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W. J. MORGAN,
SWANTON COTTAGE,
SEVINGTON,
ASHFORD,
KENT.

LES DIAMANTS DE LA COURONNE.

Opera

IN THREE ACTS,

BY

AUBER.

WITH ITALIAN AND ENGLISH WORDS.

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

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LES DIAMANTS DE LA COURONNE.

DRAMATIS PERSONÆ.

CATARINA (<i>poi, La Regina</i>)	<i>Soprano.</i>
DIANA ...	...	...	...	...	...	...	...	<i>Soprano.</i>
ENRICO DI SANDOVAL ...	...	...	...	...	...	...	...	<i>Tenore.</i>
SEBASTIANO D'AVEIRO ...	...	...	...	...	...	...	...	<i>Tenore.</i>
CAMPO MAYOR (<i>Ministro di Giustizia</i>) ...	...	...	...	...	...	...	...	<i>Basso.</i>
MUGNOS, BARBARIGO, E } (<i>Monetari falsi</i>) ...	...	...	...	...	...	...	...	<i>Tenori.</i>
REBOLLEDO ...	...	...	...	...	...	...	...	<i>Basso.</i>
USCIERE ...	...	...	...	...	...	...	...	<i>Basso.</i>
SERVI ...	...	...	...	...	...	...	...	<i>Tenori.</i>
CORO.								

THE young Princess MARIA FRANCESCA, on her accession to the throne of Portugal, finding the treasury almost exhausted, orders the jewels of the Crown to be sold, in order to defray the expenses of her coronation, intending to replace them by counterfeits. For this purpose she goes disguised to the retreat of a band of coiners, and pretending she is lady in waiting to the Queen, and bearing the royal instructions, engages them to manufacture a set of false diamonds, which may be worn in state without detection. DON ENRICO DE SANDOVAL, a young nobleman of rank, returning home from his travels, is lost among the mountains and seized by the coiners. CATARINA—the name the Queen assumes—rescues him. Struck with her beauty and manners, Enrico falls in love with her, although he is pledged to his cousin DIANA, and was on his way to be married when he was stopped so unceremoniously. Catarina is not insensible to the admiration of the young cavalier, with whose entire history, to his surprise, she is acquainted. The jewels completed, Catarina is desirous to convey them to Lisbon, and secure the escape of the coiners. The latter is not easy to accomplish, as the mountains are surrounded by soldiers, despatched by the Minister of Police, uncle to Enrico. Ultimately, the forgers, arrayed as monks, elude the vigilance of the guards, and effect their escape. Enrico reaches his uncle's house, and preparations are being made for his marriage with his cousin. The contract is about to be signed—equally to the regret of Diana as Enrico, since she and DON SEBASTIAN, a young officer, had long been pledged to each other—when Catarina is ushered in, the carriage, conveying her to Lisbon, having broken down in front of the Minister's door. She is received most graciously by all except Enrico, who, recognising her, is terrified lest she should be discovered. Fortunately the Minister has not seen her, being summoned away, by information that the Crown Diamonds have been stolen, or he must have detected the royal personage. Enrico, to ensure Catarina's safe retreat, discloses the secret of the *incognita* to Diana, and the cousins, now come to an understanding about their mutual love affairs, contrive Catarina's escape. The lady, however, does not depart without leaving behind her the intelligence that she is the famous Queen of the Bandits. The time of Her Majesty's coronation draws nigh. According to the wish of the late King, a Council of Regency had been appointed to choose a husband for the young Queen; but, as the members cannot agree, Her Majesty resolves to make choice for herself; and so she selects him who loved her for herself alone, and whose virtues, she knows, will cast a lustre on her throne, brighter than jewels, or gold, or kingly rank. Don Enrico's feelings can only be imagined, when he recognises in the Queen of Portugal, Catarina, the chief of the coiners, and hears the royal voice pronounce the word that gives him new life, and realises his highest earthly dreams and aspirations.

The scene is laid in Portugal. The first Act in the Mountains of Estremadura, the second in the Château de Coimbra, and the third in the Royal Palace at Lisbon.

OVERTURE.

Andante con moto.

PIANO.

rall.
pp

1o. tempo.

f

Allegro.
pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with complex rhythmic patterns in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a melodic line in the right hand and a rhythmic accompaniment in the left.

Fifth system of musical notation, with a more active right-hand part and a steady left-hand accompaniment.

Sixth system of musical notation, including trills (*tr*) in the right hand.

Seventh system of musical notation, concluding the page with trills (*tr*) and a final cadence.

This page of musical notation is arranged in seven systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various musical elements such as trills (marked 'tr'), slurs, and dynamic markings. The first system features a vocal line with trills and a piano accompaniment with a rhythmic pattern of eighth notes. The subsequent systems show a more complex piano accompaniment with dense chordal textures and melodic lines in both hands. The notation is clear and well-organized, typical of a high-quality musical score.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes and chords.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed sixteenth notes and chords. The system concludes with a double bar line and a key signature change to one flat (B-flat).

Third system of musical notation, starting with the tempo marking *Allegro.* and the dynamic marking *f*. The key signature has two flats. The music is characterized by rapid sixteenth-note passages in both hands.

Fourth system of musical notation, continuing the rapid sixteenth-note passages. The texture remains dense and intricate.

Fifth system of musical notation, featuring triplets in the right hand and sixteenth-note patterns in the left hand.

Sixth system of musical notation, marked *8va.....* above the staff, indicating an octave transposition. It features triplets and sixteenth-note patterns.

Seventh system of musical notation, continuing the piece with triplets and sixteenth-note patterns. The system ends with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed sixteenth notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment with block chords and some moving lines. A dynamic marking of *p* (piano) is placed above the lower staff.

The second system continues the piece with similar melodic and accompanimental textures. The upper staff features a melodic line with some rests, while the lower staff provides a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has a more active melodic line, and the lower staff continues with its accompaniment.

The fourth system continues the musical progression. The upper staff has a melodic line with some grace notes, and the lower staff provides accompaniment.

The fifth system features a more rhythmic and complex texture. The upper staff has a melodic line with many beamed notes, and the lower staff has a more active accompaniment with a dynamic marking of *f* (forte).

The sixth system continues the complex texture. The upper staff has a melodic line with many beamed notes, and the lower staff has a more active accompaniment with a dynamic marking of *f*.

The seventh system continues the complex texture. The upper staff has a melodic line with many beamed notes, and the lower staff has a more active accompaniment with a dynamic marking of *f*.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Second system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Third system of musical notation, featuring a treble and bass clef with various rhythmic patterns.

Fourth system of musical notation, featuring a treble and bass clef with various rhythmic patterns.

Fifth system of musical notation, featuring a treble and bass clef with a *stesso movimento.* marking and a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef with various rhythmic patterns.

Seventh system of musical notation, featuring a treble and bass clef with a forte (*f*) dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

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

8va.....

Fourth system of musical notation, featuring a dense texture of chords and moving lines.

8va.....

Fifth system of musical notation, continuing the intricate musical texture.

Sixth system of musical notation, featuring trills (tr) in the upper voice and rhythmic patterns in the lower voice.

8va.....

Seventh system of musical notation, concluding the page with trills (tr) and complex textures.

8va.....

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music, including two trills marked 'tr'. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff features a series of chords and melodic lines, while the lower staff maintains the accompaniment pattern.

8va.....

The third system shows further development of the musical themes. The upper staff has a more active melodic line with some grace notes, and the lower staff continues with the accompaniment.

8va.....

The fourth system continues the piece with two staves. The upper staff has a melodic line with some grace notes, and the lower staff continues with the accompaniment.

8va.....

The fifth system shows further development of the musical themes. The upper staff has a melodic line with some grace notes, and the lower staff continues with the accompaniment.

8va.....

The sixth system continues the piece with two staves. The upper staff has a melodic line with some grace notes, and the lower staff continues with the accompaniment.

The seventh system shows further development of the musical themes. The upper staff has a melodic line with some grace notes, and the lower staff continues with the accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic complexity.

più mosso.

Third system of musical notation, marked *più mosso.* and *f*. The tempo and dynamics change here.

Fourth system of musical notation, featuring intricate melodic lines and accompaniment.

Fifth system of musical notation, continuing the complex texture.

Sixth system of musical notation, showing further development of the musical themes.

Seventh system of musical notation, the final system on this page.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including grace notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar melodic and harmonic textures. The upper staff features a more active melodic line with frequent sixteenth-note patterns, while the lower staff maintains a steady accompaniment.

The third system begins with a *staccato.* marking above the upper staff. The lower staff has a *p* (piano) dynamic marking. The music features a series of chords in the bass and a more rhythmic upper part.

The fourth system shows a continuation of the rhythmic and harmonic patterns. The upper staff has a melodic line with some grace notes, and the lower staff has a consistent accompaniment.

The fifth system features a *p* (piano) dynamic marking in the lower staff. The music is characterized by a steady, rhythmic accompaniment in the bass and a melodic line in the treble.

The sixth system continues the piece with similar textures. The upper staff has a melodic line with some grace notes, and the lower staff has a consistent accompaniment.

The seventh system concludes the piece with a *pp* (pianissimo) dynamic marking in the lower staff. The music features a melodic line in the upper staff and a final accompaniment in the lower staff.

RECITATIVO.

ENRICO.—(*scendendo con precauzione una scala diroccata*)—Alfine vi son giunto, almen qui non ci piove. Lasciai
(*Enrico descending the steps in the rock with precaution*)—At length I am safe, at least the storm cannot reach me here. I left on

sulla strada maestra la mia carrozza ed il mio servo Pietro, per salire sino all' eremo di Sant' Uberto qui presso,
the high road my coach, and Pedro, my servant, to visit the hermitage of St. Uberto close by,

e continuando poscia il mio viaggio, ritornare alfine a Coimbra, dove sono atteso, per isposare la mia gentile
intending to return at last to Coimbra, where they await me to play the part of bridegroom to my pretty cousin

Diana! Sorpreso dall' acquazzone, a mezza via, cercai ricovero in questo cavo, scesi un gradino, due, cinquanta,
Diana. Surprised by the storm I found a shelter in the entrance to this cavern. I descended step by step until I find myself here

ed eccomi—(*guardando intorno*)—Dove? (*tuono.*)
at the bottom. — (looking around) — Where am I?

No. 1.

STROFE.

Allegro.

PIANO.

ENRICO.

Fra tuo - ni lam - pi e
Ruin on, roll on, ye

gran - di - ne è bel - lo in - tor - no, in - tor - no an - dar! un cie - lo sem - pre
clouds and thun ders, what er - rant knight that e'er ro - manc'd e'er dreamt of seek - ing

ful - gi - do..... fi - ni - sce per sec - car, sec - car, fi - ni - sce
 won - ders..... 'neath skies se - rene where sun - beams danc'd, 'neath skies se -

f p

per sec - car, sec - car! al - lor che il ven - to, il ven - to
 - rene where sun - beams danc'd! yet hap - py he while storms are

si - - bi - la, mi pia - ce in - tor - no, in - tor - no an - dar, al -
 roar - - ing, the sky as dark as sky could be, yet

- lor che il tuo - no, il tuo - no bron - to - la, mio sol pia - cer è di viag -
 hap - py he while storms are roar - ing, the sky as dark as sky can

(tuono.)

- giar!
be!

D'un cie-lo sem-pre ful-gi-do io non sa-prei che
With sword in hand some cave ex-plor ing, his joy en-hanc'd by

far, che far, qual pia-cer di gi-ra-re il mon-do, mio sol pia-cer... è di viag-
mys-te-ry, yes, with sword in hand some cave ex-plor-ing, his joy en-hanc'd..... by mys-te-

- giar,..... è di viag-giar,..... è di... viag-
ry,..... by mys-te-ry,..... by mys-te-

(tuono.)

- giar!
- ry!

f *p*

This system features a vocal line in a single staff and a piano accompaniment in two staves. The key signature has one flat (B-flat). The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands. Dynamics *f* and *p* are indicated.

Sen re-sti i-ner-te, im-
Ev - er the same dull

This system continues the musical score with a vocal line and piano accompaniment. The piano part features a more active bass line with eighth notes. Dynamics *f* and *p* are present.

- mo - bi - le chi non ha san - gue e cor, e cor; il vi - ve - re mo -
round of glad - ness peace on o - ther hearts be - stow! give me ex - cite - ment,

f *p* *f* *p*

This system contains the third system of music, with a vocal line and piano accompaniment. The piano part has a complex texture with many chords and moving lines. Dynamics *f* and *p* are used throughout.

- no - to - no, mi te - dia e da lan - guor, da lan-guor, de - sta or -
call it mad ness— 'tis happi ness! I know not..... how! 'tis hap - pi -

f *p*

This system contains the fourth system of music, with a vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment. Dynamics *f* and *p* are indicated.

-ror, lan-guor, de - sta or -ror! sen - to or -ror del - la vi - ta im -
 ness! I know..... not how! I de - test all in life so

- mo - - bi - le, mio sol pia - cer è di gi - rar, sen - to or -
 qui - - - et, the hum - drum round so stale and flat, I pre -

Allegro. (colpi di mazze su incudini.) (*ascolta sorpreso.*)

-ror del - la vi - ta im - mo - bil- Eh ^P ru -
 - fer, yes, a lit - tle ri ot- Ah! by

(come prima.) *primo movimento.*

- mo - re sen - tir mi par! Mio sol pia - cer, mio
 Jove!..... what noise was that? With sword in hand some

de - bo - le, è in - tor - no an - dar, in - tor - no an - dar, qual pia - cer di gi - rar pel
cave ex - plor - ing, his joy en - hanc'd by mys - te - ry, yes, with sword in hand some cave ex -

mon - do, mio sol pia - cer..... è di viag - giar,..... è di viag -
plor - ing, his joy en - hanc'd..... by mys - te - ry,..... by mys - te

(colpi ripetuti di martelli.)

