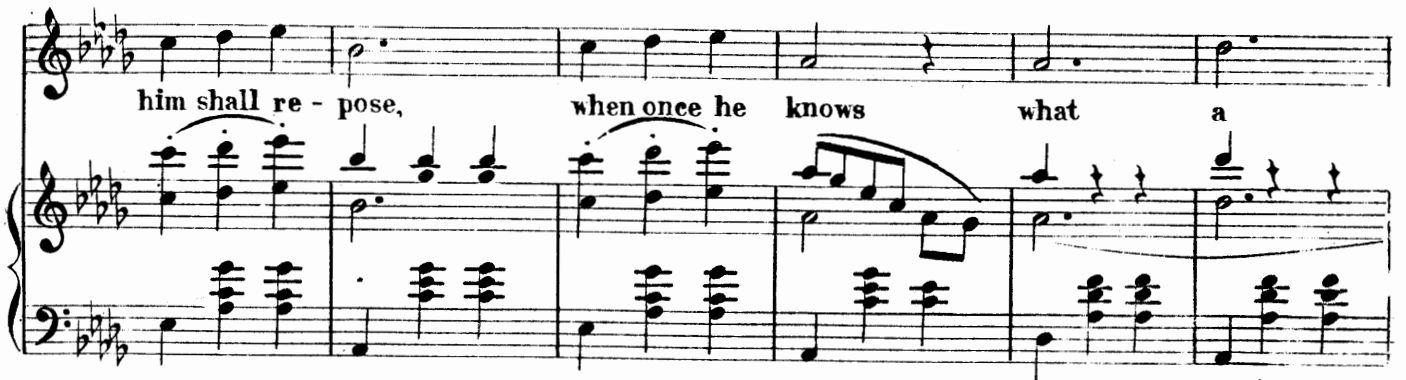
Bright - er glance on

KING. 

*Allegretto.*

PIANO.  *pp*

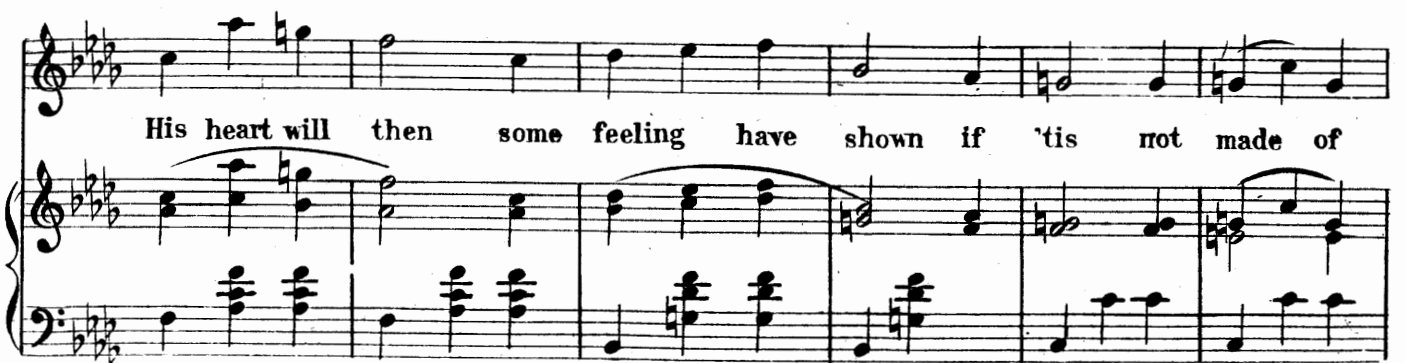
him shall re - pose, when once he knows what a



Heav - en here for him glows



His heart will then some feeling have shown if 'tis not made of



stone, - and his fond - est, heart - felt love will a - tone, for

all ne - glect he's shown, Ah

bright - est glance on him shall re - pose, when

*pp*

once he knows what pure Heav - - en a -

*rall*

*rall*

true love oft be - stows  
 KING. (to himself)  
 What pure  
 rit.  
 Heaven a true love oft be - stows!  
 (calls.)  
 (Marie my wife!)  
 pp f

**No. 13 FINALE.**

Maestoso.  
 CHOR.  
 Maestoso.  
 PIANO.  
 f p  
 ben marcato.

First system of piano accompaniment. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand plays a steady eighth-note bass line. A dynamic marking of *eres* is present in the right hand.

Second system of piano accompaniment. The right hand continues with intricate sixteenth-note patterns. A measure in the right hand is marked with an '8' and a dashed line, indicating an eighth-note rest. The left hand maintains its eighth-note accompaniment.

Third system of piano accompaniment. The right hand includes triplet markings (3) over groups of notes. The left hand features a triplet of eighth notes. A dynamic marking of *p* (piano) is shown in the right hand.

