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INFANTA'S DOLLS.

(LES POUPEES DE L'INFANTE.)

COMIC OPERA IN 3 ACTS,

AND 4 TABLEAUX.

MUSIC BY

CHARLES GRISART.

TRANSLATED AND ADAPTED BY

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ARGUMENT.

THE scene opens in the public room of an inn, in the environs of Burgos in Spain. Students from the University are heard singing and carousing within. MANOEL, and his preceptor, INIGO, both in disguise, relate some of their experiences. Among those of the former to the latter only, he tells of meeting, on a recent occasion, a charming young girl, who while crossing a bridge, lost her bouquet in the stream. MANOEL, jumping into the river, recovers it, but too late for restoration to the owner. A party of travellers arrives at the inn, having met with an accident on the road. While they are waiting for rest and repairs, MANOEL discovers that the young girl of his bouquet romance is among them. He makes her acquaintance, and she proves to be the INFANTA, or crown-princess of Spain, in charge of the French ambassador, Count VIROFLAY, on the way to France, to marry KING LOUIS XV. This becomes known to all the students, and when the travellers are ready to resume their journey, they give them God-speed with song and vivas. MANOEL secretly follows them to France.

In ACT II., we find the INFANTA and her party arrived at Rambouillet. The scene opens in the Park, where the KING, the INFANTA, with lords and ladies of the court, are playing Battledore. Dom INIGO has also arrived there, in search of MANOEL. The foreign ambassadors are there also, discussing the proposed marriage. Among the sports of the day, is a stag hunt, in which the KING, attacked by the wounded animal, is saved by MANOEL, who is of the party. He is thanked by the KING, and welcomed to the feast that succeeds the chase. Here, again, he meets the INFANTA, and when opportunity offers, declares his love for her, which she but faintly opposes, as he has already won her heart. She has now thrown aside her childish-

ness, her dolls, and former pleasures, and declares herself a woman, with thoughts and will of her own. In an interview with MANOEL they, jestingly, plan an elopement, which they afterward attempt to carry out seriously, but are discovered and prevented by the king's guard. Meanwhile, the court pleasures continue, and close for the day with dances and illuminations.

In ACT III., the INFANTA is domiciled at the Louvre. She has determined to break the marriage, and writes to her father her objections and determinations. MANOEL is forbidden to enter the palace, but gains access through the window to the INFANTA'S dressing-room. While there, the ladies of the court come to prepare the INFANTA for a grand reception, and she conceals MANOEL behind the curtains of her toilet. After the dressing, the KING is unexpectedly announced, and MANOEL is again concealed in a cabinet. The KING makes love to the INFANTA, and as he attempts to embrace her, MANOEL rushes out upon him with a drawn sword. The KING calls for help. The ambassadors and courtiers enter, and MANOEL is seized by the guards and disarmed, and though the INFANTA begs for his pardon, he is carried away. Meanwhile, the ambassadors, determined to break the marriage of Louis with the INFANTA, consult together, and decide that she shall be returned to Spain, and that the KING shall marry MARIA LECZINSKA, a Polish princess. The KING pardons MANOEL upon the condition that the INFANTA shall marry the husband he has chosen for her. She consents, to save her lover, and the husband, presented by the KING, turns out to be MANOEL, who is, in reality, Dom Joseph de Braganza, heir to the crown of Portugal.

DRAMATIS PERSONÆ.

MARIANNA.....INFANTA OF SPAIN.
 LOUIS XV.....KING OF FRANCE.
 MANOEL.....YOUNG PORTUGUESE LORD IN DISGUISE.
 MARIQUITA.....MAID TO THE INFANTA.
 BARBARA.....FIRST LADY-IN-WAITING.
 Mme. DE RAINCY,
 Mme. DE GRAMMONT, } LADIES OF THE FRENCH COURT.
 Mme. DE VENTADOUR, }
 JOSEFA.....INN-KEEPER AT BURGOS.
 JOSE,
 PEDRO, } SPANISH STUDENTS.
 LUIS,
 ANTONIO, }

A PAGE.....
 DOM INIGO.....MANOEL'S PRECEPTOR.
 COUNT DE VIROFLAY.....FRENCH AMBASSADOR.
 ALVAREZ.....TOYMAKER TO THE INFANTA.
 LORD SEYMOUR.....ENGLISH AMBASSADOR.
 COUNT PEROLSKI.....POLISH AMBASSADOR.
 KRACKENBERG.....AUSTRIAN AMBASSADOR.
 ST. AMARANTHE.. PRECEPTOR TO THE KING.
 COUNT DE MEDINA.....SPANISH STUDENT.

Superintendent of Privy Purse, Captain of Guards, Spanish Students, Lords, Ladies, Pages, Valets of the King, Fifers, Spearmen, Guards, Fiddlers.

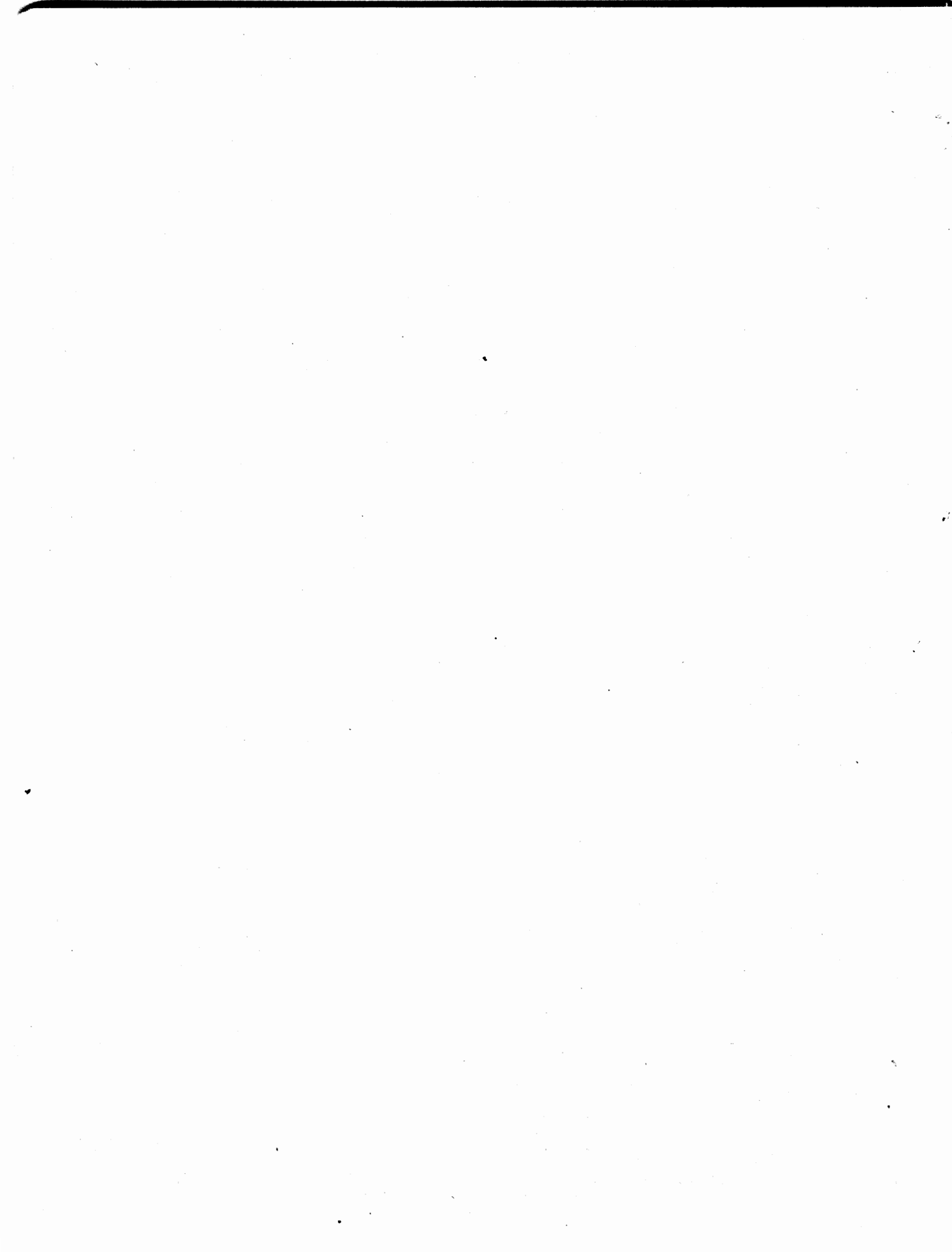
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THE INFANTA'S DOLLS.