- giar,..... è di..... viag - giar Qui sot - to
ry,..... by mys - te - ry! ry! Be - neath my

(guardando quà e là.) (ascoltando.) (guardando abbasso per un' apertura.)

par, no, vien di quà, quai suo - ni! là sot - ter - ra un ar -
feet, no, nor that way, what hear I? thro' yon cav - ern

- dor, io di - scer - - no; oh stu - por!
 grey ris - ing flames..... now ap - pear!

qua - le mai per quel var - co, ve - do spet - ta - - col
 and..... by this chasm here,..... ah!..... what sight..... a -

stra - no, bri - gan - ti for - se son, for - se fab - bri es - ser
 - stonnd - ing! sure bri - gands they are all, or..... coin - ers in

pon, che coi mar - tei pe - san - ti bat - - ton in ca -
 thrall, whose hea - vy ham - mers fall,..... one ca - - dence deep re -

(guardando sorpreso.)
 - den - - za! ma no, quei cal - de - ron, di mo - del stra - no in -
 - sound - - ing! b t lo, in yon - der eru - ci - ble's sin - gu - lar

ver, del me - tal, si, mi par, più lu - cen - te dell' or! non so dar - mi ra -
 mould a me - tal e'en more ra - diant than gold I be - hold! it is mar - vel - lous

- gion! sa - rà, s'io mal non scer - no, qual - che gran ne - gro - man - te, op -
 quite! that sound tells that some al - chy - mist ar - rives, p'rhaps re - noun'd..... or

primo movimento. (scorgendo Rebolledo Mugnos e Barbarigo che discendono nelle rovine.)

- pur sa - rà l'in - fer - no! No, no, ban-di-ti
 sor - cer - er pro - found! No, they are brigands

(cerca un luogo dove celarsi.)

son, af - fè, qui ci vuol pre-cau - zion, o mor - to son! Mio sol pia - cer, mio
 clear, cau - tion as - sist..... me here, or death I fear! Oh, hap - py he when

de - bo - le, è quel - lo di viag - giar, viag - giar; qual pia - cer di gi - rar il
storms are roar - ing, not so dark but one may see, ah, such pleasant neighbours fast ap -

mon - do, ah, qual pia - ce - re di viag - giar,..... si, di viag -
- proach - ing by their fea - tures bri - gands three, yes, bri gands three, yes,

(si cela. Rebolledo, Barbarigo e Mugnos)
 - giar,..... si, di..... viag - giar!
bri gands, bri gands three!

(discendono per la scala diroccata.)

RECITATIVO.

(MUGNOS porta una valigia; i tre sono armati.)

(ENRICO conceals himself as REBOLLEDO, BARBARIGO, and MUGNOS enter carrying a trunk.)

REBOLLEDO.—Presto! presto! MUGNOS.—Questa valigia è molto pesante. ENRICO.—(Che vedo! la mia valigia.)
Quick, quick. This trunk is rather heavy, (By jove! that is my trunk!)

REBOLLEDO.—Vorrei lo fosse di più! (*ridendo*) come se la diede a gambe, quel postiglione, o servo, o che so io.
I wish it were heavier! (laughing) how that rascal of a groom galloped away from us.

ENRICO.—(Ei parla del mio servo!) REBOLLEDO.—I cavalli spaventati si precipitarono in un abisso.
(Oh, he speaks of my servant.) The horses frightened, fell into a ravine.

ENRICO.—(Or sto fresco, sono a piedi.) REBOLLEDO.—(a Barbarigo che ha frattanto aperto la valigia) Or bene,
(I am well off now without horses!) (to Barbarigo, who is forcing the lock of the trunk) Now then,

che cosa ci trovi lì dentro? BARBARIGO.—(frugando nella valigia) Ben poca cosa, abiti di cavaliere, in bel
what do you find in the trunk? (who has opened the trunk) Very little indeed! The clothes of a cavalier, of rich

velluto, ornati di merletti, un poco d'oro, ritratti di donne e, oh gioia! un pacco di sigari. MUGNOS.—Ah, questo
velvet, trimmed with lace, some ducats, portraits of ladies, and a bundle of cigars. That's some

gli è qualche cosa! BARBARIGO.—E delle carte, che ci serviranno per accenderli. (*mostrando un fascio di carte*
consolation! *And here are some papers to light them with! (producing the papers)*

trovate nella valigia.) REBOLLEDO.—Carte? (*osservandole*) queste possono essere d'importanza, ed io voglio
Papers! (looking at them) these may be of some importance, and I will keep

conservarle intatte; finchè Catarina arrivi; ella si intende di queste cose meglio di noi, dobbiamo attender il suo parere.
them intact till Catarina comes; she understands these things better than we do; we must await her orders.

BARBARIGO.—Dunque non si potrà mai far nulla senza di essa? mi pesa d'obbedire ad una donna! MUGNOS.—E
Then we shall never be able to do anything without her? It grieves me to be always under a woman's sway. And

poi, che è dessa? REBOLLEDO.—Essa è la figlia del vostro antico capo, di Salvatore Michele Rebolledo re degli
pray, who is she? She is the daughter of your ancient chief, Salvator Michael Rebolledo, King of the Bohemians,

Zingari e generale de' contrabbandieri dell' Estremadura! MUGNOS.—Sì, e s'egli visse ancora non saremmo
and Captain of the Contrabandiers of Estremadura. Yes, and if he were still alive we should not be

costretti a martellare giorno e notte. REBOLLEDO.—Ma colla figlia possiam almeno sperare di morir tranquilli
compelled to hammer day and night for our living. But with the daughter at least we may hope to die tranquilly

nel nostro letto. BARBARIGO.—E chi ce l'assicura? REBOLLEDO.—Io, Antonio della Stirpe dei Rebolledo!
in our beds. And who gives us this assurance? I, Antonio, of the family of Rebolledo,

fratello di Salvatore e zio di Catarina! MUGNOS.—Ma perchè la nostra Catarina si fa vedere così di rado?
brother of Salvator, and Catarina's uncle. But why does our Catarina so seldom appear amongst us?

REBOLLEDO.—Giovine, bella ed allevata bene, essa vive a Lisbona, come una gran dama, ricevuta e bene accetta
Young, beautiful, and well educated, she lives in Lisbon, like a great lady, admitted into the highest

nella più alta società: di là essa veglia su noi e ci tiene al corrente di quanto accade. BARBARIGO.—Ed ora è
circles of society; there she keeps watch for us and gives us information of all that happens. And now she

qui fra noi? REBOLLEDO.—Fino da ieri essa giunse in ricco cocchio, e con gran treno, all' eremo di St. Uberto,
has come hither? Only yesterday she arrived in a splendid carriage, and with a great retinue, to the hermitage of St. Uberto,

sotto pretesto di visitarlo, e quest'oggi, verrà pel passaggio sotterraneo, che congiunge l'eremo con queste grotte,
pretending to visit it; and this very day she will come through the subterranean passage which connects the hermitage with the vaults;

a veder i nostri lavori; guai se manca uno di voi! BARBARIGO.—Davvero, credo che tu sii innamorato
she will come to inspect our works, woe to all who are not at their posts! I' faith I think that you are in love

della tua nipote. REBOLLEDO.—Per la Madonna del Pilar, senz'essa sarei già morto; preso qual falso monetario,
with your niece. By the Holy Virgin, without my niece I should be dead this moment! captured as a coiner,

ero fra gli artigli del graude Inquisitore, il rogo già fiammeggiava, quando la Catarina non so come, venne nel
I was already in the clutches of the Inquisition, the stake was ready for me, when Catarina, I know not how, found her way into

mio carcere e mi fece scappare. BARBARIGO.—Se questo è vero, io do il mio sangue e la mia vita per essa!
my prison, and gave me the means of escape. If that be true I will yield all my blood and my life for her.

MUGNOS.—Ed io lo stesso! REBOLLEDO.—Silenzio, del suo arrivo l'ora si avvicina, bisogna preparar gli
And so will I! Silence! the time of her arrival approaches, we must prepare the workmen for her

operai: (a Barbarigo) va, suona la campana. ENRICO.—(Ahimè!) REBOLLEDO E MUGNOS.—Che fai tu qui?
reception: (to Barbarigo) go! ring the bell. (I'm lost!) What are you doing here?

(Rebolledo e Mugnos scoprono Enrico.)
(they discover Enrico)

No. 2.

ARIA, CORO, E SCENA.

Allegro assai. (al suono della campana giungono i monetari, circondano e disarmano Enrico.)

PIANO. *p staccato. cresc.*

MUGNOS. *f*

REBOLLEDO. *f Quick!*

BARBARIGO E Imi e 2di Tenori. *f Quick!*

CORO. Imi e 2di Bassi. *f Quick!*

Ah! te-mi il no-stro
Quick! let him feel our

Ah! te-mi il no-stro
Quick! let him feel our

Ah! te-mi il no-stro
Quick! let him feel our

Ah! te-mi il no-stro
Quick! let him feel our

sde - gno, stra-nie - ro, qui che fai? fal - li-to è il tuo di - se-gno, da noi mor - te a -
ven - geance, strike all the dead - ly blow! death, death un - to the trai - tor who would our se - cret

sde - gno, stra-nie - ro, qui che fai? fal - li-to è il tuo di - se-gno, da noi mor - te a -
ven - geance, strike all the dead - ly blow! death, death un - to the trai - tor who would our se - cret

sde - gno, stra-nie - ro, qui che fai? fal - li-to è il tuo di - se-gno, da noi mor - te a -
ven - geance, strike all the dead - ly blow! death, death un - to the trai - tor who would our se - cret

sde - gno, stra-nie - ro, qui che fai? fal - li-to è il tuo di - se-gno, da noi mor - te a -
ven - geance, strike all the dead - ly blow! death, death un - to the trai - tor who would our se - cret

CATARINA.

(appare improvvisa in mezzo.)

Fer-mi, o -
Hold, for -

vrai! Fe-riam, fe-riam, fe-riam, fe-riam!.....
know! To death, to death, to death, to death!.....

vrai! Fe-riam, fe-riam, fe-riam, fe-riam!.....
know! To death, to death, to death, to death!.....

vrai! Fe-riam, fe-riam, fe-riam, fe-riam!.....
know! To death, to death, to death, to death!.....

vrai! Fe-riam, fe-riam, fe-riam, fe-riam!.....
know! To death, to death, to death, to death!.....

- là!.....
- bear!.....

ENRICO.

(Don-na di - vi - na!)
(Ah! what a beau - ty!)

REBOLLEDO.

Sa-lu-te, o Ca - - ta - ri -
'Tis Ca-ta - ri - na, we greet

CATARINA.

Allegro maestoso.

Musical staff for Catarina, showing a melodic line with a fermata over the first measure.

Si, lo son, son vo - stra com -
Ah! 'tis I, 'tis I, your com -

MUGNOS. *(sotto voce.)*

Musical staff for Mugnos, showing a melodic line with a fermata over the first measure.

Ah! Ca - ta - ri - na è quà!
Ah! Ca - ta - ri - na here!

Empty musical staff.

- na!
thee!

1mi e 2di Tenori. *(sotto voce.)*

Musical staff for Tenors, showing a melodic line with a fermata over the first measure.

Ah! Ca - ta - ri - na è quà!
Ah! Ca - ta - ri - na here!

1mi e 2di Bassi.

Musical staff for Basses, showing a melodic line with a fermata over the first measure.

Ah! Ca - ta - ri - na è quà!
Ah! Ca - ta - ri - na here!

Piano accompaniment for the first system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

Musical staff for the second system, showing a melodic line with a fermata over the first measure.

- pa - gna, ma ri - ve - ren - te o - gnum qui dè, qual Re - gi - na del - la mon -
- pan - ion, whose name a - lone pro - tects you here! Who doth rule o - ver vale and

Piano accompaniment for the second system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

Musical staff for the third system, showing a melodic line with a fermata over the first measure.

- ta - gna, pie - gar . . . la fronte innan - zi a me!
moun - tain! 'tis I, Ca - ta - ri - na, your Queen!

D'om - bra e mi -
By mys - tic

Piano accompaniment for the third system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

- ste - ro cir-con - da - ta, chi da' pe - ri-gli vi scampò? io sol!
means,..... by fear's strong pow - er, who gives to all her sov'reign law? your Queen!

qual è la san - ta ov-ver la fa - ta che i vo-stri di o-gnor guardò?... io
What saint, in cot - tage or in tow - er, is sued with pray'r, intok'd with awe?... your

Allegro.

sol! Si, son io..... la vo - stra com - pa - gna, dai pe -
Queen! Ah, 'tis I,..... 'tis I, your com - pan - ion, who can

- ri - gli vi sal - vo io sol! la Re-gi - na di que - sta mon -
all..... from dan - ger aye screen! Who doth rule..... o ver vale..... and

- ta - gna, so - - - - no! son..... io
moun - tain? 'tis..... I! yes,..... your

sol!
Queen!

MUGNOS.

f

Pre - star - ti o - mag - gio cia-scun qui vuol, sei la Re -
 Live Cu - ta - ri - na, the moun - tain Queen, live Ca - ta -

REBOLLEDO.

f

Pre - star - ti o - mag - gio cia-scun qui vuol, sei la Re -
 Live Ca - ta - ri - na, the moun - tain Queen, live Ca - ta

1mi e 2di Tenori.

CORO. *f*

Pre - star - ti o - mag - gio cia-scun qui vuol, sei la Re -
 Live Ca - ta - ri - na, the moun - tain Queen, live Ca - ta -

1mi e 2di Bassi.

Pre - star - ti o - mag - gio cia-scun qui vuol, sei la Re -
 Live Ca - ta - ri - na, the moun - tain Queen, live Ca - ta -

CATARINA.

Que - sta man sol s'av - ven - ta i -
 Oh, this hand has the pow'r from

- gi - na di que - sto suol!
 ri - na, the moun - tain Queen!