Vocal line for the first two systems. The melody is in a major key with two sharps. The lyrics are: "Hail to our land our monarch all hail! May he in war and in". The first system ends with a fermata over the final note.

Third system of piano accompaniment for the vocal line. The right hand has a melody with some chords, and the left hand provides a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present.

peace still pre-vail! See round the throne a worship-ful band! Formed by the

peace still pre-vail! See round the throne a worship-ful band! Formed by the

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "peace still pre-vail! See round the throne a worship-ful band! Formed by the".

*MINISTER (anxiously among themselves.)*

Ha the pair, u-ni-ted are a-gain! Our

no-bles of this our land!

no-bles of this our land!

The second system features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Ha the pair, u-ni-ted are a-gain! Our no-bles of this our land!".

*PREMIER. (aside to the ministers.)*

You need not yield to fear Our victory - is  
efforts are vain quite in vain!

*fz* *dim*

*cres* *poco stringendo*  
near, I'll come to pow'r a - gain well come to power a - gain!  
well come to power a - gain!

*cres* *poco stringendo*

*tempo 1º* *IRENE.*  
United now a - gain the pair, and sunlight

*tempo 1º* *pp*

shines so bright and fair; The storm has past And now at last U ni - ted are the two a -

gain U-ni - ted now a - gain the pair, And sunlight shines so bright and fair. The storm is

*QUEEN.*  
U-ni - ted now a - gain the pair, And sunlight shines so bright and fair. The storm is

*KING.*  
U-ni - ted now a - gain the pair. And sunlight shines so bright and fair. The storm is

*CERVANTES.*

Hail to our land! Our mon - arch all hail!

*Chor.*  
Hail to our land! Our mon - arch all hail!

*f*



past And now at last to fol-low pain Comes joy a - gain. Yes soon the hap - py

past And now at last to fol-low pain Comes joy a gain.

past And now at last to fol-low pain Comes joy a - gain. Yes soon the hap - py

past And now at last to fol-low pain Comes joy a - gain. Yes soon the hap - py

*PR. S. MARO.*  
*MINISTER.*  
Ha. we've worked in

May he in war and in peace pre-vail.

May he in war and in peace pre-vail.

May he in war and in peace pre-vail.

end we'll gain - - The fight is done, And truth has won, And past is pain. Yes soon our  
Yes our  
end we'll gain. The fight is done, And truth has won, And past is pain. Yes our  
vain. They're one a - gain Our ef - forts are vain, Are in vain. Yet we'll not

end, Our glo - rious end, we will attain. - - The fight is done, And truth is won, And past is  
end, Our glo - rious end, we will attain. - - The fight is done, And truth is won, And past is  
yield to fear, Our vic - to - ry is near, We'll come to our power soon a -

pain, How great our joy and without al - loy, the regents sway finds its end to -

pain, How great our joy and without al - loy, the regents sway finds its end to -

pain,

gain!

How great our joy and without al - loy, the regents sway finds its end to -

day! I would I might cry out a - loud It has served him right, How great our

day!

*IR. u. Q.*

*KING.* How great our

*CERVANTES.*

*MARQUISE.*

How great their

He's lost his might, to our de - light it serves him right, How great our

How great our

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, but still our sway has not passed a - way al though they

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, the regents sway comes to end to day and with de -

*stringendo*

-light we cry a - loud, It has served him right it served him right It served him

-light we cry a - loud, It has served him right it served him right It served him

wish much that it might we are in the right we are in the

-light we cry a - loud, It has served him right it served him right It served him

-light we cry a - loud, It has served him right it served him right It served him

*ff*

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has four systems of music with lyrics underneath. The piano accompaniment has two systems. The first system of the piano part includes a *stringendo* marking. The second system includes a *ff* (fortissimo) marking. The lyrics are: "-light we cry a - loud, It has served him right it served him right It served him" (repeated twice), "wish much that it might we are in the right we are in the", and "-light we cry a - loud, It has served him right it served him right It served him" (repeated twice).

*a tempo*

right it serves him right quite right.

right it serves him right quite right.

right it serves him right quite right.

right it serves him right quite right.

8

*a tempo*

*Piu lento.* MASTER OF CEREMONIES.

*Mnestoso.*

The king now ascends the throne, Now all salute him!

*p*

*ff*  
Hail to our land, Our Monarch all hail! May he in peace and war pre - vail!

*ff*  
Hail to our land Our Monarch all hail! May he in peace and war pre - vail!

*ff*

*KING.*  
Most honored no bles I wel - come you And I will govern you well and

*pp*

*ff*

*KING(reading)*

true!

*f*  
Hail our monarch Hail! Hail our monarch Hail!

*f*  
Hail our monarch Hail! Hail our monarch Hail!