(LES POUPÉES DE L'INFANTE.)

CH. GRISART.

OVERTURE.

Allegretto.

Allegro.

Allegretto leggiero.

Moderato.

Sva

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

Andantino.

mf

Second system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

Third system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

Fourth system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

Fifth system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

dim.

Sixth system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music includes a wavy line above the staff and various chordal textures.

p

p

rall.

3/4

3/4

tempo di valse.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic marking. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some chromaticism, while the left hand continues with a consistent eighth-note accompaniment.

Third system of musical notation. The right hand features a descending melodic line, and the left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a crescendo leading to a forte (*f*) dynamic. The left hand has a few notes, including a half note with a fermata. The system concludes with a *dim.* (diminuendo) marking over the right hand.

Sixth system of musical notation, which repeats the first system's material. It begins with a mezzo-forte (*mf*) dynamic marking and features the same melodic and accompaniment patterns as the first system.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill-like figure in the first measure, followed by eighth-note patterns. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation. The right hand continues the melodic line with a trill in the first measure and eighth-note patterns. The left hand features a series of chords and eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the second measure. The left hand consists of chords and eighth-note accompaniment.

Fourth system of musical notation. The right hand features a triplet of eighth notes in the first measure and eighth-note patterns. The left hand has chords and eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with eighth-note patterns. The left hand features chords and eighth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with eighth-note patterns. The left hand features chords and eighth-note accompaniment.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of chords and single notes, while the bass clef contains a few notes and rests.

Second system of musical notation. The treble clef has a series of chords. The bass clef has a few notes and rests. A *dim.* marking is present above the bass clef.

Third system of musical notation. The treble clef has a series of notes. The bass clef has a series of chords. The instruction *p Andantino. avec expression.* is written above the treble clef.

Fourth system of musical notation. The treble clef has a series of notes. The bass clef has a series of chords.

Fifth system of musical notation. The treble clef has a series of notes. The bass clef has a series of chords. A *dim.* marking is present above the bass clef. The instruction *tempo di valse.* is written below the bass clef.

Sixth system of musical notation. The treble clef has a series of notes. The bass clef has a series of chords. Dynamic markings *cres.*, *f rall.*, and *mf* are present. The time signature changes to 3/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand contains a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo) in the right hand. The right hand has a melodic line with slurs, and the left hand has a more complex accompaniment with chords and slurs.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental lines. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with chords and slurs.

Fifth system of musical notation, concluding the page. The right hand has a melodic line with slurs, and the left hand has a complex accompaniment with chords and slurs.

en largissant.

f

This system shows the first six measures of a piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The tempo marking 'en largissant.' is placed above the fourth measure, and a dynamic marking '**f**' is placed above the sixth measure.

Andante.

f

This system contains measures 7 through 12. It begins with the tempo marking 'Andante.' and a dynamic marking '**f**'. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of eighth notes.

This system contains measures 13 through 18. The right hand has a more active melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment.

This system contains measures 19 through 24. The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. A dynamic marking '**f**' is present at the beginning of the system.

This system contains measures 25 through 30. The right hand has a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and a 2/4 time signature.

Allegro vivo.

The first system of the piece is written for piano in 2/4 time. The treble clef part begins with a forte (*ff*) dynamic and features a series of eighth-note triplets. The bass clef part provides a steady accompaniment with quarter notes and rests.

The second system continues the musical material, with the treble clef part maintaining the triplet eighth-note pattern and the bass clef part providing harmonic support.

The third system shows the continuation of the piece, with the treble clef part's melodic line and the bass clef part's accompaniment.

The fourth system includes a *8va* marking above the treble clef staff, indicating an octave transposition. A wavy line above the staff suggests a tremolo or rapid oscillation effect.

The fifth system is marked *Maestoso.* and *fff* (fortississimo). It features a change in time signature to 3/4. The treble clef part has a *8va* marking and a wavy line. The bass clef part has a *sec.* marking at the end, indicating a second ending.

ACT I.

SCENE I.—A public room in a tavern, in the environs of Burgos. In the background two large bay-windows, through which, distant mountains are seen.—That of the right, is raised several steps, and opens upon an exterior gallery. Doors at the right and left of the first wings. At the left, a table and chair.

When the curtain rises, the room is unoccupied.—Servants cross the stage, carrying bottles and glasses. The Innkeeper, JOSEFA, entering at the left, hurries them. (Curtain.)

JOSEFA. Quick, quick!—They are getting impatient in there. Come, PEPA, CONCHA,—be lively!

(JOSEFA and the servants mount the steps and disappear by the gallery.)

FROM FAIR MADRID.

No. 1. DRINKING SONG, AND CHORUS OF STUDENTS AND MANOLAS.

Josefa, Servants, afterwards, Inigo, and Manoel.

(Songs and laughter are heard within.)

Allegretto.

SOPRANOS. *f*

(*Within.*) From fair Ma - drid, e'en to Gre - na - da, We, Ma - no - las, have eyes like darts; La la, la,

TENORS. *f*

From fair Ma - drid, e'en to Gre - na - da, You, Ma - no - las, have eyes like darts; La, la, la,

BASSES. *f*

From fair Ma - drid, e'en to Gre - na - da, You, Ma - no - las, have eyes like darts;

la..... la, la, la, la.....
la..... la, la, la, la.....
La, la, la, la, la, la, la, la, la, la.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both starting with a melodic phrase of eighth notes and followed by a rest. The lyrics 'la..... la, la, la, la.....' are written below each staff. The third staff is a bass line in bass clef, providing a rhythmic accompaniment with eighth notes and rests. The lyrics 'La, la, la, la, la, la, la, la, la, la.....' are written below this staff. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and moving lines.

f When abroad we shoot forth our glan - - ces, La, la, la, la.....
f When abroad you shoot forth your glan - - ces, La, la, la, la.....
f When a-broad you shoot forth your glan - - ces, La, la, la, la,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both starting with a melodic phrase of eighth notes and followed by a rest. The lyrics 'When abroad we shoot forth our glan - - ces, La, la, la, la.....' and 'When abroad you shoot forth your glan - - ces, La, la, la, la.....' are written below each staff. The third staff is a bass line in bass clef, providing a rhythmic accompaniment with eighth notes and rests. The lyrics 'When a-broad you shoot forth your glan - - ces, La, la, la, la,' are written below this staff. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and moving lines.