- gi - na di que - sto suol!
 ri - na, the moun - tain Queen!

- gi - na di que - sto suol!
 ri - na, the moun - tain Queen!

- gi - na di que - sto suol!
 ri - na, the moun - tain Queen!

p

- ra - ta sull' ar - cier, l'Al-gua - zil la pa - ven - ta, se
 pe - ril all to shield, e'en the Al gua - zil dares not to

sfi - da-neil po - ter! Ma..... se pur..... fia..... bu-jo il
 me re - fuse to yield! For..... when night..... earth..... doth

cie - lo, di..... fan - ciul - la il..... bel can -
 cov - er, when..... the maid, with laugh - ing

- dor..... s'of-fu - scò giam - mai d'un ve - lo, e - sca so - la o col suo a -
 eyes..... comes forth to meet her lov er, dan-ger them can ne'er sur -

-mor: a voi sor-ri - da il ciel, ... sor-ri - da il cie - lo, ... cop-pia fe -
 - prise, for let them come..... or go..... yes, come..... or go;..... fear they nev - er

- del! ed al - lor, con gra - to cor,
 know, nev - er know! thus when they meet,

la pu - di - ca fan - ciul - la ed il gar - zon, fe -
 meet the youth and the maid en, soft - ly to me they

li - ci sen van del don!..... si, si, la
 chaunt A - ve Ma - ri - a!..... Who is the

san - - ta son del - la mon - ta - gna, la san - ta
 saint, this moun - tain guar - dian spi - rit? 'Tis I, your

son, la san - ta di que - sto suol,.....
 Queen! 'tis San - ta Ca - ta - ri - na,.....

..... la san - ta di que - - - - sto suol!
 San - ta Ca - ta - ri - - - - na!

Allegro assai.
 CATARINA.

Si,..... re - - -
 Yes,..... the.....

MUGNOS. *pp*

REBOLEDO. *pp*

Tenori. *pp*

CORO. *pp*

Bassi. *pp*

Si, pre - star - ti o - mag - gio o - gnun qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

Allegro assai.

- gi - na del - la mon - ta - na
 Queen..... of this fam'd moun -

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gna io..... son,..... io.....
 tain, 'tis..... I,..... yes,.....

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ex - ist - ing here, live Ca - ta - ri - na, moun - tain Queen, live Ca - ta -

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ex - ist - ing here, live Ca - ta - ri - na, moun - tain Queen, live Ca - ta -

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ex - ist - ing here, live Ca - ta - ri - na, moun - tain Queen, live Ca - ta -

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ex - ist - ing here, live Ca - ta - ri - na, moun - tain Queen, live Ca - ta -

son..... sol,..... la Ca - ta -
I,..... *'tis.*.....
 - gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, Ca - ta ri - na,
 - gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, Ca - ta ri - na,
 - gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, Ca - ta ri - na,

ri - na son, io son, io la Ca -
 ri - na! yes, *I,* yes, *I,* yes,
 sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -
 sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -
 sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

pù largo.

- ta - ri - na, Re - gi - na son sol!
 Ca - ta - ri - na, Ca - ta - ri - na!

f

- ri - na, la Re - gi - na sol, sei la Re - gi - na di que - sto
 ri - na, Ca - ta - ri - na, yes, live Ca - ta - ri - na, live Ca - ta

- ri - na, la Re - gi - na sol, sei la Re - gi - na di que - sto
 ri - na, Ca - ta - ri - na, yes, live Ca - ta - ri - na, live Ca - ta

- ri - na, la Re - gi - na sol, sei la Re - gi - na di que - sto
 ri - na, Ca - ta - ri - na, yes, live Ca - ta - ri - na, live Ca - ta

cresc.

- ri - na, la Re - gi - na sol, sei la Re - gi - na di que - sto
 ri - na, Ca - ta - ri - na, yes, live Ca - ta - ri - na, live Ca - ta

suol, pre - star - ti o - mag - gio cia - scun qui vuol.....
 ri - na, Ca - ta - ri - na, live Ca - ta - ri na.

suol, pre - star - ti o - mag - gio cia - scun qui vuol.....
 ri - na, Ca - ta - ri - na, live Ca - ta - ri na.

suol, pre - star - ti o - mag - gio cia - scun qui vuol.....
 ri - na, Ca - ta - ri - na, live Ca - ta - ri na.

suol, pre - star - ti o - mag - gio cia - scun qui vuol.....
 ri - na, Ca - ta - ri - na, live Ca - ta - ri na.

Allegro.

CATARINA. (*ad Enrico.*)

Chi sei tu pa - le - sa, o stra - nie - ro?
Stran - ger, speak! at once say who art thou?

ENRICO.

Don En - ri - co di San - do -
Don En - ri - co di San - do -

Ah! è son, bel ca - va -
Ah! a no - ble brave Si -

- val, Mar - che - se di San - ta Cro - ce.
- val, Mar - quis..... of San - ta Cruz.

lie - ro, sei an - ni che tu stai lun - gi dal Por - to - gal. Tut - to so.
ignor, who from Por - tu - gal hath ab - sent been six years. I know all.

Come il sai?
How d'ye know?

CATARINA.

Tuoi pa-ren - ti av - vi - sti, per cre-scer tua i-stru-zion, t'han-no fat - to viag
 To com-plete..... your stu - dies your no - ble pa-rents sent you to ev'-ry fo-reign

- giar, e tu ri - tor-ni a - des - so d'ol-tre-mar, cre - du - to da cia-scun—
 shore, and doubt-less you've re - turn'd now from a - broad, and with your mind well-stor'd—

leg-gier qual par - ti - sti! qual mai de-stin fa - tal or t'ha per -
 with all è en but wis - dom! Nay, sir, the proof is pret - ty clear, your

ENRICO.

Che?
 Yes!

chi dis-se ciò?
 you're too se-vere!

sua - so fra co - stor, di por-re in-cau-to il piè?
 pre-sence in this place— what fol - ly led you here?

Per mia fè! si fu il ca - so, o - ra
 Chance a - lone, I as-sure you, but a

poi, ren-do a lui mer - cè.
chance I now glad-ly bless.
REBOLLEDO. *(a Catarina.)*

Di-spor . . . pos - siam noi del bot - ti-no, son car - te, ri -
With-in . . . his trav - 'ling - trunk be - fore you were pa - pers, this

CATARINA.

Di bel-le, l'in-do-vi-no, ah! es-ser vo' di-scre-ta, gli si-en
Tho' ladies' eyes, I greet, sir, still I can be dis-creet, sir, back with these

- trat - ti, ed or.
gold, a portrait, see!

re - si non me - no dell' or!
prompt-ly, your gold you re-ceive!
ENRICO.

Le car-te leg-ge-re - mo di poi!
Your let-ters when we've time shall be read!

(Af - fè, non ci comprendo ancor!)
(Such hon-our scarce can I be-lieve!)

(sotto voce.)

Ma sua
Is't your

miei.
three!
ENRICO.

Qui pri-gio-nier? ah! Si-gno-ra m' u - di - te, un pre-go sol, un sol pre - go sen -
Here for three months? Gen-tle 'la - dy, oh, stay thee, one word a - lone, on - ly lis - ten I

REBOLLEDO.

Si - len - zio! si-len - zio!
Be si - lent! be si - lent!

CATARINA. (a Monetari.)

Si - a, ma il mio vo - ler, com - pi - to po - scia vo', sgom - brio -
Well, grant - ed is your wish since I'm thus im - por - tun'd; leave us,

- ti - to!
pray thee!

- gnun! o - nor, o - nor, e ri - spet - to si
go! take care, take care, you re - spect all the

pre - sti ai som - mi de - cre - ti, che mia vo - ce im -
man - dates, each ord - er, each law, yes, of your moun - tain

CATARINA.

pon !..... Si..... re - -
 Queen!..... Yes,..... the.....

MUGNOS. *pp*

Si, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

REBOLLEDO. *pp*

Si, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

Tenori. *pp*

Si, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

Coro. *pp*

Si, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

Bassi. *pp*

Si, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 Yes, that name at - tach'd to all things dear, rules o'er each

più mosso. p

- gi - na del - la mon - ta - - -
 Queen..... of this fam'd moun - - -

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gi - na sei tu sol, pre - star - ti o - mag - gio o - gnum qui vuol, no - stra Re -
 heart ex - ist - ing here, that name at - tach'd to all things dear, rules o'er each

- gna io..... son,..... io.....
 - tain, 'tis..... I,..... yes.....

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ez - ist - ing here, live Ca ta - ri - na, moun - tain Queen, live Ca - ta

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ez - ist - ing here, live Ca ta - ri - na, moun - tain Queen, live Ca - ta

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ez - ist - ing here, live Ca ta - ri - na, moun - tain Queen, live Ca - ta

- gi - na sei tu sol, no - stra Re - gi - na sei tu sol, tu la Re -
 heart ez - ist - ing here, live Ca ta - ri - na, moun - tain Queen, live Ca - ta

son..... sol,..... la Ca - ta -
 I,..... 'tis..... Ca - ta . . .

f - gi - na sei qui sol, tu sei qui sol,
f ri - na, moun - tain Queen, *pp* Ca ta - ri - na,

- gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, *pp* Ca ta - ri - na,

- gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, *pp* Ca ta - ri - na,

- gi - na sei qui sol, tu sei qui sol,
 ri - na, moun - tain Queen, *f* Ca ta - ri - na,

- ri - na son, io son, la Ca - ta -
 ri - na! *p* yes, I, yes I, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

p sei la bel - la Ca - ta -
 Ca - ta ri - na, Ca - ta -

- ri - na son, io..... son
 - ta - ri na, na, yes,..... 'tis

f - ri - na la Re - gi - na,
 ri - na, Ca - ta ri - na,

f - ri - na la Re - gi - na,
 ri - na, Ca - ta ri - na,

f - ri - na la Re - gi - na,
 ri - na, Ca - ta ri - na,

f - ri - na, la Re - gi - na,
 ri - na, Ca - ta ri - na,

più largo.

la..... Re - gi - na so! I..... Ca - ta - ri - na!

f Pre - star - ti o - mag - gio cia - scun qui
Live Ca - ta - ri - na, the moun - tain

f Pre - star - ti o - mag - gio cia - scun qui
Live Ca - ta - ri - na, the moun - tain

f Pre - star - ti o - mag - gio cia - scun qui
Live Ca - ta - ri - na, the moun - tain

f Pre - star - ti o - mag - gio cia - scun qui
Live Ca - ta - ri - na, the moun - tain

vuol, sei la Re - gi - na di que - sto suol!..... Queen, live Ca - ta - ri - na, the moun - tain Queen!.....

vuol, sei la Re - gi - na di que - sto suol!..... Queen, live Ca - ta - ri - na, the moun - tain Queen!.....

vuol, sei la Re - gi - na di que - sto suol!..... Queen, live Ca - ta - ri - na, the moun - tain Queen!.....

vuol, sei la Re - gi - na di que - sto suol!..... Queen, live Ca - ta - ri - na, the moun tain Queen!.....

(Tutti partono eccetto Catarina, Enrico, e Rebolledo.)

pp



RECITATIVO.

CATARINA.—Che vuoi tu dirmi? ENRICO.—(con imbarazzo, guardando Rebolledo)—Sollecitai da voi un' udienza
What would you say? (observing Rebolledo with uneasiness) I requested particularly to speak with

privata. REBOLLEDO.—La Catarina è inflessibile! CATARINA.—Ben, Signore, parla! ENRICO.—Ordinaste
you alone. Catarina is inflexible. Now, Signor, speak! You said

che io fossi ritenuto qui prigioniero per alcuni mesi, sarei invero felice, di rimanere vicino a voi, se io non fossi sì
I was to be detained some months in this seclusion. To remain near you would be happiness were I not so anxiously
ansiosamente atteso da' miei amici. REBOLLEDO.—Invero! (con ironia) ENRICO.—Sfortunatamente, alcuni
expected by my friends. Indeed! (ironically) Unfortunately, I have

pressanti affari, che io non potrei spiegarvi in presenza—(accenna a Rebolledo) richiegono che io mi porti—
just now affairs demanding my presence— (looking at Rebolledo) not to be explained before—

CATARINA.—Davvero! dunque voi avete confidenza in me: ne vado proprio superba! ENRICO.—(traendo una
Ah! indeed, then you condescend to confide in me? I feel flattered! (taking letter

lettera di tasca) Questa lettera, che mi annunzia la morte del nostro re, mi fa avvisato, ad un tempo, che mio
from pocket) Yes, this letter, announcing the death of our late gracious Sovereign, also informed me that my uncle,

zio, durante la minorità della Principessa Maria Francesca, essendo stato eletto membro della Reggenza, comandò
during the minority of the Princess Maria Francesca, having been appointed one of the Regents of the kingdom, commanded

il mio immediato ritorno, per assistere alla coronazione, ed inoltre, per stringere un' unione— CATARINA.—Con
my instant return, to be present at the approaching coronation, and also to complete an alliance—

chi? ENRICO.—Con mia cugina, Diana di Campo Mayor: siamo stati allevati insieme, nel castello di Coimbra—
whom? With my cousin, Diana de Campo Mayor: we were brought up together in the castle of Coimbra.

CATARINA.—Davvero? (guardando Rebolledo che trae delle carte dalla valigia d' Enrico) Che cosa sono quelle carte?
Indeed! (observing Rebolledo, who takes from the portmanteau letters and papers) What are those letters?