8

*f*

*ff*



*Molto moderato.*

*Spoken.*  
Till now alas, has weakly governed, The regency our noble land. I now their rights am over-

throwing, And ne'er shall set them up again.

*Allegro maestoso.*

*KING. (triumphantly handing him the paper.)*

The

*PREMIER.*  
Who wrote the speech, your Majesty, I beg?

Hail! our Monarch Hail! Hail! our Monarch Hail!

Hail! our Monarch Hail! Hail! our Monarch Hail!

Queen herself has written this, you see!

*PREMIER* (*Comparing it secretly with the writing on the handker-*) *chief*

Just like the writing here! Ha ha How well it

*pp* *cres*

fits!

*Tempo di Valse.* *QUEEN.*

Bright as a ray from the heavenly heights gleaming, We

*p*

feel in our hearts, That a great joy is beaming, A flash comes to us In the

*CERVANTES.*

Yes in our hearts now a great joy is beaming, Yes a flash in the

darkest of night And it brought freedom back to our long waiting sight. See oh how

*KING.*

See oh how

darkest of night And it brought freedom back to our long waiting sight. See oh how

*f*

pale and embittered they're bending Their rage wont a-vail For their long reign is end-ing, Their

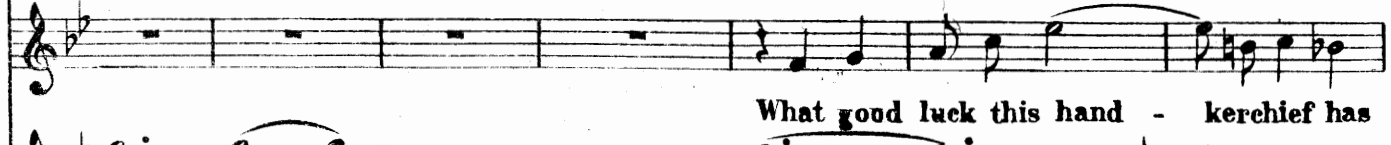
pale and embittered they're bending Their rage wont a-vail For their long reign is end-ing, Their

plots have been deep. But the end now has come, And with anger and pain they are dumb.

plots have been deep. But the end now has come, And with anger and pain they are dumb.




Praise to the Lord from whom our de - li - verance has come!



What good luck this hand - kerchief has



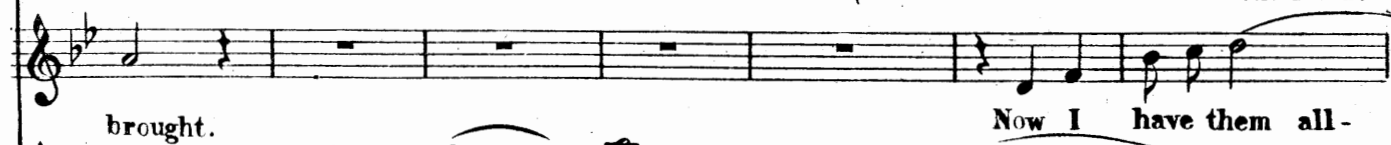
Praise to the Lord from whom our de - li - verance has come!



Praise to the Lord from whom our de - li - verance has come!




Who all our foes now has stricken dumb Yes from him our freedom's



brought. Now I have them all -



Who all our foes now has stricken dumb yes from him our freedom's



Who all our foes now has stricken dumb yes from him our freedom's



come Now we are free, yes well see The regent's vile powers  
 beneath my thumb We to  
 come now we are free, yes well see the regent's vile powers  
 come now we are free, yes well see the regent's vile powers

swift - ly flee, - - Loud loud sound thro the land  
 power soon a - gain now shall come, Much too soon yet you cry much too soon yet you  
 swift - ly flee, - - Loud loud sound thro the land  
 swift ly flee, - - Loud loud sound thro the land

Prince and Peasant one band, ah  
 cry, we shall win by and bye, we shall win by and by your reward will be hard your re-  
 Prince and Peasant one band as by Heavn it was  
 Prince and Peasant one band as by Heavn it was

8

In this hour brighter power fills the land.  
 -ward will be hard, For we yet near the throne can stand.  
 planned In this hour brighter power fills the land.  
 planned In this hour brighter power fills the land.

8  
 ff



**KING.** (taking it with surprise.)

**PREMIER.** (approaching the King with the handkerchief.) A handkerchief Her's! oh what  
Your magesty deign on this to cast your eyes

*pp* *pp* *p*

**KING** (reads aside) *Tis a Queen who loves thee though thou art no monarch!*

dismal sur-prise.

*con espressione*

*f*

*Valse.*

**QUEEN.** (watching the King with anxiety.)

**KING** Threatening

Ha 'tis her hand, yes tis she theres no room here for doubt

**MINISTER** (watching)

Yes tis her hand, yes it is her own hand.