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

Stu - dents, be - ware.....

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

Stu - dents, be - ware.....

la, la, la, la, la.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top two staves have lyrics "la, la, la, la,....." and "Stu - dents, be - ware.....". The bottom vocal staff has lyrics "la, la, la, la, la.". The piano accompaniment is written for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include a forte (*f*) marking at the beginning of the second vocal staff.

Stu - dents, be - ware!.... Guard ye well your young hearts! Guard ye well your young

Stu - dents, be - ware!.... Guard we well our young hearts! Guard we well our young

Stu - dents, be - ware!.... Guard we well our young hearts! Guard we well our young

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "Stu - dents, be - ware!.... Guard ye well your young hearts! Guard ye well your young" for the top two staves, and "Stu - dents, be - ware!.... Guard we well our young hearts! Guard we well our young" for the bottom staff. The piano accompaniment features a steady accompaniment with some melodic lines in the right hand. Dynamics include a piano (*p*) marking in the middle of the system.

hearts! La, la, la, la la, la, la, la. When the Ma -

hearts! La, la, la, la la, la, la, la. When the Ma -

hearts! Guard well our hearts, guard well our hearts. La, la, la, la, la, la, la, la, la. When the Ma -

f *tr.* *tr.* *f* *ff*

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts. The third staff is the bass line of the piano accompaniment. The fourth staff is the treble line of the piano accompaniment. The music features a key signature of one sharp (F#) and a 2/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo). Trills are marked with *tr.* and a fermata is present over the eighth measure of the piano accompaniment.

no - la, sends a - broad her glan - - - - - ces. Young

no - la, sends a - broad her glan - - - - - ces, Young

la Young

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts. The third staff is the bass line of the piano accompaniment. The fourth staff is the treble line of the piano accompaniment. The music continues with the same key signature and time signature. Dynamics include *f* and *ff*. Trills are marked with *tr.* and accents are placed over notes in the vocal lines.

f

students, guard ye well your hearts, La, la, la, la..... la, la, la,

f

students, guard we well our hearts, La, la, la. la..... la, la, la,

f

students, guard we well our hearts. La, la, la, la, la,

poco animato.

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

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

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

poco animato.

INIGO. (*appears holding a letter in his hand.*)

INIGO. (*Lifting his hands to heaven.*)

By good St James of Com-pos - tel - lo! What rum-pus do these students breed !.....

My no - ble pu - pil here doth

lead, What some young fel - low Doth apt - ly call The life of Pun - chi-

nel - lo!
Sopranos.

(Chorus within.)
f

'Tis bad, when one would write or read!

Tenors.
f

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

Basses.
f

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

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

The first system of music features a vocal line for Sopranos, Tenors, and Basses, and a piano accompaniment. The vocal line begins with the lyrics 'nel - lo!' and '(Chorus within.)' followed by 'Tis bad, when one would write or read!'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *p*.

(Sits at the table to write.)

Dis - tract - ing tho'ts that qui - et need!....

Tra la la la la la la la la la la la
f Come, let us

Tra la la la la la la la la la la la
f Come, let us

Tra la la la la la la la la la la la
f Come, let us

tr.

f *mf* *f*

The second system of music continues the vocal and piano parts. The vocal line includes the lyrics 'Dis - tract - ing tho'ts that qui - et need!....' and 'Come, let us'. The piano accompaniment features a trill in the right hand and a rhythmic pattern in the left hand. Dynamics include *f*, *mf*, and *f*.

drink, Our glass-es clink, Let's drink!..... let's drink!..... let's drink!.... From fair Ma-

drink, Our glass-es clink, Let's drink!..... let's drink!..... let's drink!.... From fair Ma-

drink, Our glass-es clink, Let's drink!..... let's drink!.... .. let's drink!.... From fair Ma-

- drid.... e'en to Gre - na - da, Gay Ma - no - las have eyes like darts. La la la

- drid.... e'en to Gre - na - da, Gay Ma - no - las have eyes like darts. La la la

- drid.... e'en to Gre - na - da, Gay Ma - no - las have eyes like darts.

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

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

la la la la la la la la la la la la

The first system of the musical score consists of four staves. The top two staves are vocal lines, each with a treble clef. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The vocal lines feature a melodic line with lyrics 'la' and 'la la la la'. The piano accompaniment includes chords and a rhythmic pattern.

poco animato.

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.....

poco animato.

The second system of the musical score consists of four staves. The top two staves are vocal lines, each with a treble clef. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The vocal lines feature a melodic line with lyrics 'la' and 'la la la la'. The piano accompaniment includes chords and a rhythmic pattern. The tempo marking 'poco animato.' is present at the beginning and end of the system.

THE GREATEST OF DOCTORS.

Manoël appears on the sill of the door at the right, holding a glass in his hand, and seeming slightly intoxicated.

MANOËL. Bless me, Inigo, you here!

INIGO. You too, my lord, and in such a condition!

(b) DRINKING SONG.

Allo.

Piano introduction for the drinking song, marked *Allo.* and *f*. The music is in 6/8 time and consists of five measures of accompaniment for the piano.

MANOËL.

mf

Vocal line and piano accompaniment for the first part of the drinking song. The vocal line is marked *mf* and includes the lyrics: "The great-est of Doc-tors, Eu - re - ka! Spark-les here in my". The piano accompaniment consists of five measures.

Vocal line and piano accompaniment for the second part of the drinking song. The vocal line includes the lyrics: "beak - er; 'Tis good wine, Yes glo-rious wine Of fair An - da - lou - sia! Ah!.....". The piano accompaniment consists of five measures.

Vocal line and piano accompaniment for the third part of the drinking song. The vocal line includes the lyrics: "..... That de - li - cious Am - bro - sia, Ri-pened well in the". The piano accompaniment consists of five measures, with the instruction *suivez.* at the beginning and *p* and *cres.* markings.

rays be - nign Of our warm sun here in An - da - lou - - - sia!

p

f *pp*

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff. Dynamics include piano (*p*), forte (*f*), and pianissimo (*pp*). A fermata is placed over the final note of the piano accompaniment in the fourth measure.

Of... our warm sun here in An - da - lou - - - - - sia!

f *f*

tr

Detailed description: This system contains the next four measures. The vocal line continues with a trill (*tr*) in the third measure. The piano accompaniment features a forte (*f*) dynamic. The system concludes with a double bar line.