(Rebolledo gli le consegna, essa le scorre) quello che voi dite, mio Signore, è vero, io trovo qui un passaporto firmato
(Rebolledo gives her the papers, and she reads) Yes, I see what he says is true, and here is a passport signed by the

dal ministro, ma lasciato in bianco. ENRICO.—Io aspettava, degli amici, per accompagnarvi, ed i cui nomi avrei
minister, but not filled up. No! I expected friends to accompany me, whose names I should

inserito io stesso. CATARINA.—(osservando il passaporto) Sì, è la segnatura del Conte di Campo Mayor, questo ci
myself have inserted. (noticing the passport) Yes, the signature of Count de Campo Mayor. We can find

tornerà utile. (sorpresa di Enrico) Così voi state per ammogliarvi? ENRICO.—Con vostra permissione,
a use for this. (Enrico expresses astonishment) So, then, you are on your way to be married? With your permission,

Signora! CATARINA.—Siccome il vostro ritardo, darebbe luogo ad inconvenienze, io vi lascierò partire, ad un
Senora! As there may be danger in your delay I consent to your departure on one

patto. ENRICO.—E quale? CATARINA.—Lo saprete tuttora, questa è l'ora del mangiare.
condition. Name it! By-and-bye; 'tis now the hour of repast.

(rientrano i monetari, si siedono quì e là per le rovine, mangiando bevendo, etc.)
(the coiners re-enter, seat themselves about the ruins eating, drinking, etc.)

No. 3.

CORO E BALLATA.

Allegro.

PIANO.

REBOLLEDO.

Mai te-main noi en - trò, no! spre-zia - mo l'Al-gua - zil vil! nel vi - no sta il go -
Friends, in this dark cave work we, where no Al-gua - zil can see! we scorn fa - tigue, toil,

f 1mi Tenori.

Mai te-main noi en - trò, no! spre-zia - mo l'Al-gua - zil vil! nel vi - no sta il go -
Friends, in this dark cave work we, where no Al-gua - zil can see! we scorn fa - tigue, toil,

f 2di Tenori.

Mai te-main noi en - trò, no! spre-zia - mo l'Al-gua - zil vil! nel vi - no sta il go -
Friends, in this dark cave work we, where no Al-gua - zil can see! we scorn fa - tigue, toil,

f Bassi.

Mai te-main noi en - trò, no! spre-zia - mo l'Al-gua - zil vil! nel vi - no sta il go -
Friends, in this dark cave work we, where no Al-gua - zil can see! we scorn fa - tigue, toil,

- der ver! be - via - mo sem - pre più, sù! pan, pan, pan, pan,
 toil on, stick - ing to - geth - er as one! bang, bang, bang, bang,

- der ver! be - via - mo sem - pre più, sù! pan, pan, pan,
 toil on, stick - ing to - geth - er as one! bang, bang, bang,

- der ver! be - via - mo sem - pre più, sù! pan, pan, pan, pan,
 toil on, stick - ing to - geth - er as one! bang, bang, bang, bang,

- der ver! be - via - mo sem - pre più, sù! pan, pan, pan, pan,
 toil on, stick - ing to - geth - er as one! bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

- na e brac - cio non si può stan - ca - re,
 our arms thus join, ne'er from la - bour shrink - ing,

- na e brac - cio non si può stan - ca - re,
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 our arms thus join, ne'er from la - bour shrink - ing,

se - fa - me - - stier di - ber e mar - tel - la - re!
firm - - ly our hearts en - - twine all when we're drink-ing!

se - fa - me - - stier di - ber e mar - tel - la - re!
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se - fa - me - - stier di - ber e mar - tel - la - re!
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se - fa - me - - stier di - ber e mar - tel - la - re!
firm - - ly our hearts en - - twine all when we're drink-ing!

CATARINA.

Dol - ci mi son..... quei can - - ti, m'è gra - to quel fra - gor!
Oh, how I love..... their joy - - ous songs, so void of care!

REBOLLEDO. *(si porta una tavola coll' occorrente per la cioccolata.)*

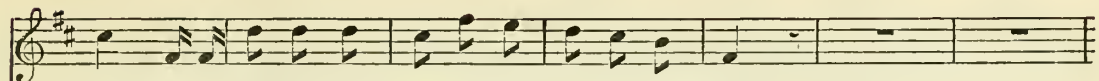
Or, mia Si - gno - ra, la vuol cio - co - la - ta, dol - ci, cre - me, op - pur caf - fè?
Please you, Si - gno - ra, will you at that ta - ble sit while your cho - co - late I pre - pare?

CATARINA.

A - des - so no; or, or!
No, not just now; but soon! (da se.)

ENRICO.

(La bri - gan -
Ah, ah, what

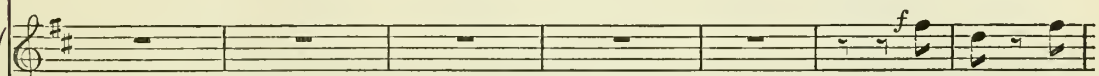


- tes - sa, qui dub-bio non v'è, de - li - ca - ta è af - fè!)
next, see a Queen of ban - dit - ti take cho - co - late rare!)

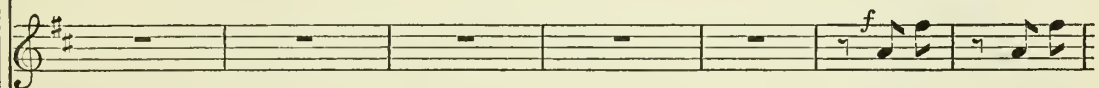
REBOLLEDO.



f
Pan, pan, pan, pan,
Bang, bang, bang, bang,



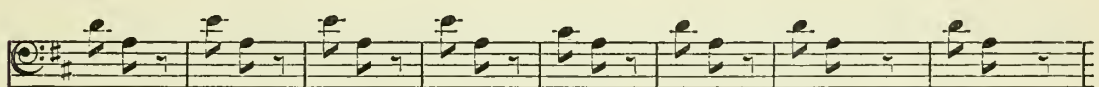
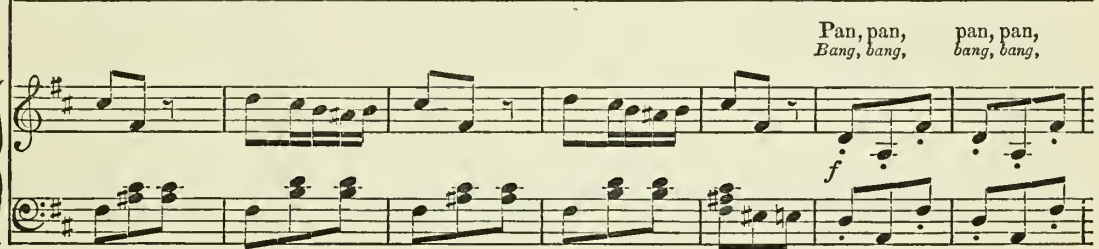
f
Pan, pan, pan,
Bang, bang, bang,



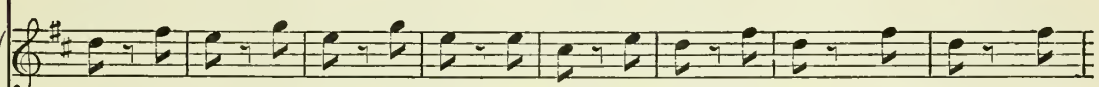
f
Pan, pan, pan, pan,
Bang, bang, bang, bang,



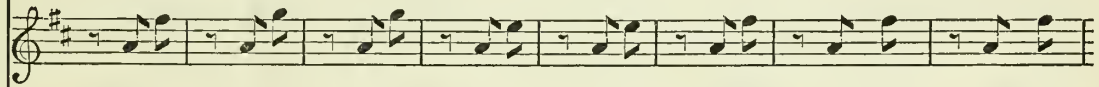
f
Pan, pan, pan, pan,
Bang, bang, bang, bang,



pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,



pan, pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,



pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,



pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,



pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan! Le - - As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan! Le - - As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan! Le - - As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan! Le - - As

- na e brac - cio non si può stan - ca - re,
our arms thus join, ne'er from la - bour shrink - ing,

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our arms thus join, ne'er from la - bour shrink - ing,

- na e brac - cio non si può stan - ca - re,
our arms thus join, ne'er from la - bour shrink - ing,

- na e brac - cio non si può stan - ca - re,
our arms thus join, ne'er from la - bour shrink - ing,

se firm - - ly our - - stier hearts di - - ber twine e mar-tel - la-re!
all when we're drink-ing!

se firm - - ly our - - stier hearts di - - ber twine e mar-tel - la-re!
all when we're drink-ing!

se firm - - ly our - - stier hearts di - - ber twine e mar-tel - la-re!
all when we're drink-ing!

se firm - - ly our - - stier hearts di - - ber twine e mar-tel - la-re!
all when we're drink-ing!

MUGNOS. RECIT. (a Catarina.)

Noi vor-rem, in o - nor di si fau - sto ri - tor - no, da voi u - dir can -
We would ask, us to glad - den a - gain, that... Ca - ta - ri - na sing for

CATARINA.

A chi?
Pray which?

- zon, che da gran pia - cer - ai fi - gli dell' om-bra e mister!
us our fa - vor - ite strain - the strain call'd "The Children of Night!"

E ver!
'Tis that!

E ver;
'Tis that!

E ver! è ver!
'Tis that! 'tis that!

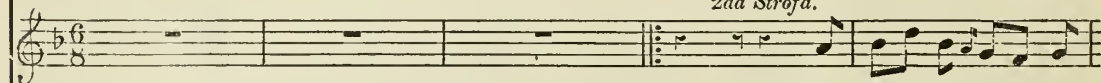
Allegro.
CATARINA.

1ma Strofa.

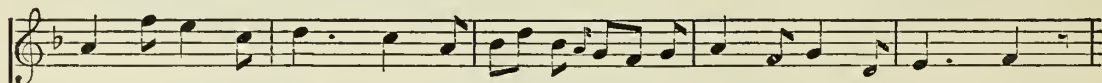


Il bel Pe-dril-lo d'a -
Pe - dril - lo, poor and

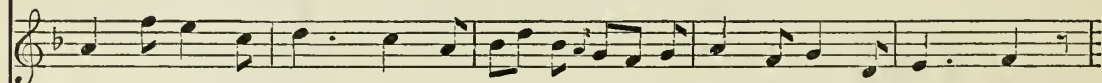
2da Strofa.



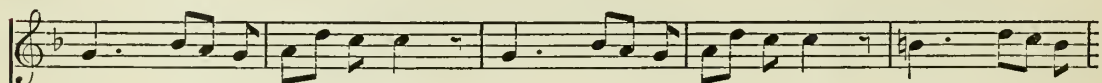
Che fe Pe-dril-lo, e
What did Pe - dril - lo?



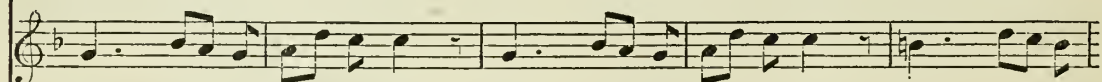
- mor i cru - di gua - i, nel bo - sco an-dò a fi - nir, di lu - na ai ra - i,
rest of hope's to - mor - row, the for - est sought to end his love and sor - row,



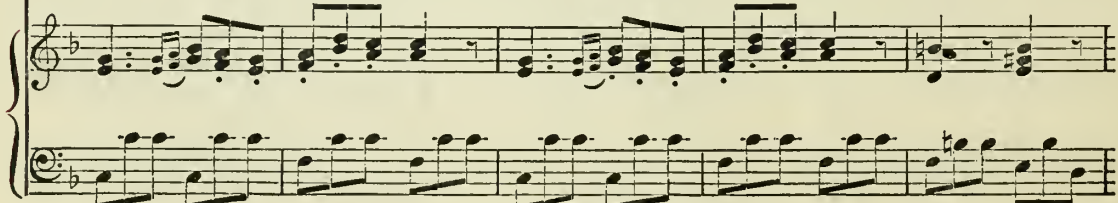
qual si fu l'ar - ca - no, che tol - se - lo di mor - te al pas - so in - sa - no?
what could be the won - der that kept him bur - ied earth's green bo - som un - der?



pri - vo di ben quag-giù, vi - ver non vol - le più; quan - do gli
sought thus from want and pain free dom in death to gain when, wild - ly



Cia - scun l'i - gno-ra, ahi - mè! ma mor - te non si diè; e fu so -
Nev - er did mor - tal know, nor per - ish'd he be - low! for..... each



par sen - tir un suon da cu - pe grot - te: "è mez - za - not - te! è mez - za -
 on his ear low broke this start - ling strain,.....'tis mid - night hour,.....'tis mid - night

ven - te u - di - to ei pur, can - tar, la not - te: "è mez - za - not - te! è mez - za -
 night heard the strain, but gen - tle soft and slow,.....'tis mid - night hour,.....'tis mid - night

REBOLLEDO. *pp*

1mi Tenori. *pp* È mez - za -
 'Tis mid - night

2di Tenori. *pp* È mez - za - not
 'Tis mid - night hour!.....