*Valse.*



QUEEN(aside)

now is his glance, - ah I fear some mischance! What has

KING.(turns from Queen and in deep emotion conceals the handkerchief.)

-ing PREM.

SANCHO

Tis as we planned - - yes their joy now is turned into pouting!

yes their joy now is turned into pouting!

Ha they have won and have filled all his heart now with

IRENE.

come

CERVANTES

Ha they have won and have filled all his heart now with

doubt - ing!

KING.(decided)

(half loud to the Queen.)

Well be it so Well at an end 'are our

doubt - ing

8

p

vows You no more are my spouse. You at once must a - way, You must leave here to -

*QUEEN overwhelmed.*

I must leave here today? (to Cervantes.)

day! I command. Leave me today! And you too you are banned

*eres*

*IRENE & QUEEN.*

*poco rit.* Oh! *a tempo* *decrease.*

Leave now this land! *decrease.*

*f* *poco rit.* *a tempo* *p*

*CERVANTES*

Ah this e - vil they've planned it

*MARQUISE.*

*(Imitating the previous chorus of their opponents.)*

See oh how pale how em - bittered they're bending; Their

*PR. SANCHO.*

*MINISTER.*

*p*

Yet I cant un - der - stand it!

wrath wont a - vall For their short reign was end - ing, Their plots have been deep But the

Yet they their joy shall re - gret, I'll save her yet! -----

end now has come, And with an - ger and pain they are si - lent and dumb

*p* IRENE & QUEEN.

Oh what des - pair Yes this evil they planned it, How strange and how harsh Yet I cant under -

Ah! -----

Oh what has come We are sure they have planned it, But who can ex - plain No we cant under -

Oh what has come We are sure they have planned it, But who can ex - plain No we cant under -

stand it, A - las. Now I feel that too soon was our joy, For their plots had yet pow'r to des -

I will turn all their joy to re - gret, And I swear I will save her

stand it Yet one thing is clear, that too soon was her joy For their plots had yet pow'r to des -

stand it Yet one thing is clear, that too soon was her joy For their plots had yet pow'r to des -

troy! What here our en

Oh how she has be trayed ..... me now!

*SANCHO PREMIER & MARQUIS. What good MINISTERS.*

troy! Praise to the Lord from whom our de - liv -

troy! Praise to the Lord from whom our de - liv -

8.

emies have planned we can scarcely guess scarcely  
 woe unto her vengeance I to will  
 luck that me that kerchief found  
 erance has come who all our foes now has stricken dumb yes from

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "emies have planned we can scarcely guess scarcely", "woe unto her vengeance I to will", "luck that me that kerchief found", and "erance has come who all our foes now has stricken dumb yes from".

guess nor under-stand our sweet dream of  
 slow she shall be banned  
 him all this has come hes made us free now well see the

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "guess nor under-stand our sweet dream of", "slow she shall be banned", and "him all this has come hes made us free now well see the".

joy, it had scarcely been be - gun - - when twas

I will rest a - lone ah yes she shall be banned

They their joy shall regret

Gainst their rage we fearless fearless can stand! much too soon was their joy

regency's power swift - ly flee - - loud loud

regency's power swift - ly flee - - loud loud

8



sud - den - ly done! Yes our dreaming was done!  
 from my heart and the land, I will rest all alone All a - lone on the  
 they their joy shall re - gret, I will save save her yet, Yes Ill save the Queen  
 much too soon was their joy, We had pow'r to des - troy We had pow'r to des -

sound through the land! Princee and peas - ant one band!  
 sound through the land! Princee and peas - ant one band!

8 sound through the land! Princee and peas - ant one band!

Ah The beauteous dream of  
 throne! Ah the dream it is done, It is done. Beauteous dream of joy, It now is  
 yet their reward shall be hard, Shall be hard. For I swear that I will save her  
 troy Their reward shall be hard, Their re ward We had pow - er, We had pow - er

As by Heaven it was planned! From this hour, Brighter power  
 As by Heaven it was planned! From this hour, Brighter power

8 As by Heaven it was planned! From this hour, Brighter power



joy was done!  
past and done!  
save her yet!  
to des - troy!  
to des - troy!  
fills the land!  
fills the land!

This section contains seven vocal staves. The first two staves are for a soprano and alto voice, the next two for a tenor and bass voice, and the last three are for a chorus. The lyrics are: "joy was done!", "past and done!", "save her yet!", "to des - troy!", "to des - troy!", "fills the land!", and "fills the land!". The music is in 2/4 time and features long, sustained notes with slurs.

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand.

A series of ten empty musical staves, likely intended for a string ensemble or orchestra. Each staff has a treble clef and a key signature of two flats.

*stringendo.*

The piano accompaniment for the second system, continuing from the first. It includes the instruction "stringendo." in the first measure. The music is more active and rhythmic than the first system.

