

*The*  
CASTLE of ANDALUSIA.

*Comic Opera,*

*as performed at the Theatre Royal,*

COVENT GARDEN.

COMPOSED BY,

*L<sup>o</sup> Arnold*

LONDON:

*Printed for HARRISON, CLUSE, & C<sup>o</sup> No. 78, Fleet Street.*





Allegro

OVERTURE

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score begins with a piano introduction marked 'f' (forte) in the right hand and 'p' (piano) in the left hand. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues this texture, with dynamic markings 'f', 'p', and 'f' appearing in the right hand. The third system features a more active right hand with sixteenth-note patterns. The fourth system has a right hand with eighth-note chords and a left hand with eighth-note accompaniment. The fifth system shows a right hand with sixteenth-note runs and a left hand with eighth-note accompaniment. The sixth system continues the sixteenth-note patterns in the right hand. The seventh system concludes with a right hand of chords and a left hand of eighth notes, marked 'p'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music begins with a dynamic marking of *f* (forte). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features a more active melodic line with sixteenth-note passages. The lower staff continues with a steady accompaniment pattern.

The third system shows further development of the melodic and accompaniment parts across two staves. The upper staff has a series of sixteenth-note runs, and the lower staff maintains a consistent rhythmic accompaniment.

The fourth system continues the musical texture with two staves. The upper staff has a melodic line with some rests, and the lower staff provides a rhythmic foundation.

The fifth system introduces dynamic contrast with markings for *f* (forte) and *p* (piano). The upper staff has a melodic line with dotted rhythms, and the lower staff has a more active accompaniment.

The sixth system concludes the page with two staves. It features dynamic markings for *f* and *p*. The upper staff has a melodic line with a final flourish, and the lower staff provides a concluding accompaniment.

*f p f p f* Segue

*f p*

*f p*

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a melodic line in the treble and a supporting bass line.

The second system continues the piece. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte) in both staves.

The third system shows a continuation of the melodic and harmonic material, with some chordal textures in the treble.

The fourth system features more complex rhythmic patterns and melodic runs in the treble staff.

The fifth system continues with a steady melodic flow in the treble and a consistent bass accompaniment.

The sixth system shows a change in texture with some block chords in the treble.

The seventh system concludes the page with a final melodic phrase in the treble and a corresponding bass line.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth notes. The bass staff provides a harmonic accompaniment with fewer notes. Dynamic markings *f*, *p*, and *f* are placed below the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with sixteenth notes. The bass staff continues the accompaniment. Dynamic markings *f* and *p* are present.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a more active melodic line. The bass staff accompaniment is also more active. Dynamic markings *f* and *p* are present.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff accompaniment is steady. Dynamic markings *f* and *p* are present.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff accompaniment is steady. Dynamic markings *f* and *p* are present.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff accompaniment is steady. Dynamic markings *f* and *p* are present.



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the bass staff.

Second system of musical notation. The treble staff continues the melodic development with more complex rhythmic patterns. The bass staff has a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the system.

Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff includes dynamic markings of *f*, *p*, and *f*. The system concludes with the word "Segue" written above the bass staff.

Fourth system of musical notation, characterized by dense, rapid chordal textures in both the treble and bass staves, creating a rich harmonic background.

Fifth system of musical notation, continuing the dense chordal texture from the previous system with intricate voicings and rhythmic patterns.

Sixth system of musical notation, showing a transition to a more open texture with fewer notes per measure, possibly serving as a cadence or ending for the section.

Andante  
con  
espressione

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

*p*

*f* *p* *f*

Solo Ger: Flute

*p*

Bassoons  
*h<sub>2</sub>*

soli

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *h* (fortissimo) above it. The lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff is labeled "Violins" and begins with a dynamic marking of *p* (piano). The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has dynamic markings of *f* (forte) and *p* (piano) alternating. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has dynamic markings of *f* and *p*. The lower staff includes a triplet of eighth notes in the first measure.

Fifth system of musical notation, consisting of two staves. The upper staff has dynamic markings of *f* and *p*. The lower staff includes a triplet of eighth notes and the instruction "ad lib:".

Sixth system of musical notation, consisting of two staves. The upper staff is labeled "Corni" and begins with a dynamic marking of *h*. The lower staff continues the accompaniment.

Seventh system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

Allegro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a piano (*p*) dynamic marking. The upper staff features a complex, rhythmic melody with many sixteenth and thirty-second notes, while the lower staff provides a steady accompaniment of eighth notes.

The second system continues the musical piece with two staves. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A *f* (forte) dynamic marking is present in the lower staff.

The third system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A *f* (forte) dynamic marking is present in the lower staff.

The fourth system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A *f* (forte) dynamic marking is present in the lower staff.

The fifth system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A *f* (forte) dynamic marking is present in the lower staff.

The sixth system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the lower staff.

The seventh system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A *f* (forte) dynamic marking is present in the lower staff.

The eighth system shows two staves of music. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the lower staff.