Bassi. *pp* È mez - za -
 'Tis mid - night

pp

not - te! è mez - za - not - te!.....
 hour,..... 'tis mid - night hour".....

not - te! è mez - za - not - te!.....
 hour,..... 'tis mid - night hour".....

not - te! Dell' om - bre fra l'or - ror, sù, la - vo - ria - mo, dell'
 hour!..... Thro' night's dark sha - dows o'er our heads com - bin - ing, our

- te! Dell' om - bre fra l'or - ror, sù, la - vo - ria - mo, dell'
 Thro' night's dark sha - dows o'er our heads com - bin - ing, our

not - te! Dell' om - bre fra l'or - ror, sù, la - vo - ria - mo, dell'
 hour!..... Thro' night's dark sha - dows o'er our heads com - bin - ing, our

È mez - za - not - te!..... Dell'
 'Tis mid - night hour!..... Our

pp

Al - ma più de - bol sen - ta ter -
Ma - ny a - far with ter - ror had

Ric - coe fe - li - ce ei di - ven -
Joy,..... hope, and rich - es ban - ish - ing

o - ro nel ful - gor, noi, lu - ce ab - bia - mo! Pan, pan, pan, pan,
stars, bright beams of gold, are ev - er shin - ing! Bang, bang, bang, bang,

o - ro nel ful - gor, noi, lu - ce ab - bia - mo! Pan, pan, pan, pan,
stars, bright beams of gold, are ev - er shin - ing! Bang, bang, bang, bang,

o - ro nel ful - gor, noi, lu - ce ab - bia - mo! Pan, pan, pan, pan,
stars, bright beams of gold, are ev - er shin - ing! Bang, bang, bang, bang,

o - ro nel ful - gor, noi, lu - ce ab - bia - mo! Pan, pan, pan, pan,
stars, bright beams of gold, are ev - er shin - ing! Bang, bang, bang, bang,

- ror, di Pe - dril - lo è for - te il cor; trac - cia quel suon, e giun - ge - lo o - mai: "te - me - ra - rio,
flown, but... fear he ne'er had known, on..... thus he hast - en'd bur - ied in care: "the... word? say,

- tò il suo de - stin can - giò, dal - la sua bel - la, ri - tro - sa un dì, Pe - dril - lo ot -
care, seem'd life with him to share, for..... on love's fin - ger proud as a king, Pe - dril - lo

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

qui che fai? qual ma-lor t'ha spin - to nel fa-tal re - cin - to? que -
 who goes there? tar - ry reck-less stran - ger, rush not in - to dan - ger, for
 - ten-ne un si! or d'a-ma-ta spo - sa nell' a-mor si po - sa, o -
 press'd the ring that to home's sweet bow - er gave his love's first flow - er, while
 pan, pan, ti guar - da! ti guar - da! qui la
 bang, bang, be cau - tious! be cau - tious! 'tis the
 pan, pan, ti guar - da! ti guar - da! qui la
 bang, bang, be cau - tious! be cau - tious! 'tis the
 pan, pan, ti guar - da! ti guar - da! qui la
 bang, bang, be cau - tious! be cau - tious! 'tis the
 pan, pan, ti guar - da! ti guar - da! qui la
 bang, bang, be cau - tious! be cau - tious! 'tis the

- sto, non sa - i, è l'an-tro ner,..... sia-mo i fi - gli del mi -
 here, a las,..... you brave the cave..... of the chil - dren of
 - gnor co - si, re - gna il pia - cer,..... tra "i fi - gli del mi -
 he each close..... of day did pray..... for the "chil - dren of
 not - te sol re - gna e ter -
 haunt of chil - dren of the
 not - te sol re - gna e ter -
 haunt of chil - dren of the
 not - te sol re - gna e ter -
 haunt of chil - dren of the

- ster!"
night!"

- ster!"
night!"

f
- ror; nel cu - po sen di que - ste grot - te, pan, pan, pan, pan, si sta lo
night, with - in the moun - tain's hol - low deep,..... bang, bang, bang, bang, a dem - on

f
- ror; nel cu - po sen di que - ste grot - te, pan, pan, pan, pan, si sta lo
night, with - in the moun - tain's hol - low deep,..... bang, bang, bang, bang, a dem - on

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- ror; nel cu - po sen di que - ste grot - te, pan, pan, pan, pan, si sta lo
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f
- ror; nel cu - po sen di que - ste grot - te, pan, pan, pan, pan, si sta lo
night, with - in the moun - tain's hol - low deep,..... bang, bang, bang, bang, a dem - on

f
spir - to del - la not - te, pan, pan, pan, pan, e col si - ni - stro suo splen -
dwells that knows no sleep,..... bang, bang, bang, bang, with flam - ing brands, un - dy - ing

f
spir - to del - la not - te, pan, pan, pan, pan, e col si - ni - stro suo splen -
dwells that knows no sleep,..... bang, bang, bang, bang, with flam - ing brands, un - dy - ing

f
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f
spir - to del - la not - te, pan, pan, pan, pan, e col si - ni - stro suo splen -
dwells that knows no sleep,..... bang, bang, bang, bang, with flam - ing brands, un - dy - ing

- dor ri-schia-rai fi - gli del la-vor, ah,..... ah, ah,..... ah,..... ah,.....
light, to guard the "chil - dren of the night," ah,..... ah, ah,..... ah,..... ah,.....

- dor ri-schia-rai fi - gli del la - vor!
light, to guard the "chil - dren of the night!" ah,..... ah,.....

- dor ri-schia-rai fi - gli del la-vor, ah,..... ah, ah,..... ah,..... ah,.....
light, to guard the "chil - dren of the night," ah,..... ah, ah,..... ah,..... ah,.....

- dor ri-schia-rai fi - gli del la - vor, tra la la la..... tra la la la.....
light, to guard the "chil - dren of the night," tra la la la,..... tra la la la,.....

.... la la la la la la la la, ah.....
 la la la la la la la la, ah.....

.... la la la la..... la la la,
 la la la la..... la la la,

.... la la la la la la la la, ah.....
 la la la la la la la la, ah.....

.... la la la la la la la la, tra la la la
 la la la la la la la la, tra la la la

.... ah, ah,..... ah,..... la la la la la la
 ah, ah,..... ah,..... la la la la la la

ah,..... ah,..... la la la la la la
 ah,..... ah,..... la la la la la la

.... ah, ah,..... ah,..... la la la la la la
 ah, ah,..... ah,..... la la la la la la

la..... la la la la..... la la la la la la
 la..... la la la la..... la la la la la la

1ma volta. 2da volta.

la la la
 la la la

la..... la la la
 la..... la la la

la la la
 la la la

la la la
 la la la

p

primo movimento.

p

ENRICO.

(*da se.*)

Oh
How

Ciel, pa-reg-gia un so - lo tet - to con tal bel - tà, mo-stri in-u -
 strange - ly in this ru - in blend - ed those charms so dear, those frowns of

p

(*Mugno porta una cassetta, e la pone sulla tavola, Reboledo trae di tasca una chiave, che da a Catarina, essa apre la cassetta,*

- man! qual mai può u-ni-re stra - no af - fet - to, ce - le-ste can -
 fear! tis as an an - gel had de - scend - ed from hea - ven to

p

ne trae magnifici ornamenti di diamanti che osserva attentamente e ripone.)

- dor..... con Sa - tan!
dwell..... here in hell!
REBOLLEDO. (a Catarina, con soddisfazione.)

Sie - te voi sod - dis -
Meet they now your ap -

CATARINA. (esamina i diamanti, e si compiace.) (a Rebolledo.)

Va ben! per or, d'u - na
Will done! most bright! with the

- fat - ta?
- pro - val?

co - sa sif - fat - ta, a te l'o - nor!
ra - - diance of sun - shine they bright - ly glow!

ENRICO. (da se, attonito alla vista di tanto tesoro.)

Che mai ve - - - do, oh stu - por!.....
Ah! what dia - - - monds! a - - - maze!.....

..... che splen - - - di - di dia - man - - ti!
 o'er - flow - - - ing is the cas - - - ket!

co - si im - men - - - so te - sor
 like the sun - - - beams they blaze!

lo ru - bar! qui la - dron! ed
 stol'n for sure! need I ask? by

è, cer - to ne son, prez - zo d'o - pra cru - en - ta!
 knaves, ah, yes, pur - loin'd, her guilt with their's con - join'd, oh,

tan - to ar - dir, ah, mi spa - ven ta!
 thought of woe, and she so love - - - - - ty!

REBOLLEDO. *f*

1mi Tenori. Pan, pan, pan, pan,
 Bang, bang, bang, bang, *f*

2di Tenori. Pan, pan, pan,
 Bang, bang, bang, *f*

Bassi. Pan, pan, pan, pan,
 Bang, bang, bang, bang, *f*

Pan, pan, pan, pan,
 Bang, bang, bang, bang, *f*

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, pan, pan, pan, pan, pan, pan, pan, pan, pan,
 bang, bang, bang, bang, bang, bang, bang, bang, bang, bang, bang,

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang, pan, pan, bang, bang! Le - -
As

- na e brac - cio non si puo stan - ca - re,
 our arms thus join, ne'er from la - bour shrink-ing,

- na e brac - cio non si puo stan - ca - re,
 our arms thus join, ne'er from la - bour shrink-ing,

- na e brac - cio non si puo stan - ca - re,
 our arms thus join, ne'er from la - bour shrink-ing,

- na e brac - cio non si puo stan - ca - re,
 our arms thus join, ne'er from la - bour shrink-ing,

se - fa - me - stier di - ber e mar - tel - la - re!
firm - - ly our hearts en - - twine all when we're drink - ing!

Allegro.

REBOLLEDO. (*chiama tutti intorno a se.*)

RECIT.

A - scol - ta - te, or voi! ci so - vra - sta ro -
Hush! at - ten - tion, I beg! lis - ten all, you sworn

Allegro.

- vi - na, ma tut - ti i fi - gli suoi vuol sal - vi Ca - ta - ri - na!
friends of no - ble Ca - tu - ri - na, to ad - vice im - por - tant!

Degl' or - di - ni se - ver, fur da - ti con - tro noi,
An or - der has been giv'n that we should be pur - sued,

tra po-chi di, do-man, op-pur quest' og-gi stes -
in a few days, per-haps to-mor-row, or per-haps to-

- so, il mon-te ac-cer-chie-rà di sol-da-ti u-no stuol! di sal-
day our cave may be sur-round-ed by sol-diers all arm'd! so.....

- var vi con-vien i te-sor e la vi-ta, cer-can-do un al-tro suol, in pa-
quick! we'll a-way, our lives and our treasures are lost, yes, if we stay..... on

- e si lon-tan, o-ve da-to sia a voi, stan-za a-ver più gra-di-ta, fa me-
some fo-reign shore we'll dwell with-out an-noy, on our own hon-est earn-ings which we

MUGNOS.

Co-me mai?
Must we fly?

- stier, per tal fin di fug - gir! Ca - ta - ri -
here may not live to en - joy! By her care.....

na per voi..... già un va - scel..... al - le - sti!
..... for your sakes..... is a ves - sel pre - par'd.

1^{mi} Tenori. *f*
Gra - ti le siam co -
Long live our Ca - ta -

2^{di} Tenori. *f*
Gra - ti le siam co -
Long live our Ca - ta -

Bassi. *f*
Gra - ti le siam co -
Long live our Ca - ta -

MUGNOS.

- si! gra - ti le siam co - si! Ma toc -
rina! long live our Ca - ta - rina! We're the

- si! gra - ti le siam co - si!
rina! long live our Ca - ta - rina!

- si! gra - ti le siam co - si!
rina! long live our Ca - ta - rina!

- car la fron - tie - ra, e sal - vi al por - to an - dar, ah - mè! di
 fron - tier to gain first, and then to reach the port, ah, say, say,

noi niu - no qui spe - ra!
 can we this ac com - plish?
REBOLLRDO.

Ban - do al ti - mor, tut - ti
 Nay, no - thing fear, for us,

sal - vi siam, per par - tir, dal mi - ni - stro un
 for our trea - sures and gold, from the min - is - ter

CATARINA. (mostrando il salvocondotto.)
 Ec -
 Here.....

ENRICO.
 (A me lo ra - pir!)
 (That same sure is mine.)

pas - sa - por - to ab - biam!
 a pass - port she'll gain

- - col qui!
it is!

 1mi Tenori.

Vi - - - va, noi sal - vi
Long live our Ca - ta -

2di Tenori.

Vi - - - va, noi sal - vi
Long live our Ca - ta

Bassi.

Vi - - - va, noi sal - vi
Long live our Ca - ta -

(volgendosi a Catarina.)

siam! vi - - - va, gra - zie ten diam!
 - rina! long live our Ca - ta - rina!

siam! vi - - - va, gra - zie ten diam!
 - rina! long live our Ca - ta rina!

siam! vi - - - va, gra - zie ten diam!
 - rina! long live our Ca - ta - rina!

REBOLEDO.

E per cau - - to ti - mor di quan - to
And to know all's se - cure, let us make

può ar - ri - var, dob - biam fin d'or..... la par - ten -
no de - lay, e'en from this hour,..... quick! now pre -

CATARINA.

Ah!..... mi ren - don mer - ce - de con fer - vi - do cor, con sin - ce - ro
Ah!..... what hap - py feel - ings at quit - ting these ru - ins their looks be

ENRICO.

Tal..... don - na pre - sie - de a' quei mal - fat -
Ah!..... what beams of feel - ing from her bright eyes

REBOLLEDO.

- za af - fret - tar! Gran..... mer - ce - de ren - de a te il mio
- pare, a - way! No..... more toil, what hap - py mo - ments

1mi Tenori.

pp

Gran..... mer - ce
No..... more toil

2di Tenori.

pp

Gran..... mer - ce
No..... more toil

Bassi.

pp

Gran..... mer - ce
No..... more toil

cor! già..... per lor suc - ce - de pia - cer e ri - stor, co - si dol - ce al
 - tray! here..... no more con - ceal - ing hearts bold..... and man - ty that love the
 - tor, gra - zie a lor con - ce - de, tem - pra - ne il ri -
 stealing, ah!..... her thoughts im - part, how trem - bling beats her
 cor, in..... lon - ta - na se - de, do - po il fier la -
 charm af - ter storm, ah, yes, there comes a glo - rious
 - de, ren - de a te il..... mio
 ing! ah,..... what pros - ects
 - de, ren - de a te il..... mio
 ing! ah,..... what pros - ects
 - de, ren - de a te il..... mio
 ing! ah,..... what pros - ects

cor, già per lor suc - ce - de, do - po il fier la -
 day, oh! that each would fly now guilt and all its
 - gor, es - sa a lor pre - sie - de, tem - pra - ne il ri -
 heart, oh! that she could smile now, on these ris - ing
 - vor, tro - ve - rem pia - ce - re, tro - ve - rem ri -
 calm, plea - sure go pur - sue now, quit the ham - mer's
 cor! già suc - ce - de, di maz -
 charm! af - ter la - bour comes a -
 cor! già suc - ce - de, di maz -
 charm! af - ter la - bour comes a -

- vor, il ri - stor..... il pia - ce..... re, pia - ce - -
 woes, in the world,..... in the world..... to try.....