# ACT III.

## ENTRE ACT and MELODRAM.

PIANO.

The first system of the piano accompaniment is written in 2/4 time with a key signature of one sharp (F#). The right hand begins with a series of chords, followed by a melodic line starting with a forte (*f*) dynamic. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand features a mix of chords and melodic fragments, while the left hand maintains a consistent eighth-note accompaniment.

The third system shows the piano accompaniment progressing. The right hand has more active melodic lines, and the left hand continues with its accompaniment.

The fourth system includes a notable feature in the left hand: a series of sustained chords (pedals) indicated by horizontal lines, providing a harmonic foundation for the right hand's melody.

The fifth system continues with the piano accompaniment. The right hand has several accented notes marked with an accent (^) above them.

The sixth system concludes the piano accompaniment on this page. It features a piano (*pp*) dynamic marking in the left hand and continues with accented notes in the right hand.

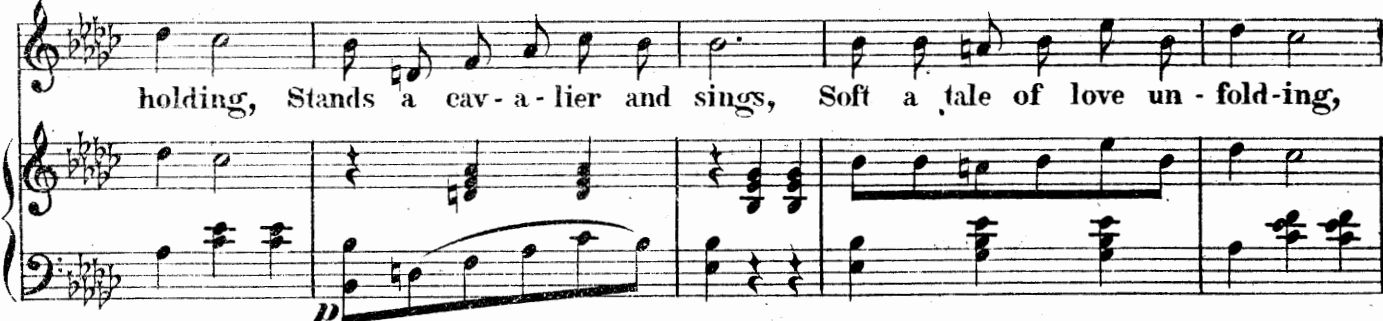
This page of musical notation, numbered 176, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics such as *f*, *ff*, *p*, and *ppp*, as well as accents (^) and slurs. The music is characterized by rhythmic patterns, often involving eighth and sixteenth notes, and chordal textures. The first system begins with a forte (*f*) dynamic and features a series of chords and moving lines. The second system continues with a fortissimo (*ff*) dynamic. The third system introduces a piano (*p*) dynamic and includes a very piano (*ppp*) section. The remaining systems show a variety of rhythmic and harmonic developments, ending with a final cadence in the seventh system.

Nº15.COUPLET.

SANCHO.  In the night his zith-er

PIANO. 

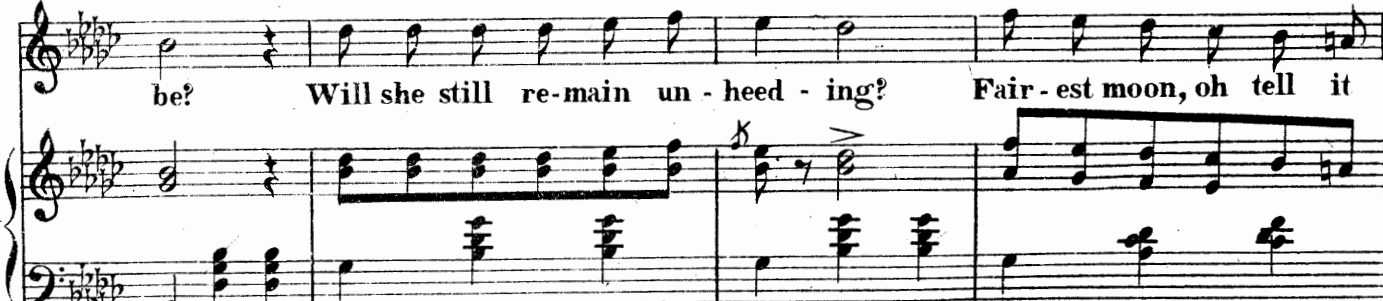
holding, Stands a cav-a-lier and sings, Soft a tale of love un-fold-ing,



'Tis a ser-e-nade he brings. Shall my mu-sic soft and pleading, Shall it ne'er more welcome



be? Will she still re-main un-heed-ing? Fair-est moon, oh tell it



me. Thy sweet beam now doth stream, Oh bear my song to her on thy gleam.