Minore

Oboi Soli

Majore

segue

A musical score for Oboe Solo, consisting of ten systems of music. Each system has two staves: a treble clef staff and a bass clef staff. The first system is labeled 'Minore' and the second system is labeled 'Majore'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a 'segue' marking. The page number '108' is located at the bottom center.

Chorus of the Banditti

Allegro  
Resoluto

Counter Tenor

Here here we sons of freedom dwell here we sons of

Tenor

Here here we sons of freedom dwell here we sons of

Bass

Here here we sons of freedom dwell here we sons of

freedom dwell in our friendly rock-hewn cell in our  
 freedom dwell in our friendly rock-hewn cell in our  
 freedom dwell in our friendly rock-hewn cell in our

friendly rock-hewn cell pleasures dictate we o - - bey  
 friendly rock-hewn cell pleasures dictate we o - - bey  
 friendly rock-hewn cell pleasures dictate we o - - bey

nature points us out the way pleasures dictate we o -  
 nature points us out the way pleasures dictate we o -  
 nature points us out the way pleasures dictate we o -

-- bey nature points us out the way nature points us  
 -- bey nature points us out the way nature points us  
 -- bey nature points us out the way nature points us

out the way e-ver jovial great and free valour  
 out the way e-ver jovial great and free valour  
 out the way e-ver jovial great and free valour

valour guards our liberty our liberty our  
 valour guards our liberty our liberty our  
 valour guards our liberty our liberty our



liberty here here we sons of freedom dwell in our friendly rock-hewn

liberty here here we sons of freedom dwell in our friendly rock-hewn

liberty here here we sons of freedom dwell in our friendly rock-hewn

cell pleasure's dictates we o - - bey nature points us out the way na - ture

cell pleasure's dictates we o - - bey nature points us out the way na - ture

cell pleasure's dictates we o - - bey nature points us out the way na - ture

points us out the way.

points us out the way.

points us out the way.

## Solo RAMIREZ

Of se-vere and partial laws venal judges Al-guziles dreary dungeons iron

jaws oar or gibbet whips or wheels dreary dungeons iron jaws oar or

## Vivace.

gibbet whips or wheels How can we think while thus we drink sweet Musca-

-dine oh life divine how can we drink while thus we think sweet Musca-dine oh life di-

## Chorus

-vine Oh life di-vine oh life oh life di-vine.

Oh life di-vine oh life oh life di-vine.

Oh life di-vine oh life oh life di-vine.



Bold but not too fast.



Flow thou re-gal pur-ple stream tinted by the solar



beam in my goblet sparkling rise cheer my



heart and glad my eyes flow thou re-gal pur-ple stream tinted



by the so-lar beam in my gob-let sparkling rise

cheer my heart and glad my eyes in my sparkling goblet rise cheer my

heart and glad my eyes cheer my heart and glad my eyes

M.F. *f*

My brain ascend on fancy's

*f p*

wing 'noint my wine a jovial King my brain ascend on fancy's wing 'noint me

*f p*

wine a jo-vial King my brain ascend on fancy's wing 'noint me wine a jo-vial

King 'noint me wine a jo-vial King a jo - - -

*f p f p f p*

- - - vial King a jovial King a jovial King

*f p* M.F.

while I live I'll lave my clay when I'm dead and gone a -

*p*

- way let my thirsty subjects say a month he

*f* *p*

reign'd but that was may while I live I'll lave my

*f* *p*

clay when I'm dead and gone a - way let my thirsty subjects

*f* *p*

say a month he reign'd but that was may let my thirsty subjects

say a month he reign'd but that was may let my thirsty subjects

*p*

say a month he reign'd but that was may and that was may and

that was may

Sung by ALPHONSO

Grazioso

The hardy sailor braves the ocean

fearless of the roaring wind yet his heart with soft e-motion

throbs to leave his love behind throbs throbs

throbs throbs yet his heart with soft e-motion throbs to

leave his love be - hind - - to leave his love be - hind - -

to leave to leave his love be -

- hind P F P F P F

To dread of foreign foes a stranger p

tho the youth can dauntless roam alarming fears paint ev'ry danger

in a rival left at home alarm - ing fears paint ev'ry danger

in a rival left at home - - - - The

Sung by ALPHONSO

Amoroso



Cheerless win - ter must I prove Sym

Ah must I prove when absent from the maid I

love when absent from the maid I love But the

joy our meetings bring shew the glad re - turns of

spring but the joy our meet - ings bring shew the

glad re - turns of spring. al segno

## Sung by PADRILLO

Vivace

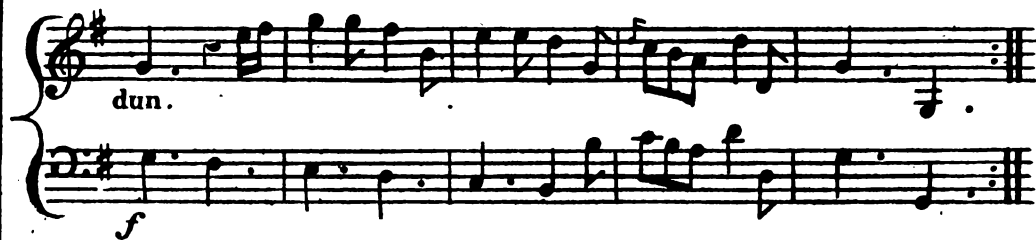
A master I

have and I am his man galloping dreary dun

A master I have and I am his man and he'll get a

wife as fast as he can with his haily gai-ly gambo rai-ly

giggling niggling galloping galloway draggle tail dreary



2

I saddled his steed so fine and so gay,  
Galloping dreary dun:

I mounted my mule and we rode away,  
With his haily &c.