- gor, gra - zie a lor..... con - ce - -
 woes, rap - ture! 'twould..... be - guile

- stor, pia - cer tro - ve - rem..... e ri - stor..... il pia -
 blows, each has naught to do,..... naught to do,..... naught to

- ze al fra - gor, il pia - cer,..... il pia - cer,..... il pia -
 gold en calm, naught to do,..... naught to do,..... naught to

- ze al fra - gor, in lon - ta - - na se - -
 gold en calm, af - ter la - - bour we've

- ze al fra - gor, in lon - ta - - na se - -
 gold en calm, af - ter la - - bour we've

cresc. *pp*

- re, pia - cer..... e ri - stor!..... ah, mi ren - don mer - ce - de con
 an hon - est re - pose!..... ah! what hap - py feel - ings at

- de, ne tem - - pra il ri - gor! tal don - - na pre -
 now and here shed re - pose! ah! what beams of

- ce - - re, co - si dol - ce al cor! gran..... mer - -
 do..... but en - joy re - pose! no..... more

- cer,..... pia - cer, pia - cer, ri - stor!..... gran mer - -
 do..... but en - joy..... re - pose!..... no more

- de pia - cer e ri - stor!..... gran mer - -
 naught to do but re - pose!..... no more

- de pia - cer e ri - stor!..... gran mer - -
 naught to do but re - pose!..... no more

fer - vi - do cor, con sin - ce - ro cor, già..... per lor suc - ce - de pia -
quit - ting these ru - ins their looks be - tray! here..... no more con - ceal - ing hearts

- sie - de a' quei mal - fat - tor, gra - zie a lor con -
feel - ing from those bright eyes stealing! ah!..... her thoughts im -

- ce - de ren - de a te il mio cor, in..... lon - ta - na
toil. what hap - py mo - ments charm! of - ter storm, - ah,

- ce - de ren - de a te il mio cor, in..... lon - ta - na
toil - - - - - ing! ah,..... de a what

- ce - de ren - de a te il mio cor, in..... lon - ta - na
toil - - - - - ing! ah,..... de a what

- ce - de ren - de a te il mio cor, in..... lon - ta - na
toil - - - - - ing! ah,..... de a what

- cer e ri - stor, co - si dol - ce al cor, già per lor suc - ce -
bold..... and man - ly that love the day, oh! that each would fly

- ce - de tem - pra - ne il ri - gor, gra - zie a lor con - ce -
part, how trem - bling beats her heart, oh! that she could smile

se - de do - po il fier la - vor, tro - ve - rem pia - ce -
yes, there comes a glo - rious calm; plea - sure go pur - sue

te il..... mio cor, già suc - ce -
pros - - - - - pects charm, af - ter la -

te il..... mio cor, già suc - ce -
pros - - - - - pects charm, af - ter - - - - - la -

te il..... mio cor, già suc - ce -
pros - - - - - pects charm, af - ter - - - - - la -

de, do - poi fier la - vor, il ri - stor,..... il pia -
 now guilt and all its woes, in the world,..... in the

de, tem - pra - ne il ri - gor, gra - zie a lor,.....
 now on these ri - sing woes, rap - ture! 'twould.....

re, tro - ve - rem ri - stor, pia - cer tro - ve - rem,.....
 now, quit the ham - mer's blows, each has naught to do,.....

de, di maz - ze al fra - gor, il pia - cer,.....
 bour comes a gold - - en calm, naught to do,.....

de, di maz - ze al fra - gor, in lon -
 bour comes a gold - - en calm, af - ter

de, di maz - ze al fra - gor, in lon -
 bour comes a gold - - en calm, af - ter

cr. esc.

ce - re, pia - ce - re, pia - cer..... e ri - stor,
 world..... to try..... an hon - est re - pose,

..... con - ce - de, ne tem - pra il ri - gor,
 be - - quile now and here shed re - pose,

..... e ri - stor,..... il pia - ce - re co - si dol - ce al cor,
 naught to do,..... naught to do..... but en - joy re - pose!

..... il pia - cer, il pia - cer,..... pia - cer, pia - cer, ri - stor,
 naught to do,..... naught to do..... but en - joy,..... re - pose,

ta - na se - de, pia - cer e ri - stor,
 la bour we've naught to do but re - pose,

ta - na se - de, pia - cer e ri - stor,
 la bour we've naught to do but re - pose,

pp *f*

pia - cer, ri - stor, pia - cer, ri - stor
hon - est re - pose, hon - est re - pose,.....

tem - pra il ri - gor, tem - pra il ri - gor,.....
here shed re - pose, here shed re - pose,.....

pia - cer, ri - stor, pia - cer, ri - stor,.....
en - joy re - pose, en - joy re - pose,.....

pia - cer, ri - stor, pia - cer, ri - stor,.....
en - joy re - pose, en - joy re - pose,.....

pia - cer, ri - stor, pia - cer, ri - stor,.....
en - joy re - pose, en - joy re - pose,.....

pia - cer, ri - stor, pia - cer, ri - stor,.....
en - joy re - pose, en - joy re - pose,.....

..... pia - ce - re,..... ri - stor!
yes,..... hon - est..... re - pose!

.... il..... ri - gor, si, ne tem - pra il ri - gor!
'twould..... be - guile now, and here shed re - pose!

.... pia - cer,..... ri - stor!
en - joy..... re - pose:

.... pia - cer,..... e ri - stor!
en - joy..... sweet re - pose!

.... pia - cer,..... e ri - stor!
en - joy..... sweet re - pose!

.... pia - cer,..... e ri - stor!
en - joy..... sweet re - pose!

(Tutti partono meno Catarina ed Enrico.)

RECITATIVO.

ENRICO.—Posso ora continuare il mio viaggio, Signora? *May I now be permitted to resume my journey, Senora?* CATARINA.—Sì, sarei ben sconoscente, se trattenessi, *It would be ungrateful to detain a cavalier*

contro sua voglia, un cavaliere, il cui salvocondotto è cotanto prezioso per noi. ENRICO.—Ma voi mi parlaste di *against his will, whose passport enables us to escape.* ENRICO.—Ma voi mi parlaste di *But you spoke to me*

patti: qual è la condizione a cui mi lasciate libero? *of conditions—what conditions are they which delay my departure?* CATARINA.—Una sola, ma ben difficile. *One only, rather difficult to fulfil.*

ENRICO.—Spiegatevi! *Explain yourself!* CATARINA.—Che per un anno intero, tu dovrai tacere di quanto hai qui veduto e sentito. *That for one year you must remain silent as to what you have seen and heard in this retreat.*

ENRICO.—Vel prometto! *I promise it!* CATARINA.—E se avvenga, che un giorno, tu mi riscontri, tu non devi per modo alcuno *Above all, should you encounter me again, you must not appear to recognise me*

far mostra di conoscermi! ENRICO.—Ah, questo, Signora! *Ah! that will be difficult!* CATARINA.—Bada bene, se tu obbiasti questo mio *Mind, should you forget or break this*

divieto, la tua vita pagar deve la tua indiscrezione. *(accenna a Rebolledo di entrare)* Ed ora, Signor Don Enrico *(beckoning Rebolledo)* Don Enrico di Sandoval, now

di Sandoval tu sei libero. Sia resa la carrozza al Signor Marchese! REBOLLEDO.—Impossibile; essa cadde coi *Impossible! it fell with the*

cavalli in un precipizio. CATARINA.—Gli sia data la mia, che il condurrà sino alla prima posta. ENRICO.—(che *horses to the bottom of the precipice.* Prepare my own carriage then—you shall be conducted as far as the first post. *(What*

eccesso di bontà!) Signora, vorrei mostrarvi tutta la mia gratitudine, dandovi un saggio consiglio. *(What fortune!)* Senora, I offer you all my gratitude, may I crave permission to give one word of advice?

CATARINA.—Parla! ENRICO.—Signora, questa vostra vita avrà le sue dolci emozioni, ma è per lo meno molto *Speak!* Senora, the life you are leading may have some sweet emotions, but is at least very dangerous;

perigliosa, e se mai un giorno accadesse che — ricordatevi allora del Marchese di Santa Croce! a rischio *and if it should one day lead you to — do not forget in that moment the Marquis of Santa Cruz. At the risk*

della mia fortuna, della mia vita, io vorrei — REBOLLEDO.—(entra) La carrozza è pronta. ENRICO.—Così *of my life I would— (enters) The carriage is ready. So*

presto? REBOLLEDO.—(mostrando la tavola) Il cioccolato, Signora, è ancor là (ad Enrico) voi potete partire! *soon? (pointing to the breakfast-table) The chocolate, Senora, awaits you. (to Enrico) You may go!*

ENRICO.—(stizzito) Eh, non ho premura—e poi — CATARINA.—Ah! intendo, vorrebbe il Signor Marchese, *(annoyed) I am in no haste—besides— I understand—would you partake of*

accettare il cioccolato; eh! una chicchera per il Signor Marchese! ENRICO.—Oh qual felicità! *chocolate with me? Eh! bring a cup for the Marquis! Oh! what happiness.*

CATARINA.—(sorridente) Ma, tu che pur ora eri sì desioso d'andartene — ENRICO.—È vero.—ma—ora — *(smiling) But just now you were desirous to leave— Yes, it is time—but—now allow me to—*

(le offre una sedia) Oh, fortuna! (siedono a tavola e bevono il cioccolato.) *(placing a chair for her) oh, what delight! (they sit together at the table taking chocolate.)*

No. 4.

DUETTO E FINALE.

Allegro.
CATARINA. (da se.)

(Mi sen-to, a lui pres - so, il cor pal - pi -
(Oh, the hap - py con - quest, joy - ous glad re -

ENRICO. (da se.)

(Oh qual pia - cer! a lei son dap - pres - so, la pos - so mi -
(Oh, what de - light! oh, sweet con - ver - sa - tion, hap - py, blest re -

PIANO.

- tar, pur deb-bo l'ec - ces - so di gio - ia ce - lar,..... spa-ri-ta è la
- past, if he have dis - cre - tion, nor be - tray the past!..... seat - ed at my

- rar, non cre-do a me stes - so mi par di so - gnar,..... spa-ri-ta è la
- past, heart, have thou dis - cre - tion, beat not quite so fast!..... seat - ed at her

cal - ma, s'e - sal - ta il pen - sier, ah,..... com-mos-sa è l'al - ma, ah,.....
ta - ble, scarce - ly know I why, ah,..... his man - ner en - chants me, ah,.....

cal - ma s'ac-cen-de il pen - sier, ah,..... com-mos-sa ho l'al - ma, ah,.....
ta - ble, kin - dled by her eye, ah,..... rap - ture en - chants me, ah,.....

..... d'ar-can pia-cer!)
 'tis ec - sta - cy!)

..... d'ar-can pia-cer!) Ba - len..... son quei rai fiam-man - ti!
 'tis ec - sta - cy!) What beau - ti - ful eyes, how spark - ling!

p *f* *p* *f*

(offrendogli il cioccolato.)

Ne gra - di - re - sti an - cor?
 Pray is it to your taste?

(da se.)

Viep-più! (Ah, di Ba - io - na ai fab - bri -
 Yes, quite! (The best in all Ba - yonne, 'tis

p

(gli offre dei confetti.)

Può mia man of - frir - ti or ciam -
 Will you try these bis - cuits us'd at

- can - ti, scom - met - te - rei, ru - ba - to fu!)
 smug - gled, I've no doubt, it can't be right.)

bel - le?
 Court,..... sir?

(*da se.*) (*ammirandole le mani.*)

(Son di De - a le di - ta in - ver, ma - ni - ne tan - to bian - che e
 (That those fin - gers love - ly, that e'er a hand so soft, so ten - der,

bel - le!
 beau - ti - ful,

mai
 should

mi... fu da - to pria ve - der!
 sav - age ban - dits thus com - mand!)

tr

f *tr*

(*con ironia, a Rebolledo che gli offre un piatto.*)

As - sai per or, buon Re - bol - le - do.
 No, sir, I thank you (curs'd of - fi - cious.)

tr

p *f* *tr*

CATARINA. (*ad Enrico.*)

Che? non man - gi tu?
 Will you not then eat?

Al - tro ho in cor!
 High er thoughts!

ENRICO. (piano a Catarina.)

Ma co-stui, trop-po ben m'av-ve - do, su noi gl'oc-chi tien o - gnor!
But this un - cle co - er so ma - li - cious, scarce per-mits our eyes to meet!

CATARINA. (a Rebolledo.)

Par-ti o-mai! l'or-di - nai!
You may go' be it so!

REBOLLEDO.

(Rebolledo parte.)

Ma, ma!
But - but -

ENRICO.

(Mi sen-to, a lui pres - so, il cor pal - pi - tar, pur deb - bo l'ec -
(Oh, the hap - py con - quest, joy ous glad re - past, if he have dis -

(A lei son dap - pres - so, la pos - so mi - rar, non cre-do a me
(Oh, sweet con - ver - sa - tion, hap - py, blest re - past, heart, have thou dis -

- ces - so di gio - la ce - lar, spa - ri - ta è la cal - ma, s'è - sal - ta il pen -
- cre - tion, nor be - tray the past! seat - ed at my ta - ble, scarce - ly know I

stes - so, mi par di so - gnar, spa - ri - ta è la cal - ma, s'ac - cen - de il pen -
- cre tion, beat not quite so fast! seat - ed at her ta - ble, kin - dled by her

- sier, ah,..... com-mos-sa è l'al - ma, ah,..... d'ar-can pia -
 why, ah,..... his man-ner en - chants me, ah,..... 'tis ec - sta -

- sier, ah,..... com-mos-sa ho l'al - ma, ah,..... d'ar-can pia -
 eye, ah,..... rap - ture en - chants me, ah,..... 'tis ec - sta -

Allegro.