*stringendo.*



## Andantino

Ah ah ah ah

*pp*

## Poco piu mosso.

Ah, there's no use <sup>tr</sup>try-ing, She will not be re-<sup>tr</sup>ply-ing, I could have guessed be-

*mp*

-fore That of lov-ers she's a score. 'Tis useless sing-ing here, She will not lend an

*pp*

ear. 'Tis as well to stop it, Since she will not ap-pear.

*pp allargando.* *p* *pp* *f*

*fz* *f* *tr*

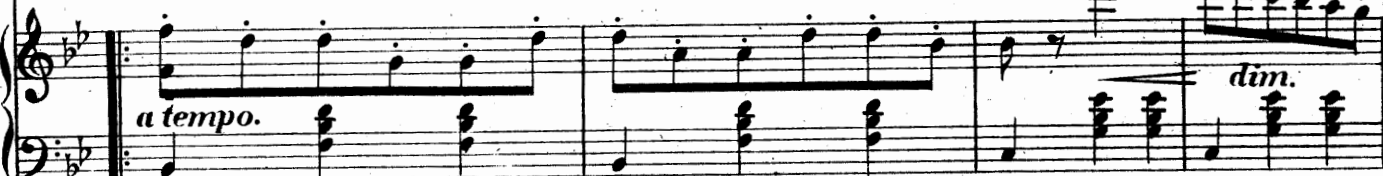
# No 16. SONG OF THE QUEEN.

## Allegretto.


QUEEN. 

PIANO. 


*p*  
1. Seven-teen years had just pass'd o'er me, And my mir-ror to me said,  
2. When the dark-ness is de-clining, When the night has pass'd a-way,

*a tempo.* 


As I viewed the face be-fore me, That I was no ug-ly maid.  
Then a thou-sand suns are shi-ning; From the grass they wink "good day."

*dim.* 

Health and strength are my pos-session, And my heart is pure and light, Ah yes, I can  
Then I turn to dai-ly du-ty, Feel-ing that the world is fair, My songs re-sound,

*rit.* 

tru-ly free-ly make con-fes-sion That the world to me seems bright. Through  
full of spi-rit and of beau-ty, Ring-ing brightly thro' the air. Through

*poco.* 



**Piu mosso.**

life now I'm dancing, Like butter-fly I'm winging, I'm hap-py, And youth all it's  
 life now I'm dancing, Like butter-fly I'm winging, I'm hap-py, And mirth all it's

The first system features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. Dynamics include piano (*p*) and accents.

joy to me is bring ing. Ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah  
 joy to me is bring ing. Ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

The second system continues the vocal line with a trill (*tr.*) and a ritardando (*rit.*) marking. The piano accompaniment includes a *rit.* marking and various chordal textures.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

The third system features a vocal line with a trill (*tr.*) and a first/second ending bracket. The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic.

**Nº 17 a, b. FANFARE.**

**PIANO.**

The piano fanfare section consists of two systems. The first system is in a grand staff with a key signature of two sharps and a 6/8 time signature. It begins with a forte (*f*) dynamic. The second system continues the melody in the treble clef and accompaniment in the bass clef.



Tempo di Marcia.

12 LADIES SOLO.

SOPRANO.

CHOR.  
TENOR.

BASS.

BASS.

Tempo di Marcia.

PIANO.

Now the King we hail! Now the King we hail! May his hon-ors nev-er pale!  
 Ne'er may hon-ors fail!  
 Hail! all hail, now! Ne'er may hon-ors fail!

Now we glad are singing, Homage to him bringing, Loud our carols ring: Long live the King!  
 Now we glad are singing, Homage to him bringing, Loud our carols ring: Long live the King!

If the play can bring Pleasure to the king, If once more his eye grow bright,  
 If his eye grow bright,  
 May our fro - - - ies bring joy to the king.

While the chimes are ringing, While the choirs are singing, That would be de - light.  
 While the chimes are ringing, While the choirs are singing, That would be de - light.

Haste in bril-liant array, Now haste to the play, Hear echoing 'round, The casta-net's clear sound,  
 Haste in bril-liant array, Now haste to the play, Hear echoing 'round, The casta-net's clear sound,  
 Hear it tick - - ing, gai - ly click - ing, Cas - tanet's clear sound,

Ah!

and tambour - ines. In Spain's fair king - dom, so bright, One hears but of mirth and  
 and tambour - ines. In Spain's fair king - dom, so bright, One hears but of mirth and  
 and tambour - ines. Well we know these sounds so

is de - light.  
 gay de - light. — To feast we now will go, — In pleasure's glow, In pleasure's  
 gay de - light. — To feast we now will go, — In pleasure's glow, In pleasure's  
 mer - ry.