What seek we to learn at the col - lege? If 'tis wis-dom—that's to be gay! Let's

p

Detailed description: This system contains the next four measures. The vocal line is in treble clef. The piano accompaniment is in grand staff with a piano (*p*) dynamic. The system concludes with a double bar line.

leave then the masters of knowledge, And from ped-ants turn we a - way! The fiend take those rus-ty old

p

Detailed description: This system contains the final four measures. The vocal line continues in treble clef. The piano accompaniment is in grand staff with a piano (*p*) dynamic. The system concludes with a double bar line.

dund'r-heads; From the wine-cup flow up the throngs Of de-lights, that come by hun-dreds, Kiss-es

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "dund'r-heads; From the wine-cup flow up the throngs Of de-lights, that come by hun-dreds, Kiss-es".

sweet, Kiss-es sweet and live-ly songs! la la la la la la la la la la la la la la la

f a tempo.

Sya

suivez.

a tempo.

This system continues the musical score. The vocal line includes the lyrics: "sweet, Kiss-es sweet and live-ly songs! la la la la la la la la la la la la la la la". The piano accompaniment features a section marked "Sya" (Sylva) and "a tempo.". The dynamic marking *f* is present at the start of the system.

la la la la la Ah!..... The greatest of Doctors, Eu-re - ka! Sparkles here in my

a tempo.

Sya

p

This system concludes the musical score. The vocal line includes the lyrics: "la la la la la Ah!..... The greatest of Doctors, Eu-re - ka! Sparkles here in my". The piano accompaniment features a section marked "Sya" and a dynamic marking *p* (piano). The tempo marking *a tempo.* is also present.

beak - er; 'Tis good wine, Glo - ri - ous wine Of fair An - da - lou - sia! Ah!.....

..... That de - li - cious Am - bro - sia, Ri - pened well in the

suivez. *p* *cres.*

rays be - nign Of our warm sun here in An - da - lou - sia!

Of... our warm sun here in An - da - lou - - - sia!

INIGO. And your father—if he should see you!
 MANOEL. My father is in Portugal, and we are at Burgos. Come, dance with us!
 INIGO. Dance! I? Your tutor! And my duties? I am a bar of steel, you well know—duty before all things! Hold! At this moment I am writing to—
 MAN. Silence!
 INI. (*Restraining himself.*) To your august father. You are right. This incognito—that we both should respect—
 MAN. But why?
 INI. For high political reasons, which you are too young to understand.
 MAN. Be it so, and say no more about it. I have sworn that I would be Manoël—nothing but Manoël. And what are you saying to papa? (*Taking the letter.*) Let us see. (*Reads.*) “Since your noble son follows the course of the University of Burgos, he leads an exemplary life. He never drinks nor plays, but frequents exclusively the churches, and the libraries”—(*Interrupting himself.*) But just now, my governor, you are really a bar of steel!
 INI. My lord, I would rather break than bend!
 MAN. Go on with the letter. I like you thus, my brave Inigo! Fathers, like husband, are put into the world to close their eyes to the truth. (*Continues the reading.*) “As to his absurd love for that beautiful young unknown girl, whom he recently met, he is absolutely cured of it”—(*Interrupting himself, and putting on grave air.*) Hulloo there! Master Inigo, no falsehoods on that subject!
 INI. How no falsehoods? Can it be that you are still in love with—
 MAN. (*Leaning upon his shoulder.*) Can you ask it? Ah! Inigo—two months have now passed since that encounter, and the image of that young girl is always before my eyes! It was the eve of our departure from Madrid, the day of the procession of *Corpus*

Domini.

INI. Holy, powers! if your father could have known it—
 MAN. I was walking on the borders of the Mançanares, when I was suddenly disturbed in my reverie by the sound of bells, and I saw passing, swift as a flash, a carriage drawn by mules, and followed by many cavaliers. So prompt had been the apparition, that I could only distinguish in the carriage two ladies, one old and yellow—
 INI. I see that from here!
 MAN. The other—oh, the other!—an adorable young girl—almost a child—but with charms, grace and beauty. She had in her lap a heap of dolls, and held in her hand one of those bouquets of artificial flowers that Spanish ladies carry in the procession of *Corpus Domini*, to have it blest. Suddenly, at the turn near the bridge, the carriage jolted, and, in the movement, the young girl dropped her bouquet, which fell into the river. I lost not a moment, but threw off my coat, and jumped into the stream.
 INI. That need not have wetted you much! They call it a river! There is only water there when it rains—and it hardly ever rains!
 MAN. There was water there that day, my friend! I seized the bouquet, and brought it to the young girl—who looked at me clapping her hands—but just then, the old lady made a sign to the postillion, who whipped up his mules, and the carriage disappeared in a cloud of dust. I stood there alone,—all abashed,—having only, as a souvenir of the adventure, the little bouquet, and the image of the adorable young girl, which will never be effaced from my heart!
 INI. You've got on bravely thus far!
 (*At this moment, all the students appear at the top of the stairs, calling MANOEL. They then descend to the stage, and resume the Introductory Chorus*)

* *Moderato.*

* At the theatre, they omit all this scene music, to the students chorus. p. 32.

M.D.

mf

f

p

mf

mf

3

3

8va

M.D.

mf

f *p*

Sva *bassa*

p

Sva

f *f* *p*

Sva

f *f* *p*

Sra

First system of musical notation. The treble clef staff contains complex chords and melodic lines with accents and slurs. The bass clef staff features a steady eighth-note accompaniment. Dynamic markings include *f* and *p*. A triplet of eighth notes is marked with a '3' in the bass staff.

Second system of musical notation. The treble clef staff continues with melodic and harmonic development. The bass clef staff maintains the eighth-note accompaniment. Dynamic markings include *f* and *p*.

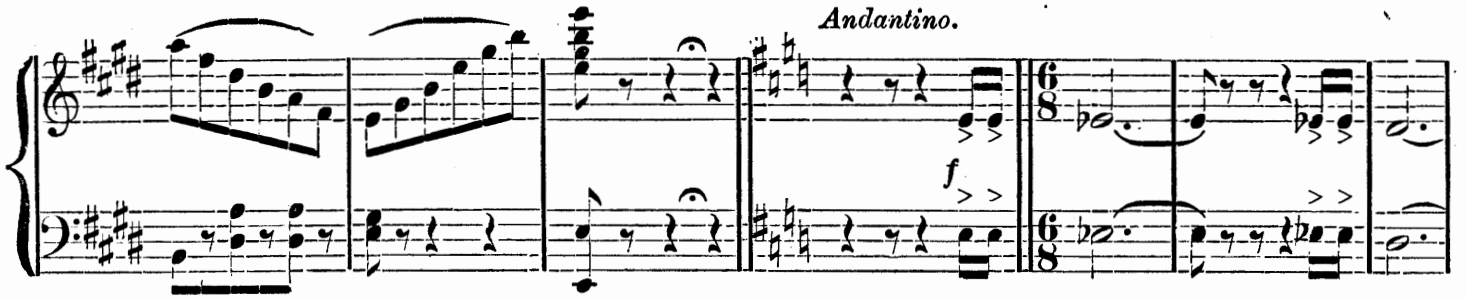
Third system of musical notation. The treble clef staff shows a more active melodic line. The bass clef staff continues with the accompaniment. Dynamic markings include *f* and *p*.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues with the accompaniment. Dynamic markings include *f* and *p*.