- cer!)
- cy!)

- cer!)
- cy!)

Allegro.

ENRICO.

Deh, sve - la - mi l'an - - sia, l'af -
 Say, whence comes that gen - - tle e -

- fan - - - no, che mal tu ten - ti di ce -
 - mo - - - tion I read dis - tinct - ly in those

- lar; te - - ma, vio - len - - za, od in -
 eyes? oh,..... is it choice or dread com -

- gan - - no, for - se te fan - no qui re -
 pul - - sion de - tains you here? pray no dis -

- star? A spez - za - re e tue ri -
 guise? On ly tell - me, your life to

- tor - - te, e te li - be - rar da co - stor,
 res - - cue, how to bear you hence from this - cave,

CATARINA.

Ed a - vre - sti tu cor, per me d'e-spor-ti a
 What, your life cheap-ly sell for one of whom you

io sti-do o-gnun!
 death will I brave!

cer - ta mor - te! per me che son! pur sco-no-sciu-ta a te!
 know so lit - tle! and yet, a - las! one that you know too well!

ENRICO.

Ciò ti sor -
 Does that sur -

No, del no - bi-le tuo cor, giam - mai, du - bi - te -
 No, no, such a no-ble heart could but act a good

- pren - de?
 - prise you?

- rò, e gra-zie il cor ten ren - de! Ma—
 part, and, be - lievè me, I'm thank - ful! But—

Ec - chè?
 Well but—

Allegro.

CATARINA. (*s'alza, sorridendo.*)

Se - pa - rar - ci con - vie - ne, mio bel Si - gnor, con - vien par -
See, your cup, sir, is emp - - ty! a - - dieu. Si - gnor, we now must

- tir;..... non voglio oppor-mi al tuo de - sir, la bel - la spo - sa dè a - spet -
part;..... no lon - ger here a cap - tive dwell, your gen - tie cou - sin claims your

- tar, deh va, Si - gnor, ah, non..... tar - dar!
heart, too hap - py lov - er, go,..... fare - well!

ENRICO.

Oh ciel! di
Al - rea - - dy

già par - tir? or che di te ho sol de -
must I go? a mo - ment more I still im -

- sir, a te dap - pres - so di re - star, per po - co an -
 - plore, in pi - ty, yes, a mo - ment now, oh, but an

CATARINA.

Ad - dio, Si - gnor, con - vien par -
 A - dieu, Si - gnor, we now must

- cor, non mi ne - gar!..... Oh Ciel!
 in - stant, pray, be - slow!..... Oh, Heav'n

- tir,..... non voglio oppor - mia! tuo de - sir, la bel - la spo - sa dè a - spet -
 part!..... no lon - ger here a cap - tive dwell, your gen - tle cou - sin claims your

di già par - tir? oh Ciel! no, non lo
 al - rea - dy go? yet still some mo - ments

tar, deh va, Si - gnor, ah, non.... tar - dar!
 heart, too hap - py lov - er, go,..... fare - well!

dir! La - scia sol che a te io pa -
 stay! Oh, that I might tell you dis -

tempo lo.

U - dir gli ac-cen-ti tuoi cor -
 More pe - ril might be in your

- le - si i.... pe - ri - gli che in-con-tri con lor.
 - tinct - ly of..... the dreadful risk..... you run here!

te - si, sa-ria viep - più fu - ne-sto an - cor!
 course... than a - ny you would have me fear!

Che? rie - der te sol vor -
 I - I would re - store your

E tu cre - dice il po -
 Till my mo - tives well you

- rei all' o - nor, ed a vir - tù -
 youth back to vir - tue, hon - our, truth -

trei, pre-stan - do - ti fè? Che se tu puoi a vir -
know, why cer - sure be - stow? Why thus con - demn?..... yet your

Che di tu!
But this place!

- tù con-ver - tir - mi, io non vor - rei giam-mai da te par -
kind ad - mo - ni-tion ap - pears - e'en so gen - tle I could feel con -

(esitando.)

- tir - mi, ma, ma,
tri - tion, but - but -

ENRICO.

Eb - ben?
But what?

eb - ben?.....
but what?.....

Ad - dio, Si - gnor, con-vien par - tir,..... non voglio oppor-mi al tuo de -
A - dieu, Si - gnor, we now must part!..... no lon-ger here a cap - tive

.....

- sir, la bel-la spo - sa de a - spet - tar, deh va, Si - gnor, ah..... non..... tar -
 dwell, your gen - tle cou - sin claims your heart, too hap - py lov - er,..... go,..... fare -

Più mosso.

- dar! La bel - la spo - sa de a - spet - tar,... non tar - dar, ah, non tar -
 well! your gen - tle cou - sin claims your heart,... go, fare - well! ah, go, fare -

A te dap - pres - so di re - star,... a me, ah, non ne -
 A mo - ment now I still im - plore,... in pi - ty, yes, im -

- dar! la bel - la spo - sa de a - spet - tar,.. non tar - dar, ah, non tar -
 well! your gen - tle cou - sin claims your heart,... go, fare - well! ah, go, fare -

- gar! a te dap - pres - so di re - star,.. a me, ah, non ne -
 plore! a mo - ment now I still, im - plore,... in pi - ty, yes, im -

- dar, la bel - la spo - sa de a - spet - tar, ah, non tar -
 well! your gen - tle cou - sin claims your heart, ah, go, fare -

- gar, a te dap - pres - so di re - star, non mi ne -
 plore, ah, but one in - stant, pray, be - stow, ah, but one

- dar, ah,..... non..... tar - dar!
 well, ah,..... go,..... fare - well!
 - gar, ah,..... no, non mi..... ne - gar!
 in - stant,..... pray don't say..... fare - well!

fp *f*

Allegro.

CATARINA.

Va, va, l'i-stan-te giun-se al-fin! va,
 Now go, this ve-ry mo-ment go! go,

ENRICO.

No, no, m'av-vin-ce a te il de-stin!
 No, no, one mo-ment pray be-stow!

Allegro assai.

va!
 go!

REBOLLEDO.

Par - tir! par - tir! o - gni vi - a è
 Now go! now go! no, he can - not

3

(a Catarina.)

Sal - da di - fe - sa a
I'll thy de - fend - er

d' o - gni in - tor - no sol - da - ti ne ac - cer - chian.
yes, we're by sol - diers on all sides sur - round - ed.

f p *f p*

CATARINA.

Voi, San - do - val!
You, San - do - val! (da se.)

voi sa - rò!
prove, be - lieve!

Che dis - si
'Till death be -

f p *f p*

(Catarina da alcune intruzioni a Rebolledo.)

mai! ci - men - tar - mi per es - sa, e con chi, e con
- reave me of life I'll fight for thee, trea - son tho' now it

CATARINA. (a Rebolledo.)

chi? fol - le son - il fa - rò!
be! call me mad - be it so!

O - di tu?
Dost thou hear? (sotto voce.)

REBOLLEDO.

Sta
I

CATARINA.

L'im - prov - vi - sa scia - gu - ra,
This an - noy - ing ad - ven - ture

ENRICO. (da se.)

Il fa - rò!
I care not;

Co - sì stra - na av - ven -
This most pi - quant ad -

ben.
do.

L'im - prov - vi - sa scia - gu - ra,
This per - plex - ing ad - ven - ture

lor da in - ver da te - mer,..... pre - so il cor..... da pa -
trou - ble brings us, de - pend,..... and for you..... and your

- tu - ra, e biz - zar - ra in ver, mai fi -
ven - ture still ex - cuse may lend, near her

mi da in - ver da te - mer,..... pre - so il cor da pa -
none of us can be - friend,..... and to all our fine

u - ra, che..... far non sa ve - der.
com - rades I..... al - most fear the end.

- nor, mi ca - pi - tò ve - der. (giungendo con Monetari.)
to re - main, e'en till the end.

MUGNOS.

All' ar - mi! all'
To arms all! to

u - ra, che far non sa ve - der.
pros - pects may quick - ly put an end.

ff *f* *p*

ar-mi, a - pria - mo - ci un pas - sag - gio col no - stro va -
 arms all, and let us hew a pas - sage, ay, yon sol - diers

CATARINA.

(Rebollo parte.)

Vie - to a voi! or il san - gue ver - sar.
 That I for - bid! not a life shall be lost.

- lor!
 thro'!

Ve - du - ti li ho, ei son in -
 What then to do? how now es -

- ver, mil - le gen - dar - mi, che un or - din del mi - ni - stro, in - vi -
 - cape, gen - darmes two hun - dred, yes, to our cost, by or - der of the

CATARINA.

(sotto voce ad Enrico.)

Ta - ci tu!
 Hush! for - bear!

ENRICO.

Da mio zi - o! da mio zi - o!
 By my un - cle! by my un - cle!

- ò con - tro noi!
 min - is - ter there!

Di più, l'uf - fi -
 The of - fi - cer,

- zial che li gui - da, è un gio - vin d'al - to va -
 too, e'en their lead - er, is a no - ble sol - dier in -

CATARINA.

(sotto voce ad Enrico.)

Ta - ci
 Si - lence,

ENRICO.

Che o - do mai!
 'Tis my friend!

Se - ba - stian!
 'tis my friend!

lo - re, Don Se - ba - stian d'A - vei - ro!
 tre - pid, Don Se - bas - tian d'Al - vei - ro!

tu!
 pray!

L'im - prov - vi - sa scia - gu - - ra,
 This an - noy - ing ad - ven - - ture

Co - si stra - na av - ven -
 This most pi - quant ad -

L'im - prov - vi - sa scia - gu - - ra,
 This per - plex - ing ad - ven - - ture

1mi e 2di Tenori.

L'im - prov - vi - sa scia - gu - - ra,
 This per - plex - ing ad - ven - - ture

Bassi.

L'im - prov - vi - sa scia - gu - - ra,
 This per - plex - ing ad - ven - - ture

lor da in - ver da te - mer, pre-so il cor da pa -
 trou - ble brings us, de - pend, and for you and your

- tu - - ra è biz-zar - ra in - ver, la pa -
 - ven - - ture still ex - cuse may lend, near her

mi da in-ver da te - mer, pre-so il cor da pa -
 none of us can be - friend, and to all our fine

mi da in-ver da te - mer, da te-mer, pre-so il cor da pa -
 none of us, none of us can be - friend, and to all our fine

mi da in-ver, mi da in - ver da te-mer, pre-so il cor da pa -
 none of us, none of us can be - friend, and to all our fine

- u - ra, che far non sa ve - der!
 com - rades I al - most fear the end!

- u - ra col-se i ma-sna - dier, bel-lo in-ver, in - ver!
 to re-main un - til the end, yes, un - til the end!

- u - ra, che far non sa ve - der! Co - me far
 pros - pects may quick ly put an end! Still will the

- u - ra, che far non sa ve - der!
 pros - pects may quick - ly put an end!

- u - ra, che far non sa ve - der!
 pros - pects may quick - ly put an end!

dun - que? da que - sta mon - ta - gna, sor
 Saint of the moun - tain pro - tect us, yes,

- tir co - me po - trem, in un coll' or!
 Ca - ta - ri - na watch keeps o'er our gold!

(Rebolledo ritorna.)

REBOLLEDO.

Ca - ta - ri - na fe - del com - pa -
 All this e - vil she saw ap - proach -

- gna, la Ca - ta - ri - na, su voi ve - glia an - cor!
 ing, yes, Ca - ta - ri - na will watch o'er our gold!

el - - la a tut - to pen - sò, prov - vi -
 ev - - 'ry heart - now be firm, yes, firm and

- de ! Si - len - - - zio ! si - len - -
bold ! Keep si - - - lence, keep si - - -

- zio ! per voi sal - var un mez - zo sol con - vien, si - len - zio, si - len -
- lence, es - cape be - hold, let ev - 'ry heart be bold, keep si - lence, keep si -

(Mostra una processione di Frati che esce dal sotterraneo, cantando.)

zio, at - ten - ti ben !
- lence, es - cape be - hold !

1mi e 2di Tenori.

CORO. I buon ro - mei dell' ab - ba - di - a,
(Monetari travestiti da Frati :) Un - to the her - mit of the cha - pel Bassi.

I buon ro - mei dell' ab - ba - di - a,
Un - to the her - mit of the cha - pel

(Campana dell' Erema.)

la - scian con - tri - ti il mo - na - ster, pro - stra - ti, o gen - te san - ta e pi -
we ho - ly con - vent - bro - thers stray, o'er book and bead in deep de - vo -

la - scian con - tri - ti il mo - na - ster, pro - stra - ti, o gen - te san - ta e pi -
we ho - ly con - vent - bro - thers stray, o'er book and bead in deep de - vo -

- a, pre - ga, pre - ga con cor sin - cer, a' buon ro - mi - ti fa il sen -
 - tion, we go, we go to fast and pray, we with the con - vent - bro - thers

- a, pre - ga, pre - ga con cor sin - cer, a' buon ro - mi - ti fa il sen -
 - tion, we go, we go to fast and pray, we with the con - vent bro - thers

- tier, a' buon ro - mi - ti fa il sen - tier, sen van..... dal mo - na -
 pray, we with the con - vent - bro - thers pray, we pray,..... with them we

- tier, a' buon ro - mi - ti fa il sen - tier, sen van..... dal mo - na -
 pray, we with the con - vent - bro - thers pray, we pray,..... with them we

- ster, a' buon ro - mi - ti fa il sen - tier, sen van..... dal mo - na -
 pray, we with the con - vent bro - thers pray, we pray,..... with them we

- ster, a' buon ro - mi - ti fa il sen - tier, sen van..... dal mo - na -
 pray, we with the con - vent bro - thers pray, we pray,..... with them we

REBOLLEDO.