3

We canter'd along untill it grew dark,  
Galloping dreary dun:  
The nightingale sung instead of the lark,  
With his haily &c.

4

We met with a friar and ask'd him our way,  
Galloping dreary dun:  
By the lord says the friar you are both gone astray,  
With his haily &c.

5

Our journey I fear will do us no good,  
Galloping dreary dun:  
We wander alone like babes in the wood,  
With our haily &c.

My master is fighting, and I'll take a peep,  
Galloping dreary dun:  
But now I think better, I'd better go to sleep,  
With my haily &c.

Sung by VICTORIA

*p*

Viol:  
1.<sup>e</sup> & 2.<sup>o</sup>

*Andante*

This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic. The bottom staff is a violin part in treble clef, marked *Andante*. The key signature has one sharp (F#) and the time signature is 6/8.

*Cres. p*

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a prominent sixteenth-note accompaniment in the right hand. The dynamic marking *Cres. p* is placed at the end of the system.

Ah solitude take my distress for my

This system contains the next two staves of music. The vocal line begins with the lyrics "Ah solitude take my distress for my". The piano accompaniment continues with the sixteenth-note accompaniment.

griefs I'll un-bosom to thee each sigh thou canst gently re-

This system contains the final two staves of music. The vocal line continues with the lyrics "griefs I'll un-bosom to thee each sigh thou canst gently re-". The piano accompaniment concludes the system.

- prefs and thy silence is music to me ah Solitude

take my distress for my griefs I'll unbosom to thee each sigh thou canst

gently canst gently repress and thy silence is music to me to

me thy silence is music to me yet

*mf*

peace from my Son - net may spring for sweet peace let me fly the gay throng to

soft - - en my sorrows I sing yet sorrows the theme of my song to

soft - en my sorrows my sorrows I sing yet sorrows the theme the

theme of my song yet sorrows the theme the theme of my song yet

peace from my Sonnet may spring for sweet peace let me fly the gay

throng to soften my sorrows my sorrows I sing yet

Cres

m.f.

sorrows the theme of my song - - - - my song yet

*p* *pmo*

sorrows the theme of my song.

m.f.

## Sung by CATALINA

Scotch Tune

Allegro

Staccato

Like my dear Swain no youth you'd see so

blithe so gay so full of glee in

all our vil - - lage who but he could

foot it up so feat - ly



His Lute to hear from  
far and near each fe - - male came both  
girl and dame and all his boon for  
ev' - ry tune to kifs 'em round so  
sweet - ly

*f* <sup>2</sup>  
While round him in the jocund ring  
I've nimbly danc'd he'd play or sing  
Of May the youth was chosen King  
He caught our ears so neatly  
Such Music rare in his Guittar  
But touch his Flute the croud was mute  
His only boon for ev'ry tune  
To kifs 'em round so sweetly

Affettuoso

Bassoon

*f* *p*

*f* *p*

New graces the thoughts of a lover in-vited expected and

sigh'd for occa-sion sweet faces fresh sweetness discover our

eyes then are diamonds our cheeks a car-nation

Those eyes glances stealing fond blushes revealing sage

prudence concealing the wish of our hearts but when once we

gain him in love's link we chain him now teasing now pleasing in

*f p f p*

giddy flir - ta - tion new graces the thoughts of a

*f p*

lover in - vi - ted expect - ed and sighd for oc - ca - sion

sweet faces fresh sweetnefs discover our eyes then are di'monds our

cheeks a carnation. Sym

36 QUINTETTO  
PADRILLO

Sung by D:SCIPIO FERNANDO  
LORENZA and ISABELLA

Vivace

D:SCIPIO  
Sig-

- nor Signor your wit must be keener our

*p*

prudence to elude our prudence to e-lude signor your

wit must be keener our prudence to e-lude your fine

plot tho' so patt will do you lit-tle good

*f*

Padrillo

My fine plot? I'm a sot if I know

what those gentle folks are at I'm a sot if I know

what those gentle folks are at I'm a sot if I know

Fernando

what those gentle folks are at Past the perils of the

night tem-pest darkness rude a-larms Phoe-bus

rises clear and bright in the lus-tre of your

Lorenza

charms in the lus-tre of your charms Ca-

ri - no I de - - clare Gar - - ba - - to Ca - - va - -

6 7 8 b7 6 7

4 4

- lier he un - derstands the du - ty and homage due to

8

beauty he un - derstands the du - ty and homage due to

beauty he un - derstands the du - ty and homage due to

**D: Scipio** **Lorenza**  
beauty Bravo oh Bra - - vissi - - mo Ca - ro oh Ca -

**D: Scipio** **Lorenza** **D: Scipio** **Lorenza** **D: Scipio**  
- rissi - mo Bra - vo Ca - ro Bra - vo Ca - ro Bravo oh Bra