Fifth system of musical notation. The treble clef staff contains a melodic line with a descending interval. The bass clef staff continues with the accompaniment. Dynamic markings include *f* and *p*.



Andantino.



piu lento.

p

rall.



Andante.



rall.

8va

p *pp poco rall.* *a tempo.*

FROM FAIR MADRID. CHORUS OF STUDENTS AND MANOLAS.

(All the students and chorus appear in the back, and call out to MANOEL.)

f

From fair Ma - drid,..... e'en to Gre - na - da, We Ma - no - las have eyes like

f

From fair Ma - drid,..... e'en to Gre - na - da, You Ma - no - las have eyes like
(MEDINA sings with the Basses.)

f

From fair Ma - drid,..... e'en to Gre - na - da. You Ma - no - las have eyes like

darts, la la la la..... la la la la.....

darts, la la la la..... la la la la.....

darts, la la la la la la la la la

f
When a - broad we shoot forth our glan - - ces. la la la

f
When a - broad you shoot forth your glan - - ces. la la la

la..... When a - broad you shoot forth your glan - - ces.

This system contains the first vocal entries and piano accompaniment. It features two vocal staves and a grand staff for piano. The lyrics are: "When a - broad we shoot forth our glan - - ces. la la la" and "When a - broad you shoot forth your glan - - ces. la la la". The piano part includes a bass line with the lyrics "la..... When a - broad you shoot forth your glan - - ces." and a right-hand part with chords and melodic lines.

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

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

la la la la la la la la la la

This system continues the vocal and piano parts. The vocal lines feature "la" syllables and melodic phrases. The piano accompaniment includes a grand staff with a right-hand part featuring chords and a left-hand part with a steady bass line. The lyrics "la la la la la" are repeated across the vocal staves.

Stu - dents, be - ware!..... Stu - dents, be - ware!..... Take good

Stu - dents. be - ware!..... Stu - dents, be - ware!..... Take we

Stu - dents, be - ware!..... Take we

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a bass line. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one sharp (F#).

care of your hearts, Take good care of your

care of our hearts, Take we care of our

care of our hearts, Take we care of our

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The third staff is a bass line. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one sharp (F#).

students, guard ye well your hearts, *f* La, la, la, la..... la, la, la,

students, guard we well our hearts, *f* La, la, la, la..... la, la, la,

students, guard we well our hearts. *f* La, la, la, la, la,

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

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

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

poco animato.

(The students dance with the Manolas)

> D. DANSE.

The first system of music consists of two staves. The upper staff (treble clef) features a complex rhythmic pattern with many beamed notes and rests. The lower staff (bass clef) has a simpler, more regular rhythmic pattern. There are several dynamic markings, including accents and *sf* (sforzando).

The second system continues the musical piece. It includes dynamic markings *sf* and *p* (piano). The notation is dense with notes and rests, particularly in the upper staff.

8va.....

The third system of music shows further development of the piece. It includes dynamic markings *sf* and *p*. The upper staff has a melodic line with some slurs, while the lower staff provides harmonic support.

8va.....

The fourth system features a more active upper staff with a clear melodic line. The lower staff continues with a steady accompaniment. There are some slurs and phrasing marks.

8va.....

The fifth system shows a continuation of the melodic and harmonic themes. It includes dynamic markings *sf* and *p*. The notation is consistent with the previous systems.

8va.....

The sixth and final system on the page includes a *cres.* (crescendo) marking in the lower staff. The music concludes with a final chord in the lower staff and a melodic phrase in the upper staff.

(The Students dance to the refrain with the Manolas.)

MEDINA. How now, Manoël! Is it thus that you abandon your comrades? By St. James! you are more grave than my noble father, the Duke of Medina!

PEDRO. (To MANOËL, who leans upon the table dreamily.) Was your gaiety drowned in the wine-cup?

JOSE. He is dreaming of his loves!

MED. (Turning to remount the stairs.) Let us return and drink their healths!

ANTON. (Then all the students.) Yes; to Manoël's loves!

INI. You are wrong, young gentlemen: you should never drink the health of ladies!

MED. Right! for the best of them are of no great value!

MAN. There are exceptions, Medina.

MED. Your mistress is no better than the others!

MAN. Do you wish me to prove to you the contrary?

MED. You crow loudly, my young cock of Portugal!

MAN. (Rapping his sword.) I have wherewith to accompany the crowing, my lord of Spain!

INI. See here, young people—do not quarrel! You have not come here for that.

MED. You are right. I was about to forget the distance that separates the heir of the Medinas from a simple gentleman.

INI. (Rising angrily.) A simple gentleman! Learn, illustrious heir of the Medinas, that he is quite your equal, for he is—

MAN. (Checking him quickly.) Inigo!

INI. You are right! I was nigh forgetting—

LUIS. (Laughing.) 'Tis some great lord in disguise!

PEDRO. (Laughing.) What an honor for the University of Burgos!

MED. You are possibly a descendant of the illustrious Don Quixote!

ANTON. (Laughing.) Health to the Dulcinea of Toboso!

JOSE. And long live Don Inigo—Sancho Panza!

ALL. Health to Sancho Panza!

MAN. Look here, my comrades—are you determined to make sport of me to-day?

MED. Eh! Manoël, you are foolish thus! Let her come—your fair unknown, and I take it upon me to prove that she is no more ferocious than others.

ALL. Yes! Yes!

INI. Be calm, young men, I pray you! Remember that you are come hither to help off in a friendly way, your comrade who returns to Portugal.

JOSE. Don Inigo is right.

PEDRO. Yes; no quarrels!

ANTON. Medina is wrong!

LUIS. (To MEDINA.) Give your hand to Manoël.

MED. (Holding out his hand.) So be it!

MAN. (Shaking hands.) With no ill feeling—

MED. But I hold to my words—all women, my dear fellow, are false as water!

INI. In that, I sustain you; for such as you see me—I am a sad example of their perfidy.

ALL. (Laughing.) Ah, ha!

INI. Yes; I have been in love!

ALL. Ah!

INI. And was not successful!

MAN. It seems he has had adventures, my governor!

ANTON. Tell us about it, Señor!

INI. Oh! but discretion!

LUIS. You may draw a veil!

PEDRO. You can withhold the name of your beloved one!

JOSE. We all will listen.

ALL. Yes, yes!

MAN. At last I shall know about that famous story!

INI. It is twenty years ago to-day; it would never have happened but for the moon—

ALL. Eh!

MED. Say you so?

INI. Oh, my young friends, distrust the moon! (Takes his guitar.) Here is the witness which will prevent me from ever forgetting the hatred I have vowed toward women. (Showing his guitar.)

OF US BOTH THE YOUNG LIFE.

No. 2. RONDO.

Moderato. INIGO. *mf*

Of us both the young life was a tri- fle un-steady; If out of tune we find ourselves al

(showing guitar.)