12 LADIES.

Now the King we hail! Now the King we hail!  
 glow we go.  
 glow we go. Hail! all hail! now

May his hon - ors nev - er pale; Now we glad are sing - ing, Homage to him bring - ing,  
 ne'er may hon - ors fail, may his hon - - ors  
 May his hon - - ors

Loud our carols ring: Long live the King! May our frolics bring pleasure to the king.  
 nev - - er fail! May he find de -  
 nev - - er fail!

And his eye once more grow bright!  
 Joy - ful we hail him, Joy - ful we  
 - light, May his eye grow bright! Joy - ful we hail him, Joy - ful we

All hail! — All hail! —  
 Hail him, joy - ful we sing! Long live the King!  
 Hail him, joy - ful we sing! Long live the King!

Hail! Haste in bril-liant ar-ray! Now  
 Long live the king! Haste in bril-liant ar-ray! Now  
 Long live the king!

Hear it tick - ing,  
 haste to the play, Hear echoing 'round, The cas-ta-net's clear sound, And tambour-  
 haste to the play, Hear echoing 'round, The cas-ta-net's clear sound, And tambour-

gai - ly click - ing, Cas - ta-net's clear sound, And tambour-

Ah!

- rines. In Spain's fair king-dom so bright, Now all is a - stir with  
 - rines. In Spain's fair king-dom so bright, Now all is a - stir with  
 - rines. In Spain's fair king - dom so bright. Now all is a - stir with  
 - rines. Well we know these sounds of

gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing,  
 gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing,  
 gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing to the  
 pleas - ure,

sing all hail, sing all hail!  
 sing all hail, sing all hail!  
 king, all hail, all hail, hail, all hail!



# No 18<sup>a</sup> BULLFIGHT.

When the bull-fight comes, o - yo, o -

CHOR.

PIANO.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "When the bull-fight comes, o - yo, o -". The piano accompaniment starts with a forte (*f*) dynamic and includes a sixteenth-note scale in the right hand.

- yo, o - yo! Full of mer - riment we go, o - yo, o - yo! To the a -

The second system continues the vocal line with the lyrics "- yo, o - yo! Full of mer - riment we go, o - yo, o - yo! To the a -". The piano accompaniment continues with a steady rhythmic pattern.

- rena's o - pen door, Young and old then wild-ly pour, In a vast and rushing throng, So they

The third system continues the vocal line with the lyrics "- rena's o - pen door, Young and old then wild-ly pour, In a vast and rushing throng, So they". The piano accompaniment features a consistent rhythmic accompaniment.

rush with haste a - long. How joy - ous their glan - ces! Each look now en - tran - ces, Each

The fourth system concludes the vocal line with the lyrics "rush with haste a - long. How joy - ous their glan - ces! Each look now en - tran - ces, Each". The piano accompaniment continues with the same rhythmic pattern.



bos - om is thrilled, Each seat now is filled, Hay - a, Ca - ram - ba! All  
 in, now it will be - gin.

Musical notation includes a vocal line with lyrics, a piano accompaniment with a trill (tr) and piano (pp) dynamic marking, and a bass line.

When the bull - fight comes, o - yo o - yo o -  
 When the bull - fight comes, o - yo o - yo o -

Musical notation includes vocal lines with lyrics, piano accompaniment, and a bass line.

Musical notation for piano accompaniment, including treble and bass staves with various chords and melodic lines.

- yo Ev - ry heart is in a glow, o - yo o - yo.  
 - yo Ev - ry heart is in a glow, o - yo o - yo.

Musical notation includes vocal lines with lyrics, piano accompaniment, and a bass line.

Musical notation for piano accompaniment, including treble and bass staves with various chords and melodic lines.

E'en now the pic-a-dors are here, See the rag-ing bull ap-pear! Then the  
At bull fights e'en at stern-est heart, Cu-pid strikes with skillful art; Not so

band-er - il - los view, Lash-ing him to fu - ry new. And see, bold-ly-  
sharp are sword or lance, As a keen and lov-ing glance. He who in his

stands Now the Tor - e - a - dor, He strikes to the heart, The bull is no  
breast such a swift glance can feel, No bal - sam can cure, No doc - tor can

more! Now noi - sy bra - vos rise, And seem to rend the skies, The  
heal, No reim - e - dy is nigh. He can not e - ven fly, A

fight-er makes o - bei - sance low, His heart with pride a - glow. Greetings  
poi - soned tip the ar - row bore, And peace can come no more. Maid - en

## Piu animato.

go, to and fro, Man-y fair hands kiss-es throw, And there flies oft a glance Which the fair, Ah beware! Think how deep-ly you can harm, Tho' your glance can en-trance, There is

*pp*

heart can soon en-trance. Every maid heaves a sigh, As they catch the fighter's eye, And for dan-ger in your charm. Tho' you scarce are fif-teen, Yet all men your face a-dore. What will

*pp*

him with love they could die! Spanish maid - ens are so  
be when you reach to a score?