**Lorenza** **Lorenza** Ca - ro oh Ca -  
- vissi - mo Ca - ro oh Ca - rissi - - mo Bra - vo oh Bra -

**D: Scipio**

- ris - si - mo ca - ro oh ca - ris - si - mo

39

LORENZA

- vis - si - mo bra - vo oh bra - vis - si - mo how

*p* *f* *hr*

D.SCIPIO

sweet his honey words how noble is his mein fine

7 3 ISABELLA

D.SCIPIO

feathers make fine birds the footman to be seen but both deserve a

PADRILLO

D.SCIPIO

basting since morning I've been fasting yet I could laugh for

PADRILLO

D.SCIPIO

PADRILLO

anger oh I could cry for hunger I could laugh I could

FERNANDO

PADRILLO

D.SCIPIO

cry I could quaff So could I ha ha ha I'm in a

*mf* *p* *mf* *p*

*mf* PADRILLO

*mf* D.SCIPIO

fit oh I could pick a lit - tle bit ha ha ha ha ha ha

*p* *mf*

PADRILLO

oh oh oh

SCIPIO

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

LORENZA

a very pleasant party  
oh

FERNANDO

a whimsical re-  
ha ha ha ha ha! a whimsical de-  
*mf*

a very pleasant party

- ception

a whimsical re-ception

- ception

a whimsical de-ception

*f p* *mf* *f*



LORENZA

But mas-ter and man accept a welcome hearty but

ISABELLA

But mas-ter and man ac-  
unis with // Lorenza

PADRILLO

accept our thanks sincere for such a welcome hearty ac-

FERNANDO

accept our thanks sincere for such a welcome hearty ac-

SCIPIO

But mas-ter and man accept a welcome hearty but

mas-ter and man accept a welcome hearty but *p*

-cept our thanks sincere for such a welcome hearty ac- *p*

-cept our thanks sincere for such a welcome hearty ac- *p*

master and man ac-cept a welcome hearty but *p*

master and man accept a welcome hearty ac - cept ac -

cept our thanks sincere for such a welcome hearty ac - cept ac -

cept our thanks sincere for such a welcome hearty ac - cept ac -

master and man accept a welcome hearty ac - cept ac -

master and man accept a welcome hearty ac - cept ac -

- cept ac - cept z wel - - come heart ac -

- cept our thanks for such a welcome hearty ac -

- cept our thanks for such a welcome hearty ac -

- cept ac - cept a wel - - come hearty ac -

- cept ac - cept a wel - - come hearty ac -

*p*

- cept ac - cept ac - cept a wel - come hearty ac -  
 hearty ac -  
 - cept our thanks our thanks for such a welcome hearty for  
 - cept our thanks our thanks for such a welcome hearty for  
 - cept ac - cept ac - cept a wel - come hearty ac -

- cept a welcome hearty accept a welcome hearty.  
 - cept a welcome hearty accept a welcome hearty.  
 such a welcome hearty for such a welcome hearty.  
 such a welcome hearty for such a welcome hearty  
 - cept a welcome hearty accept a welcome hearty.

Vivace

In the  
forest here hard by a bold Robber late was I with my  
blunderbuss in hand when I bid a trav'ler stand zounds de-  
- liver up your cash or your noddle I shall slash all a-

- mongst the leaves so green O Damme Sir if you stir

sluice your veins blow your brains hey down ho down

derry derry down all amongst the leaves so green O

green O

Soon I'll quit the roving trade,  
 When a Gentleman I'm made;  
 Then so spruce and debbonaire,  
 Gad, I'll court a Lady fair.  
 How I'll prattle tattle chat,  
 How I'll kifs her and all that!  
 All amongst the leaves so green O.  
 How d'ye do?  
 How are you?  
 Why so coy?  
 Let us toy.  
 Hey down, ho down,  
 Derry derry down  
 All amongst the leaves so green O.

But ere old and grey my pate,  
 I'll scrape up a snug estate;  
 With my nimbleness of thumbs,  
 I'll soon butter all my crumbs,  
 When I'm Justice of the Peace  
 Then I'll master many a Lease,  
 All amongst the leaves so green O.  
 Wig profound,  
 Belly round,  
 Sit at ease,  
 Snatch the fees,  
 Hey down, ho down,  
 Derry derry down  
 All amongst the leaves so green O.

Sung by PADRILLO

Vivace

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) and a fermata over the first measure.

The second system of musical notation consists of a treble staff and a bass staff. The treble staff continues the melody with eighth and sixteenth notes, featuring a dynamic marking of *f* (forte) and a fermata over the first measure.