- read - y, 'Tis that once this poor old gui - tar a certain pleasure-less mis-hap with me did

cres.

share.

How so? how so? All the

How so? how so? All the

sto ry to us de - clare; Come, tell us, tell us all—Come the tale de - clare!

sto - ry to us de - clare; Come, tell us, tell us all—Come the tale de - clare!

sto - ry to us de - clare; Come, tell us, tell us all—Come the tale de - clare!

Moderato.

mf p

INIGO. p

Poor old gui - tar,..... Thy like is rare!..... Thy like is rare!.....

'Twas once on a warm mid - sum - mer's night, When the moon shone out with ten - der

light, And heaven's ce - les - tial vault with stars was span - gled bright. Towards my be - loved . . . one, Lightly I

moved . . . on, Lightly I moved on, And reaching her qui - et home at

last, To her bal - co - ny I soon made fast A sil - ken lad - der, made for like oc - ca - sions past. My heart beat

swift - ly, Tic, toc, tic, toc; Yet 'scaped I deft - ly The slightest shock: Then crow'd I

(crows. cockadoodledoo.)

soft - - ly As crows the cock. 'Twas once, on a warm mid - sum - mer's

night, When the moon shone forth with tender light, And heaven's celestial vault with stars was spangled bright. When

quick - ly I saw a hand ap - pear, More white than the jas - mine - near, - Which to me oped the

gate of my Par - a - dise here. "Is that you, my char - mer?" "Yes, scof - fer pro-found,".... And

there,.... clad in love's sim - ple ar - mor, Did I brave - ly as - cend.... from the lad - der's first

round. Deed sac - ri - le - - - gious! Pit - fall pro - di - -

- gious!.. O snare pro - di - - - - gious!.... With knife in hand, The glib-tongu'd

gad - der Of my silk lad - der Sev - ered the strand! I stum - bled.....

Animato.
Head.... o'er heels I tum - bled, And down I pitch - poled, And down I pitch - poled, bal-ly -

p Animato. *cres* - - - *cen* - - - *do.*

f *Piu lento.*
- whack! With my wreck'd guitar at my back!

ff *suivez.* *p*

a tempo.
Sad - dest of all, a - las! O mem'ry un-for-get - ful! For

p a tempo. *p*

in that fear-ful ac - ci - dent,.... I something rent far more, fare more re - gret - - ful,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff bracket on the left. The music is in a 4/4 time signature. The lyrics are: "in that fear-ful ac - ci - dent,.... I something rent far more, fare more re - gret - - ful,"

Far..... more sen - tient Than.... my in - stru - ment! For a lute - case

rall. *(spoken)* *1o tempo.*

swivez. *1o tempo. p*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes performance directions: *rall.*, *(spoken)*, and *1o tempo.*. The piano accompaniment includes the direction *swivez.* and *1o tempo. p*. The lyrics are: "Far..... more sen - tient Than.... my in - stru - ment! For a lute - case".

rend - ed, A fid - dle - bow..... May be well - mend - ed, The oth - er, no! 'Twas

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "rend - ed, A fid - dle - bow..... May be well - mend - ed, The oth - er, no! 'Twas".

once on a warm mid - sum - mer's night, When the moon shone forth with ten - der

light, And Heaven's ce - lestial vault with stars was spangled bright !

(The students.)

p 'Twas once on a warm mid - sum - mer's

night, When the moon shone forth with ten - der light, And Heaven's celestial vault with stars was spangled bright !

ALL. Poor Inigo !

JOSE. We give you our warm sympathy !

ANTON. You must console yourself for it !

LUIS. Is your wound completely healed ?

INI. That of my heart ? No ! There remains to me three souvenirs of that adventure—this guitar, my ladder, that never leaves me, and an implacable hatred for that infamous Barbara—only too well named, alas !

ALL. *(Laughing.)* Ah ! he has named her ! She is called Barbara !

SCENE III.—The Same.—JOSEFA, VIROFLAY.

JOSEFA. (*Entering from back.*) This way, my lord. Please enter.
 VIROFLAY. (*Looking around.*) 'Tis a public room, and you have lively company.
 JOSEFA. They are young students from the University of Burgos.
 VIR. I am fond of youth, because I myself—
 MED. (*Chaffing.*) My lord has known that infirmity?
 VIR. (*Stiffly.*) Viroflay—Count Viroflay! French diplomat, usher of ambassadors on extraordinary service, intimate friend of the king—a wonderful scent that is never at fault!
 ALL. (*Bowing.*) Monsieur, the Count—
 VIR. (*To JOSEFA.*) Madame Hostess, I accompany ladies—great ladies—who travel with a numerous *suite*; our carriages have been stopped near here; some mules have lost their shoes. While waiting until the Marshall shall have repaired the accident, those ladies wish to rest here.
 JOSEFA. I will go and prepare rooms for them. (*They talk softly together, and remount the stairs.*)

MAN. I recognize that gentleman. It is he who accompanied the carriage of the young girl at the procession of *Corpus Domini*.
 INI. The meeting is strange!
 MAN. He has spoken of noble ladies—is she possibly with him? Talk with that gentleman, Inigo, and ask him the name of the lady who accompanies him.
 INI. I? What! I am a bar of steel!
 MAN. (*Coaxingly.*) My good friend!
 INI. I am that—all right! I will try.
 VIR. (*To JOSEFA, re-ascending.*) Ah, one word! Those ladies have particular motives for secluding themselves from public curiosity. (*Looking at the students.*) Might they not—
 MED. (*To VIROFLAY.*) Reassure yourself, Monsieur Count; my comrades and I will yield the place to you.
 VIROFLAY. (*Affectedly.*) Oh, messieurs, do not suppose it is on your account—
 MED. (*Aside to students*) You have heard Manoël? His fair one is coming here. I have an idea that I can give a lesson to that little Portuguese. (*Aloud.*) Come, gentlemen, let us retire.

OF OUR BRAVE COLLEGE.

No. 3. CHORUS AND STUDENT'S MARCH.

MEDINA.
Allo. marcato.

The musical score is for a chorus and student's march. It features four staves. The top three staves are for vocal parts: MEDINA (Alto), 1st SOPRANO, and 2d. SOPRANO. The bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allo. marcato'. The lyrics 'Of our brave college,' are written below each vocal line. The piano part begins with a forte (f) dynamic and later moves to piano (p). The score consists of 12 measures.

we the frolics still esteem, Good friends to play, and wine, young girls and

we the frolics still esteem, Good friends to play, and wine, ' young girls and

we the frolics still esteem, Good friends to play, and wine, young girls and

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for a grand piano, with a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "we the frolics still esteem, Good friends to play, and wine, young girls and".

vil - - las; To codes and learned stud - ies, we far prefer the gleam Of great black eyes that

vil - - las; To codes and learned stud - ies, we far prefer the gleam Of great black eyes that

vil - - las; To codes and learned stud - ies, we far prefer the gleam Of great black eyes that

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for a grand piano, with a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "vil - - las; To codes and learned stud - ies, we far prefer the gleam Of great black eyes that".

beam 'neath dark man - - til - las.....

beam 'neath dark man - - til - las.....

beam 'neath dark man - - til - las.....