(Li passa in rivista e li dispone due per due. In questo frattempo gli altri Monetari si ritirano e ritornano

Quei gra - di - ni sa - li - te, per l'e - re - mo sor -
Slow - ly forth as you go..... the her - mi - tage un -

- ster!
 pray!

- ster!
 pray!

quindi travestiti da Frati portando la cassa di Sant' Uberto.,

- ti - te, gli sguar - di ab - bas - si o - gnun, e fin - ga de - vo -
to,..... bend down your heads, just so, your cows be - neath your

- zion, frai sol - da - ti, co - là, pas - sa - te in se - cur -
brow, you will all thro' the sol - diers pass se - cure - ly

- tà, ei pur..... s'in - chi - ne - ran, pas - sag - gio a voi da -
then, and e ven they will low - ly bow, and grant a

- ran, ed ai te - sor an - cor, o - ra-mai al co - per - to, nel - la cas - sa di
pas-sage free for such good men: a - way your treasures bear,..... now re - pair to the

MUGNOS. (a Catarina.) *f*

Noi gra - ti siam a te, noi gra - ti siam a te!
Long live Ca - ta - ri - na, long live Ca - ta - ri - na!

Sant' U - ber - to!
- shrine Hu - bert!.....

Si-len-zio!
Now si - lence!

1m e 2di Tenor. f

Noi gra - ti siam a te, noi gra - ti siam a te!
Long live Ca - ta - ri - na, long live Ca - ta - ri - na!

1m e 2di Bass. f

Noi gra - ti siam a te, noi gra - ti siam a te!
Long live Ca - ta - ri - na, long live Ca - ta - ri - na!

p (Tutti i Frati travestiti.)

I buon ro - mei dell' ab - ba - di - - a, la - scian con - tri - ti il
Un - to the her - mit of the cha - - pel we ho - ly con - vent

I buon ro - mei dell' ab - ba - di - - a, la - scian con - tri - ti il
Un - to the her - mit of the cha - - pel we ho - ly con - vent

mo - na - ster, pro - stra-ti, o gen-te san-tae pi - - a,
 bro - thers stray, o'er book and bead in deep de - vo - tion,

mo - na - ster, pro - stra-ti, o gen-te san-tae pi - - a,
 bro - thers stray, o'er book and bead in deep de - vo - tion,

pre - ga, pre - ga con cor sin - cer, a' buon ro -
 we - go, we go to fast and pray, we with the

pre - ga, pre - ga con cor sin - cer, a' buon ro -
 we - go, we go to fast and pray, we with the

- mi - ti fa il sen - tier, a' buon rc - mi - ti
 con - vent - bro - thers pray, we with the con - vent -

- mi - ti fa il sen - tier, a' buon ro - mi - ti
 con - vent - bro - thers pray, we with the con - vent -

fa il sen - tier, sen van..... dal mo - na -
 bro - thers pray, we pray,..... with them we

fa il sen - tier, sen van..... dal mo - na -
 bro - thers pray, we pray,..... with them we

- ster, a' buon ro - mi - ti fa il sen - tier, sen
 pray, we with the con - vent - bro - thers pray, we.....

- ster, a' buon ro - mi - ti fa il sen - tier, sen
 pray, we with the con - vent - bro - thers pray, we.....

REBOLLEDO.

(sotto voce a Catarina.)

Noi pel pas - sag - gio di sot -
 We'll quick to Lis - bon by the

van..... dal mo - na - ster!
 pray..... with them we pray!

van..... dal mo - na - ster!
 pray..... with them we pray!

- ter - ra, per Li - sbo - na tut - tor pren - de - rem il cam -
 sub - ter - ra - nean way,..... your safe - ty we must not de -

ENRICO. (a Catarina.)

Mi con - ce - de - te al - men che a voi of - fra mia
 Se - no - ra, let me be al - low'd your steps..... to.....

- min.
 - lay.

CATARINA.

No, voi mel chie - de - te in - va - no.
 No, pray, Si - gnor, don't take that trou - ble.

(insistendo.)

man ? aid ? Per -

ENRICO.

- chè ?
 beg

REBOLLEDO. (*Parecchi Frati ad un cenno di Rebollo do traggono di sotto le tonache, i tromboni, e li spianano ad Enrico.*)

Ah, Mon - si - gnor, non in - ten - de - - ste an -
 Par don. Si - gnor, you need not be a

- cor, e se pun - to vi cal la
 - fraid ! now this la - - dy is safe with

vi - ta, non ab - bia - te l'ar - dir, no - str'or - me di se -
 me, the road we tra - - vel her com - pan - ion you can't

ENRICO. (a Rebolledo inchinandosi.)

Quan - do la vuol co - sì, io men ri - man - - go
Such ar gu ments as these of course there's no re -

- guir!
be!

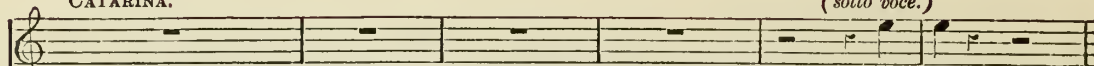
qui, ca - prie - cio sol que - sto si
- sist - ing, if stay - ing here be her to

fu, io non mi muo - vo più, ma men duol, o Si -
please, why I con - tent, re man; ev - 'ry hope de spair

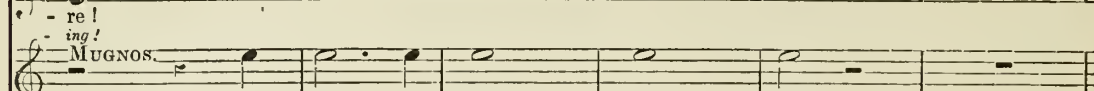
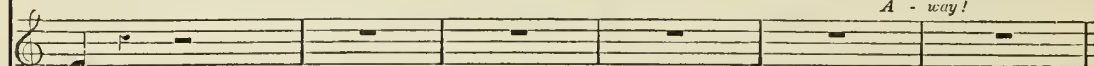
- gno - ra, di non..... po - ter - vi se - gui - -
- ing,..... for life..... no lon - ger..... car

CATARINA.

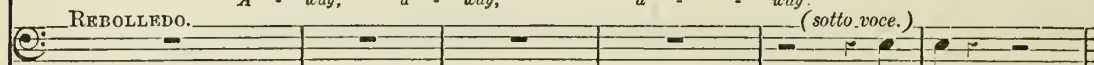
(sotto voce.)



Par - tiam!
A - way!



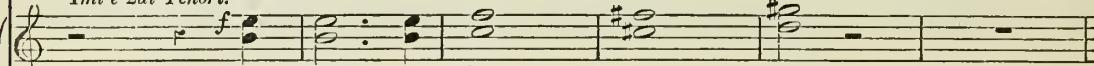
Par - tiam, par - tiam, par - tiam!
A - way, a - way, a - way!



(sotto voce.)

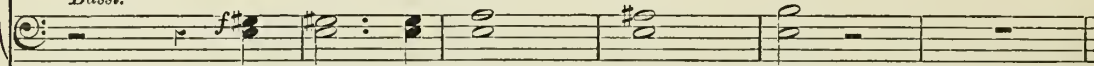
Par - tiam!
A - way!

1mi e 2di Tenori.

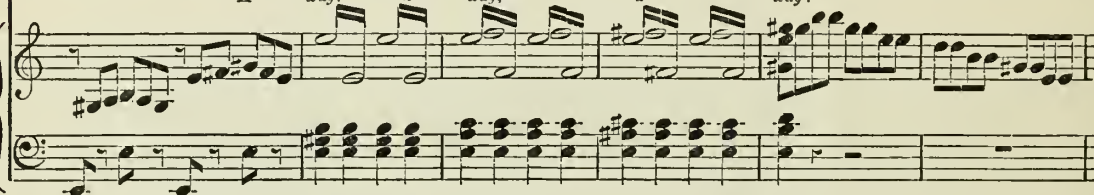


Par - tiam, par - tiam, par - tiam!
A - way, a - way, a - way!

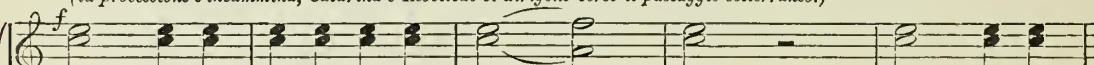
Bassi.



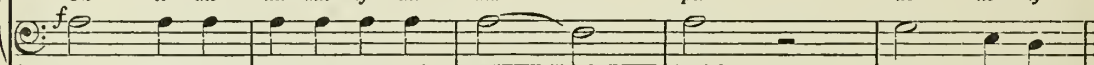
Par - tiam, par - tiam, par - tiam!
A - way, a - way, a - way!



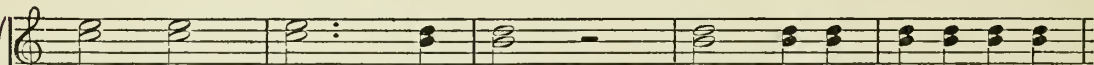
(la processione s'incammina, Catarina e Rebolledo si dirigono verso il passaggio sotterraneo.)



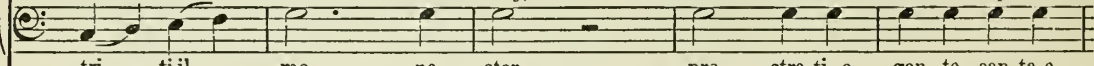
I buon ro - mei dell' ab - ba - di - - a, la - scian con -
Un - to the her - mit of the cha - - pel we ho - ly



I buon ro - mei dell' ab - ba - di - - a, la - scian con -
Un - to the her - mit of the cha - - pel we ho - ly



- tri - ti il mo - na - ster, pro - stra-ti, o gen - te san - ta e
con - vent - bro - - thers stray, o'er book and bead in deep de -



- tri - ti il mo - na - ster, pro - stra-ti, o gen - te san - ta e
con - vent - bro - - thers stray, o'er book and bead in deep de -



- pi - - a, pre - ga, pre - ga con coi sin -
 - to - - tion, we go, we go to fast and

- pi - - a, pre - ga, pre - ga con cor sin -
 - vo - - tion, we go, we go to fast and

CATARINA.

Pru -
Now

ENRICO.

MUGNOS.

Pru -
Now

REBOLLEDO.

Pru -
Now

- cer, a' buon ro - mi - ti fa il sen - tier!
 pray, we with the con vent - bro thers pray!

- cer, a' buon ro - mi - ti fa il sen - tier!
 pray, we with the con vent - bro - thers pray!

- den - za, ar - dir, sal - var vi può, ar - dir.....
haste a way, cou rage dis play, we soon.....

Co-sì stra-na av-ventu - ra, Don En - ri - co lo giu - ra, il mon-do
Ah, this pi - quant ad - ven - ture seems more strange e'en than true, 'tis fu - ding

- den - za, ar - dir, e in sal - vo an - drò, ar - dir,.....
haste a way, cou rage dis play, we soon.....

- den - za, ar - dir, e in sal - vo an - drò, ar - dir,.....
haste a way, cou rage dis play, we soon.....

..... sal - var vi può, pru - den - za, ar - dir sal -
..... shall win the day, now haste a way, cou -

chi gi-rò, mai non in - con - trò; co-sì strana avven-tu - ra,
like a dream thus be - fore my view; ah, this pi - quant ad - ven - ture

.... in sal - vo an - drò, pru - den - za, ar - dir, e in
..... shall win the day, now haste a way, cou

.... in sal - vo an - drò, pru - den - za, ar - dir, e in
..... shall win the day, now haste a way, cou

- var vi può, pru - den - - - - za sal - var vi
 - rage dis play, we soon..... shall win the

Don En - ri - co, lo giu - ra, il mon - do chi gi - rò mai non in - con -
 seems more strange e'en than true,... 'tis fa - ding like a dream thus be - fore my

sal - vo an - drò, pru - den - - - - za, e in sal - vo an -
 - rage dis play, we soon..... shall win the

sal - vo an - drò, pru - den - - - - za, e in sal - vo an -
 - rage dis - play, we soon..... shall win the

può, ar - dir, ar - dir, ar - dir, ar - dir sal - var vi può, sal -
 day, now hast - en quick, a - way, we soon shall win the day, cou

- trò, no, chi il mon - do gi - rò, giam - mai non in - con - trò, mai
 view, 'tis like a charm - ing dream, 'tis like a charm - ing dream, yes,

- drò, ar - dir, ar - dir, ar - dir, ar - dir, in sal - vo an - drò, in
 day, now hast - en quick, a - way, we soon shall win the day, cou

- drò, ar - dir, ar - dir, ar - dir, ar - dir, in sal - vo an - drò, in
 day, now hast - en quick, a - way, we soon shall win the day, cou

(Catarina e Rebolledo escono pel sotterraneo, la processione sale lentamente, 2

- var. vi può!
- rage..... dis - play!

in - con - trò!
like..... a dream!

sal - vo an - drò!
- rage..... dis - play!

sal - vo an - drò!
- rage..... dis - play!

The musical score consists of four systems. The first system is a vocal line with lyrics. The second system is another vocal line with lyrics. The third system is a vocal line with lyrics. The fourth system is a piano accompaniment with two staves (treble and bass clef).

gradini della scala di fondo, Enrico, fa atto di seguire Catarina, ma minacciato dai tromboni dei frati, si ferma, e saluta

The musical score consists of two staves (treble and bass clef) with piano accompaniment. The music features a steady rhythmic pattern with chords and single notes.

rispettosamente.)

The musical score consists of two staves (treble and bass clef) with piano accompaniment. The music continues with a steady rhythmic pattern, similar to the previous system.

The musical score consists of two staves (treble and bass clef) with piano accompaniment. The music concludes with a final chord and a fermata.

FINE DELL' ATTO PRIMO.