*f*

(shouting.)  
loving. Ay ay ay That the fight their hearts is moving, ay ay ay They confess

Ay ay ay ay ay ay

Ay ay ay ay ay ay

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

8.....

it in their singing ay ay ay! To the Tor - ea - dor their hearts are cling - ing!

ay ay ay haya!

ay ay ay haya!

Soon they love and are be - lov'd, haya haya hay - a!

haya! hay - a hay - a hay - a!

haya! hay - a hay - a hay - a!

1. 2.

Allegro moderato.

QUEEN.  
IRENE.

KING.

CERVANTES.

Tis a Queen who doth love thee, Tho' thou art no mon-arch, Yes,

PREMIER.  
SANCHO.

MINISTER.

CHOR.

Allegro moderato.

PIANO.

KING.

'twas so, This the queen has meant, No other thought was her in - tent. Yes, I see it

now, oh fool! And I her from me banned. My dear one, can she e'er forgive me? That I

Q Ah! That loving, that

K did not un-der - - stand

*poco rit.*

*pp*

Q par - don the king a - lone can give me. Fras - qui - ta! No, it

KING. IRENE.

rit. QUEEN. Yes, for - ev - er.

KING. Thou lov'st me yet? Then you shall see that I a king will be!

It is the queen!

It is the queen!

*ff rit.*

*f*

*fp*

DIALOG. Melodram.

*pp*

*fp*

K  
I

Now at the last we reach our joy,

K

C

Now thro' the land the songs so joy - - ful, re - sound,

P  
S

For such ending glad, we had not

M

*ff* Praise to the King who saved us with might - - y, mighty hand!

*ff* Praise to the King who saved us with might - - y, mighty hand!

*ff*

All bit - ter cares a - way have flown, And no foes our hopes des -

That the King at last his own free - - dom too, has

planned, We his courage can

Hail to the day, when we free can stand, And all sla - - ver - y is

Hail to the day, when we free can stand, And all sla - - ver - y is

8.



- troy. Fate at last has crowned us with pu - rest,  
 - troy. Fate at last has crowned us with pu - rest,  
 found.

not under - stand. We can

banned. Yes he is free, So are we, The re - gen - cy's pow - ers  
 banned. Yes he is free, So are we, The re - gen - cy's pow - ers

bright - est joy, With - - out a - ny al -  
 bright - est joy, With - - out a - ny al -  
 a - ny al -

not up - set their fes - ti - val grand. Yes they've won, we can see, Yes they've

now must flee. Loud, loud, sound thro' the  
 now must flee. Loud, loud, sound thro' the

- loy! No foe now can des - troy, Ah

- loy! No foe now can des - troy, Ever now

- loy! No foe now can des - troy, Ah

won! We can see and de - feat, now have we, Yes, de - feat we can see. It is hard

won! We can see and de - feat, now have we, Yes, de - feat we can see. It is hard

land! Prince and peas - ant, one band, as

land! Prince and peas - ant, one band, as

8.....

Now for - ev - er thus u - ni - ted we shall

Hand in hand, hand in hand, Now for - ev - er thus u - ni - ted we shall

Now for - ev - er thus u - ni - ted we shall

our reward it is hard, Now for - ev - er thus u - ni - ted we shall

our reward it is hard, Now for - ev - er thus u - ni - ted they shall

by Heav'n it was planned. From this hour, new - er pow - er thro' the

8.....

stand!  
stand!  
stand!  
stand!  
stand!  
land!  
land!

This section contains seven vocal staves, each with a treble clef and a key signature of two flats. The first six staves have the lyrics "stand!" and the seventh has "land!". The music consists of a single melodic line with long, sweeping phrases across the staves.

This system shows the piano accompaniment for the first system of vocal staves. It features a grand staff with a treble and bass clef. The right hand plays a complex, flowing melodic line with many slurs and ornaments, while the left hand provides a steady harmonic accompaniment with chords and single notes.

This section consists of ten empty musical staves, arranged in two groups of five. Each staff has a treble clef and a key signature of two flats. These staves are currently blank, likely representing a section where instruments are silent or a placeholder for additional parts.

stringendo.

This system shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The music is marked "stringendo." and consists of a rhythmic accompaniment with chords and single notes in both hands.

THE

# Black Mantles

(MANTEAUX NOIRS.)

COMIC-OPERA

in 3 Acts

WRITTEN BY  
W. Parke and Harry Paulton.

Composed

by

# P. Bucalossi.

Vocal Score.

Gems.

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in 3 Acts.

Translated & Adapted by  
Louis C. Elson.  
Music by

# JOHANN STRAUSS.

Voice Score.

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