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "beam 'neath dark man - - til - las.....". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Love, we dream of al-way, Sing - ing both night and day, Life's true boon,.....

Love, we dream of al-way, Sing - ing both night and day, Life's true boon,.....

Love, we dream of al-way, Sing - ing both night and day, Life's true boon,.....

Love, we dream of al-way, Sing - ing both night and day, Life's true boon,.....

The second system continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Love, we dream of al-way, Sing - ing both night and day, Life's true boon,.....". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo).

p

joy and pleas - ure, Light gui - - tars we all play, And dis - pense by the way.

p

joy and pleas - ure, Light gui - - tars we all play, And dis - pense by the way.

p

joy and pleas - ure, Light gui - - tars we all play, And dis - pense by the way.

(They go out.)

f

We strew a-long the way Of our young lives the gold-en trea - - sure. Of our brave college, we.... the

f

We strew a-long the way Of our young lives the gold-en trea - - sure. Of our brave college, we.... the

f

We strew a-long the way Of our young lives the gold-en trea - - sure. Of our brave college, we.... the

frol-ics still es - teem,.... We love to laugh and be Where dark eyes beam.....

frol-ics still es - teem,.... We love to laugh and be Where dark eyes beam.....

frol-ics still es - teem,.... We love to laugh and be Where dark eyes beam.....

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated across the three vocal staves.

(They file out, accompanying themselves with their guitars, MEDINA goes last, and closes the March with MANOEL.)

La la la la la la la la la la la la la la

La la la la la la la la la la la la la la

La la la la la la la la la la la la la la

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated across the three vocal staves. A piano (*p*) dynamic marking is present at the beginning of the piano accompaniment.

(behind the scene.)

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

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

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

p

Detailed description: This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts consist of a melodic line with lyrics 'la la la la la la la la la la la..... la la la la la la la'. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady bass line. A dynamic marking of *p* (piano) is present in the piano part.

la la la la la.....

la la la la la.....

la la la la la.....

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts end with a long melisma: 'la la la la la.....'. The piano accompaniment continues with chords and a bass line, concluding with a double bar line.

VIR. (*To himself.*) A fine country, this Spain! I am enchanted in returning to France!

INI. (*Aside.*) Ask him the name of that young girl! A pretty commission; but under what pretext?

VIR. (*Aside, taking out note-book.*) The Duke of Bourbon will be content. I have a mass of notes of the utmost importance. I think this time I shall get the ribbon of the order.

INI. (*Aside.*) We'll try it on. (*Salutes VIROFLAY.*)

VIR. (*Aside.*) There is a man saluting me.

INI. He seems not to see. (*Salutes again.*)

VIR. (*Aside, reflecting.*) Let me see.—There is a man bowing to me, and I don't know him. If I return his politeness, I commit myself—he will speak to me. If he speaks, I shall answer him. If I answer—let me see—let me weigh matters!

INI. (*Aside.*) Perhaps he is near-sighted. (*He approaches and bows again.*)

VIR. (*Aside.*) That man is neatly dressed. The face announces a certain intelligence. (*He taps his forehead.*) Oh, I have an ingenious idea! Decidedly, I am very strong-headed! Information fails me about the Spanish army, and—that's it—(*He bows to INIGO.*)

INI. Ah—at last! (*To VIROFLAY.*) Monsieur, the Count de Viroflay—grand usher? (*He bows.*)

VIR. He knows me! We'll play closer!

INI. Dom Inigo—

VIR. (*Consulting his note-book.*) This man, who is evidently Spanish, will be able to enlighten me about the efficiency of his national army. (*Bowing.*) Greatly flattered, Monsieur Dom Inigo!

INI. The honor is for me, Señor Count. This is fine weather for taking a drive with a pretty young girl!

VIR. (*Following out his own idea.*) You have a magnificent army with you?

INI. Three thousand men. The young girl, then—

VIR. (*Making a note.*) Three thousand men! (*To INIGO.*) Rather thin!

INI. (*Aside.*) I did not know that detail. (*Aloud.*) She may grow fat!

VIR. Yes, by levying the masses. Look you—the principal—is it a man?

INI. A man! Ah, I have him!

VIR. A good general?

INI. No; he is at the University!

VIR. A lawyer! Bad thing for the head of an army!

INI. I speak of your daughter—

VIR. My daughter! I have none! I have the honor to be a widower, and childless. (*Consulting his notes.*) "Learn the resources of the country." (*Aloud.*) What do you most meet with through here?

INI. Through here? Why, Spaniards, mostly.

VIR. (*Making a note.*) You are sure of it? "Near Burgos, one meets Spaniards mostly." And the productions of the earth?

INI. Oh, there are oats—much oats!

VIR. (*Aside, with joy.*) Perfect! (*Takes notes.*) "In case of war, you would find nourishment for many regiments of cavalry."

INI. (*Aside.*) What is he writing there? (*Aloud.*) Monsieur the Count accompanies a charming young lady—

VIR. And hay, Monsieur?—you say nothing of that.

INI. (*Much astonished.*) Hay! (*Aside.*) What droll conversation!

VIR. However, it is consumed with you?

INI. (*Laughing.*) No particulars.

VIR. Very droll! I speak in general—of the cavalry.

INI. (*Bowing.*) Of high grade, and witty withal.

VIR. (*Foppishly.*) It is a pastime for us diplomatists.

INI. Ah! Monsieur the Count is a diplomatist?

VIR. Of the first class—a scent enormous! There is no case in which I am deceived. An affair of the nose, my dear sir. But you, Monsieur—you are in commerce? I am sure of it.

INI. I? Ah, I travel!

VIR. Commercial traveler?

INI. No; nothing to do with politics. I have a pupil whom I accompany.

VIR. (*Aside.*) He is a musician. I would have bet upon it!

INI. Might I dare to ask the name of that charming Señora?

VIR. (*Coldly.*) That borders on diplomacy. There are secrets heavy to carry!

INI. Right! But in laying the burden on two—

VIR. (*Aside.*) He has wit also! Astonishing for a musician!

INI. Do you resume your journey immediately?

VIR. Yes; we travel by night even!

INI. Then—some advice. Distrust the moon! She is bad in July!

VIR. (*Astonished.*) Ah! (*Making a note.*) "In Spain, be distrustful of the moon!"

JOSEFA. My lord, the rooms are ready, and I go to notify those ladies.

VIR. Happy, Monsieur Dom Inigo, in having made your acquaintance. If you should go to Paris, come and play at the court. What is your instrument?

INI. (*Much astonished.*) My instrument!

VIR. Here is the escort—allow me?

(*They salute each other.*)

INI. I leave you. (*Aside.*) With all that, I have learned nothing! I'll go and find Don Manoël. My instrument! What does he mean by that? (*Goes out on the right.*)

WHAT A STUPID FIX!

No. 4. CHORUS & SCENE.

(Lords of Infanta's retinue, VIROFLAY, then BARBARA; then MARIANA, MARAQUITA, ALVAREZ. The Lords enter noisily by the back.)