The third system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics "The Prado I re - sort - - ed that" and includes a double bar line with repeat dots. The bass staff continues the accompaniment with a dynamic marking of *p*.

The fourth system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics "brilliant place that brilliant place this comely person".

The fifth system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics "sport - ed all drest in lace all drest in lace The" and includes first and second endings marked "1<sup>st</sup>" and "2<sup>d</sup>".

The sixth system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics "'Twas all about re -" and includes a dynamic marking of *f* and a fermata over the first measure.

- port - ed and no disgrace and no disgrace the

ancient Maid I courted like this pret - ty

face this pretty face. Twas

When first my person blest her,  
 Sir, what d'ye want?  
 Sir, what d'ye want?  
 And when I'd have carest her,  
 Indeed you sha'n't .  
 Indeed you sha'n't .  
 So cunning I address her,  
 With sigh and pant,  
 With sigh and pant,  
 That soon I kifs'd and prest her,  
 I'm so gallant,  
 I'm so gallant.

My Fair in wit so arch is,  
 I'm her dawdle,  
 I'm her dawdle,  
 My very Soul she searches,  
 Shakes her noddle,  
 Shakes her noddle;  
 My heart with love she parches,  
 My blood does coddle,  
 My blood does coddle,  
 And like a Duck she marches,  
 Widdle, waddle,  
 Widdle, waddle .

Amoroso

*p* *f*

*p* *f* Dame

Nature in forming a creature so fair each Beauty se-

*p* *f* *p*

- lected and cull'd the most rare two bright constel- lations she

*mf* *p*

caught for her eyes a station so blest can they wish for their

*f* *p*

skies a station so blest can they wish for their

skies

*f*



Allegretto

The gale lends its sweets as from

Paphos it blows the snow-drop its whiteness its blushes the

rose the snow-drop its whiteness its blushes the rose its

blushes the rose its blushes the rose Sym:

'Bright Venus her hair as from ocean she sprung,  
 Sage Pallas the accents that fell from her tongue;  
 Tho' Nature in forming a creature so fair,  
 Each beauty selected and cull'd the most rare,  
 Yet fortune, her step-dame, severe and unkind,  
 Is unjust to her worth to her beauty is blind.

Sung by CATALINA

Vivace

*mf* *f* *mf* *f*

I

have a lo-ver of my own so kind and true is

*p*

he as true I love but him alone and

*f* *p*

he loves none but me I boast not of his

*f* *p*

velvet down or cheeks of ro-sy hue his

*f* *p* *f*

spicy breath his ringlets brown I prize the heart that's

true So to all else I must say nay they

*f p* *f p*

on - ly pet and tease dear youth 'tis you a -

*f p*

-- lone that may come court me when you please

*f*

I play'd my love a thousand tricks,  
 In seeming coy and shy;  
 'Twas on . . . ere my heart I'd fix  
 I thought his love to try.  
 Oh was the gentle youth but here,  
 My smiles should soothe his pain!  
 Ye maidens, if your love's sincere,  
 Ne'er blush to love again.  
 So to all else &c.

## Sung by VICTORIA

Plaintive

sempre *P*

By woes thus surrounded how vain the gay

smile of the lit - tle blind ar - cher those

woes to be - - guile Tho' skillful he

misses his aim it is cross'd his

quiver ex - - hausted his ar - rows are

lost tho' skillful he mifses his

aim it is crofs'd his qui - ver ex -

- - hausted his ar - rows are lost. *f*

- - hausted his ar - rows are lost. *f*

Your love, tho' sincere on the object you lose,  
 How sweet is the passion, ah! must I refuse?  
 Your love &c.  
 If filial affection that passion should sway,  
 Then love's gentle dictates I cannot obey.  
 If filial &c.

DUETT Sung by FERNANDO and VICTORIA

Grazioso

The musical score is arranged in three systems. Each system consists of three staves: a piano part on the top staff, a vocal part on the middle staff, and a piano part on the bottom staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Grazioso'. Dynamics include *f* (forte) and *p* (piano). The lyrics are: 'Idalian Queen to thee we pray Idalian Queen to thee we pray record record each Idalian Queen to thee we pray record record each'.

tender vow re-cord each ten-der vow as night gives

tender vow re-cord each ten-der vow

*f*

place to chearful day let hopes of fu-ture blifs al - lay the

let hopes of fu-ture blifs al - lay the

*p*

pangs we suf-fer now the pangs we suffer now let

pangs we suf-fer now the pangs we suffer now let hopes of

*p* *mf*

hopes our blifs al - lay the pangs we suffer now.

future blifs al - lay the pangs the pangs we suffer now.

I-dalian Queen to thee we pray Idalian Queen to thee we  
 Idalian Queen to thee we

pray record record each tender vow record each tender  
 pray record record each tender vow record each tender

vow as night gives place to chearful day let hopes of  
 vow let hopes of

*f* *p*

fu-ture blifs al--lay the pangs we suffer now the  
 fu-ture blifs al--lay the pangs we suffer now the

*mf*



pangs we suffer now - - - - -

pangs we suffer now - - - - -

*p*

- - - - - the pangs we suffer the pangs we suf-fer

- - - - - the pangs we suffer the pangs we suf-fer

*mf* *p*

now the pangs we suf-fer now the pangs we suf-fer

now the pangs we suf-fer now the pangs we suf-fer

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

now

now

Sung by PHILLIPO

Viol: 1. *Plaintive*

Viol: 2.

Viol: 2<sup>o</sup>

Viol. I: con voce

Se-vere the pang's of slighted love each

hill and dale my plaint shall ring severe the pang's of slighted

love each hill and dale my plaint shall ring and as the woodland

wilds I'd rove sweet philomel should hear me sing and as the

woodland wilds I'd rove sweet philo - mel should hear me sing

flow'r of the forest is my dear yet sweet as the violet of the

vale her vows of love as sweet to hear yet transient

as the pas - sing gale.

Beneath a willow o'er the brook  
 I'll silent sit with folded arms;  
 And on the heedless stream I look,  
 While heav'n reminds me of her charms.

Flow'r of the Forest &c.

DUETTO Sung by ALPHONSO and PHILLIPO

Allegretto

*p*

*f* *p*

*S.* ALPHONSO PHILLIPO

So faithful to my fair I'll prove so kind and constant

*S.* *p*

ALPHONSO

I'd never range nor time nor chance my

to my love ... I'd never change nor time nor chance my

faith shall move I'd never range nor time nor chance my

faith shall move I'd never change nor time nor chance my

faith should move No ruby clusters

faith should move

*f*

grace the Vine sweet birds to  
Ye sparkling stars for - get to shine

sing those hearts then part that love shall join sym:  
Gay flow'rs to spring those hearts then part that love shall join

Ye sparkling stars for -  
no ru-by clusters grace the vine

- get to shine Gay flow'rs to spring those hearts then  
sweet birds to sing those hearts then

part that love shall join: So. S.  
part that love shall join: S.

## Sung by LORENZA

Moderato

a mezza voce

*p*

*poco f p* Love soft il - lu - sion

plea - sing de - - lu - - sion by sweet in - - tru - sion pos -

- - ses - - ses the mind Love with love meet - ing

pas - sion is fleet - ing vows in re - peat - ing we

trust to the wind Love soft il - lu - - sion plea - sing du -

- lu - sion by sweet in - - trusion pos - ses - ses the

mind faith to faith plight--ed love may be

blighted hearts often slighted will cease to be kind

Love soft il--lu--sion plea-sing de--lu-sion

by sweet in-trusion pos-ses-ses the mind Love soft il-

-sion pleasing de--lu-sion by sweet in-

-sion pos-ses-ses the mind *p*

-sion pos-ses-ses the mind *p* *f*

Vivace

Hey for a lafs and a bottle to cheer and a thumping bantling

*p*

every year Hey for a lafs and a

*f* *p*

bottle to cheer and a thumping bantling every year

*f*

With skin as white as snow and hair as brown as a

berry with eyes as black as a sloe and lips as red as a

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

cherry with skin as white as snow and hair as brown as a

*f* *f* *p*



berry with eyes as black as a sloe and lips as

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

red as a cherry sing rousy tou-sy rantum scantum

*poco F*

laugh and lie down is the play we'll cud-dle to-

*F* *P*

- gether to keep out the weather and kiss the cold winter a-

- way kiss kiss the cold winter a-way kiss kiss the cold

winter a-way

*m F*  
*Fmo*

Laugh while you live  
 For as life is a jest  
 Who laughs the most  
 Is sure to live best  
 When I was not so old  
 I frolick'd among the Misses  
 And when they thought me too bold  
 I stop'd their mouths with kisses. Sing rory tory &c

Allegro

Soldier I am for a Lady what beau was ere arm'd com-

pleat -- er when face to face her chamber the

place Un a - ble and willing to meet her Gads

curse my dear la'sses I'm ready to give you all

sa - tis - fac - tion I am the man for the

crack of your fan tho' I die at your feet in the

action *Sym* fine

Your bobbins may beat up a row dow dow your

lap-dog may out with his bow bow wow the

challenge in love I take up the glove tho' I

die at your feet in the ac - - tion *A* - al segno

N.B. This Verse comes the 2<sup>d</sup> time instead of "Your bobins" &c.

And while your tongue rattles up clack, clack, clack,  
I'd your cherry lips close with a smack, smack, smack;  
I boldly defy the fire of your eye,  
Tho' I die at your feet in the action.

Sung by PHILLIPO

Siciliano

*mf*

My

fair one like the blushing rose can sweets to ev' - ry

*p*

sense disclose Sy Can

*mf* *p*

sweets to ev' - ry sense disclose those sweets I'd ga - ther

but her scorn then wounds me like the

sharp - - est thorn those sweets I'd ga - - ther

but her scorn still wounds me like the

sharp - - est thorn still wounds me like the

sharpest thorn. Sy

*mf*

With sighs each grace and charm I see,  
 Thus doom'd to wither on the tree,  
 :S: Till age shall chide the thoughtless Maid,  
 When all the blooming beauties fade.:S:

*Grazioso*

*f p f p f p f*

*Vio. I. con Voce*

The musk rose blooms in thorns and tears yet queen of all the garden

*p*

reigns while Phœbus in a cloud appears her virgin lustre she re-

- - tains if foes are cruel friends unkind a thought consoles each

deep distress that conscious recti- - tude of mind in fortunes frown has

pow'r to bless in fortunes frown has pow'r to bless has pow'r has pow'r to

bless - - - - - has

pow'r to bless has pow'r to bless has pow'r - - -

M.F. p M.F.

- - - - - to - - - - - bless

f p M.F. f



Vio. 1.<sup>mo</sup> con 2.<sup>do</sup>

For sweets the tulip proud and gay unto the humble

Flute

violet yields and Phi-lo-me-la's plaintive lay transcends the chorus

of the fields and Phi-lo-me-la's plaintive lay transcends the chorus

of the fields transcends the cho - - - rus of - - - - the

MAJORE

fields . . . . . If foes are

cruel friends unkind a thought consoles each deep distress that conscious

rec-titude of mind in fortunes frownshaspow'r to bless . . . if

foes are cruel friendsunkind a thoughtconsoleseach deep distress that

*f p*

conscious rectitude of mind in fortunes frowns has pow'r to blefs to

*f p*

*mf*

blefs

*mf p*

*f*

to blefs to

*f*

*p*

blefs

*f*

Sung by LORENZA

Ger: Flute solo

Allegretto

The musical score consists of ten systems, each with a treble clef staff and a bass clef staff. The music is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings like *h<sup>n</sup>* and *f*. The lyrics "Heart beating repeating vows in palpi." are positioned at the bottom of the final system.

Heart beating repeating vows in palpi.

- ta - tion sweet - ly answers each - - fond hope

Flute

vows in pal - pi - ta - tion sweet - - ly

an - - - swers each fond hope each fond

hope each fond hope

Prithce leave me you'll deceive me after

o-ther beauties running after o-ther beauties running

smiles so roguish eyes so cunning shews where points the incli-

- nation prithce leave me you'll deceive me af-ter o-ther

beauties running smiles so roguish eyes so cunning shews where

points the in- cli - - na - - tion shews where points the

- - in - - cli - - na - - - - - tion hearts beating repeating

vows in pal-pi - ta - tion sweet - - ly an - - swers

each - - fond hope *Flute* vows in palpi -

- ta - tion sweet - - ly an - - swers each - - fond

hope each fond hope each fond

hope - - - answers each fond hope - - - answers each fond

hope each fond hope each fond hope

## Sung by ALPHONSO

Larghetto

Love sweet poison torment pleasing pure de -

- light in pain you give trilling anguish flatt' ring

teazing ne'er from grief or rapture cea - sing yet I'll

love or cease to live love sweet poison torment

pleasing pure delight in pain you give pure de -

*mf* *p*

- light in pain you give

*f*



P. rF P

VIC:

Auspicious pow'rs approving rewards true love in me

no greater bliss than loving while thus belov'd by thee

FER

Auspicious pow'rs approving re - wards true love in me

no no no while thus belov'd by thee

no greater bliss than loving while thus belov'd by thee

ALP:

Auspicious pow'rs approving re - ward true love in me

Bassoon

auspicious pow'rs approving re - ward true love in me

no no no while thus belov'd by thee

no greater bliss than loving while thus belov'd by thee

Violonc:

no greater blifs than lo-ving while thus belov'd by  
 auspicious pow'rs ap-proving re-ward true-love in  
 no no no while thus be-lov'd by

thee no no no while thus-- be-  
 me no greater blifs than lo-ving while thus be-  
 thee auspicious pow'rs ap-- proving re-- ward true-  
 tutti

*Vivace*

lov'd by thee auspicious pow'rs ap-proving au-  
 lov'd by thee auspicious pow'rs ap-proving au-  
 -love in me au-spicious pow'rs ap-  
*f* *p*

spicious powrs approving re - ward true love in me re - ward true love in  
 spicious powrs approving re - ward true love in me re - ward true love in  
 - proving auspicious powrs reward true love in me re - ward true love in

me no greater blifs than loving while thus belov'd by thee no no no  
 me no greater blifs than loving while thus belov'd by thee no no no  
 me no greater blifs than loving while thus belov'd by thee no no no

no while thus belov'd by thee no no no no while thus belov'd by  
 no while thus belov'd by thee no no no no while thus belov'd by  
 no while thus belov'd by thee no no no no while thus belov'd by

thee while thus belov'd by thee while thus belov'd by thee  
 thee while thus belov'd by thee while thus belov'd by thee  
 thee while thus belov'd by thee while thus belov'd by thee

*mf*

84 GLEE — Sung by FERNANDO, PADRILLO, D:SCIPIO,  
LORENZA, and VICTORIA.

Vivace

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a series of eighth and sixteenth notes, creating a lively and rhythmic accompaniment. A dynamic marking of *p* (piano) is placed at the end of the first staff.

The second system of the piano introduction continues with two staves. The music maintains the 6/8 time signature and B-flat key signature, featuring a mix of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed at the end of the second staff.

The third system of the piano introduction continues with two staves. The music maintains the 6/8 time signature and B-flat key signature, featuring a mix of eighth and sixteenth notes.

The first system of the vocal entry consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are: "Social pow'rs at pleasures call welcome here to".

The second system of the vocal entry consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are: "Hymen's hall Bacchus Ceres blefs the feast Momus".

lend the sprightly Jest Bacchus Ceres blefs the feast Momus

lend the sprightly Jest Bacchus Ceres blefs the feast Momus

lend the sprightly Jest Bacchus Ceres blefs the feast Momus

lend the sprightly Jest Bacchus Ceres blefs the feast Momus

*p*

lend the spright-ly Jest at pleasure's

lend the spright-ly Jest at pleasure's

lend the spright-ly Jest social powrs at pleasure's

lend the spright-ly Jest social powrs at pleasure's

*f*

call to Hymen's hall Bacchus

call to Hymen's hall

call welcome here to Hymen's hall Bacchus

call welcome here to Hymen's hall

Ceres bless the feast Momus lend the sprightly jest social  
 bless the feast Momus lend the sprightly jest social  
 Ceres bless the feast social  
 social  
*p mf*

pow'r at pleasure's call welcome here to Hymen's hall Bacchus  
 pow'r at pleasure's call welcome here to Hymen's hall Bacchus  
 pow'r at pleasure's call welcome here to Hymen's hall Bacchus  
 pow'r at pleasure's call welcome here to Hymen's hall Bacchus  
*f*

Ceres blefs the feast - - - Momus lend the sprightly  
 Ceres blefs the feast - - - Momus lend the sprightly  
 Ceres blefs the feast - - - Momus lend the sprightly  
 Ceres blefs the feast - - - Momus lend the sprightly  
 ten: 112 *p p*

Jest Momus lend the sprightly Jest Momus lend the sprightly  
 Jest Momus lend the sprightly Jest Momus lend the sprightly  
 Jest Momus lend the sprightly Jest Momus lend the sprightly  
 Jest Momus lend the sprightly Jest Momus lend the sprightly

Jest the sprightly Jest the sprightly Jest  
 Jest the sprightly Jest the sprightly Jest  
 Jest the sprightly Jest the sprightly Jest  
 Jest the sprightly Jest the sprightly Jest

*p*  
 Songs of Joy e-late the soul Songs of  
 Songs of  
 Songs of

joy e-late the Soul Hebe fill the rosy bowl Hebe  
 joy e-late the soul Hebe fill the rosy bowl - - - -  
 Songs of joy e-late the soul Hebe  
 Hebe

fill the rosy bowl - - - -  
 - - the rosy bowl ev'ry chaste and pure delight crown with  
 fill the rosy bowl ev'ry chaste and pure delight crown with  
 fill the rosy bowl - - - -

- - - - this happy night this happy night social  
 joy this happy night this happy night this happy night social  
 joy this happy night this happy night this happy night social  
 - - - - this happy night this happy night social



pow'rs at pleasure's call welcome here to Hymen's hall Bacchus

pow'rs at pleasure's call welcome here to Hymen's hall Bacchus

pow'rs at pleasure's call welcome here to Hymen's hall Bacchus

pow'rs at pleasure's call welcome here to Hymen's hall Bacchus

Ceres bless the feast Momus lend the sprightly Jest songs of

Ceres bless the feast Momus lend the sprightly Jest songs of

Ceres bless the feast Momus lend the sprightly Jest songs of

Ceres bless the feast Momus lend the sprightly Jest songs of

joy elate the soul Hebe fill the rosy bowl ev'ry

joy elate the soul Hebe fill the rosy bowl ev'ry

joy e-late the soul Hebe fill the ro-sy bowl ev'ry

joy e-late the soul Hebe fill the ro-sy bowl ev'ry

chaste and pure de - light crown with joy this happy  
 chaste and pure de - light crown with joy this happy  
 chaste and pure de - light crown with joy this happy  
 chaste and pure de - light crown with joy this happy

night this hap - py night this hap - py night - - -  
 night this hap - py night this hap - py night - - -  
 night this hap - py night this hap - py night - - -  
 night this hap - py night this hap - py night - - -

ten:

- - - crown with joy this hap - py night crown with  
 - - - crown with joy this hap - py night crown with  
 - - - crown with joy this hap - py night crown with  
 - - - crown with joy this hap - py night crown with

joy this hap - py night crown with joy this hap - py  
joy this hap - py night crown with joy this hap - py  
joy this hap - py night crown with joy this hap - py  
joy this hap - py night crown with joy this hap - py

night this happy night this happy night  
night this happy night this happy night  
night this happy night this happy night  
night this happy night this happy night