VIROFLAY. (Talking upon the music.) Take care, gentlemen, or you will betray the incognito of the Infanta of Spain. (Lords then come, with a mysterious air, and range themselves before the footlights, and sing the following Chorus in half-voice.)

Allegretto non troppo.

The musical score is written in G major and 2/4 time. It consists of five systems of music. The first system is a piano introduction starting with a forte (*f*) dynamic. The second system continues the piano accompaniment, marked *mf* and *cres.* The third system features a vocal line in the treble clef and piano accompaniment in the bass clef, marked *f*. The fourth system continues the piano accompaniment, marked *dim.* and *p*. The fifth system is the vocal entry, marked *pp leger.* and *pp*, with the lyrics: "What a stu-pid fix, What a bad de-lay!... On the road to France thus to". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

pp leger.
What a stu-pid fix, What a bad de-lay!... On the road to France thus to
pp VIR. (with the Basses.)

stop half way! All our coach - es are fill'd with grav - el,

stop half way! All our coach - es are fill'd with grav - el,

Mules are un - shod, not fit to trav - el;.....

Mules are un - shod, not fit to trav - el;.....

'Tis through bad work we make this halt,..... And it all is the Mar - shall's

'Tis through bad work we make this halt,..... And it all is the Mar - shall's

fault. 'Tis thro' bad work we make this halt, And it is all the Mar-shall's fault!.....

fault. 'Tis thro' bad work we make this halt, And it is all the Mar-shall's fault!.....

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "fault. 'Tis thro' bad work we make this halt, And it is all the Mar-shall's fault!....."

..... Poor trav - 'lers, vexed we're prov - ing,..... To

..... Poor trav - 'lers, vexed we're prov - ing,..... To

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "..... Poor trav - 'lers, vexed we're prov - ing,..... To". There are dynamic markings of *p* (piano) in the piano accompaniment.

stop thus, When we'd fain be mov - - - - - ing,

stop thus, When we'd fain be mov - - - - - ing,

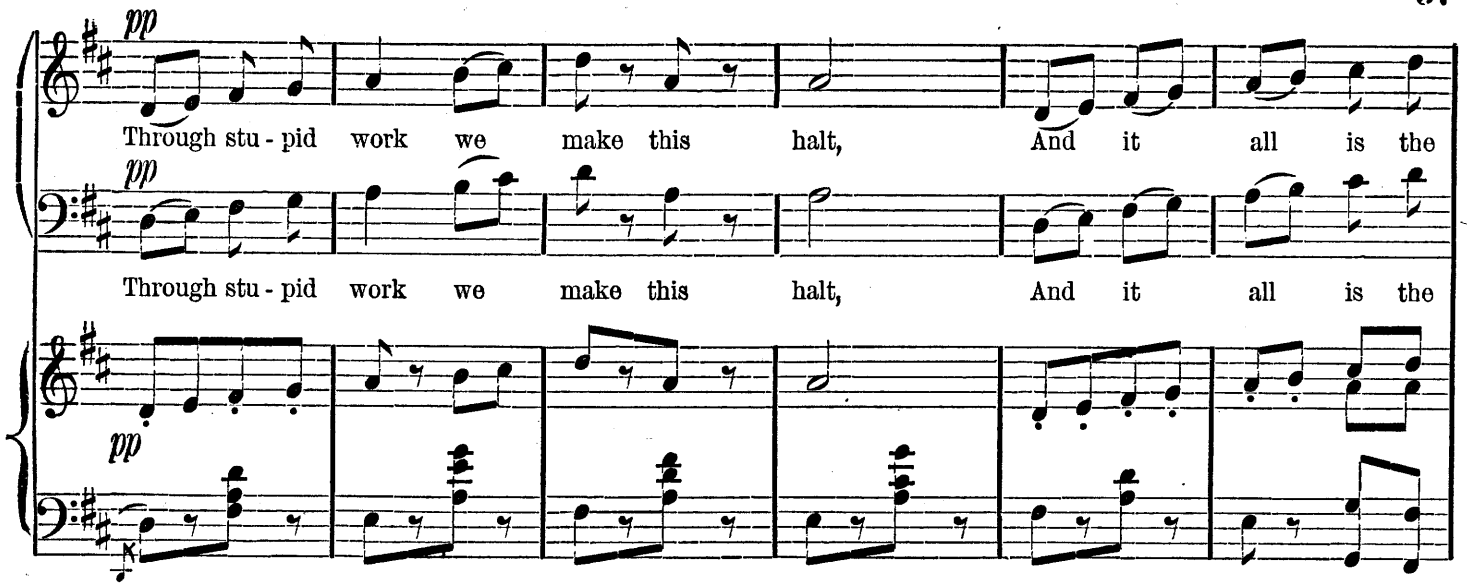
The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "stop thus, When we'd fain be mov - - - - - ing,". The piano accompaniment features some complex chordal textures and a fermata over a chord in the final measure.

pp

Through stu - pid work we make this halt, And it all is the

Through stu - pid work we make this halt, And it all is the


pp



Mar - shall's fault! Yes, all this halt is through the Mar - shall's fault!

Mar - shall's fault! Yes, all this halt is through the Mar - shall's fault!

f



f



p

cres.



BARBARA. (*entering with comic majesty.*)
ad libitum.

VIR. *Allegro.*

Off your hats!.... hith - er comes her High - ness! For - give— your

la - dy - ship, I pray, And of your voice the tone sub - due, The Prin - cess, you seem now for-

Sra *Sra*

BARBARA.

- get - ful, Is here, in - cog - ni - to. No

mat - ter, far or near, We must res - pect the cus - tom roy - al;

E'er at home, or on jour - neys loy - al, Must ev - 'ry one con - form.... to

ce - re - mo - nials dear! Et - i - quette,.... ..

too!..... on et - i - quette,..... too! Ou et - i -

tr

quette..... too. All must on horse-back still ap - pear, Where'er you

go, you will sub - mit, too, To forms and ce - re - mo - nials dear; Et - i -

p

quette, too! et - i - quette, too! et - i - quette,..... too! Yes,

mf

tr

al - - ways et - i - quette,..... too!

p *f*

VIROFLAY. With 1st TENORS.

On e - ti - quette,.... too!..... On e - ti - quette,....

f *f* *tr* *Sya* *tr*

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *f* and *ff*, and performance instructions such as *tr* (trill) and *Sya* (Sya). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

too! All must on horse-back still ap - pear, Where'er you go, you will sub-

This system contains the second system of music. The vocal line continues with the lyrics. The piano accompaniment features a complex rhythmic pattern with many accents (>). The key signature and time signature remain the same as in the first system.

- mit, too, To forms and cer - e - mo - nials dear. Et - i - quette, too!

p

This system contains the third system of music. The vocal line concludes with the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano). The key signature and time signature remain consistent throughout the page.

Et - i - quette, too! Et - i - quette, too! Yes!.... al - . . .

Et - i - quette, too! Et - i - quette, too! Yes!.... al - . . .

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment is in a treble and bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The lyrics are 'Et - i - quette, too! Et - i - quette, too! Yes!.... al - . . .'. There are dynamic markings like 'f' and '3' (triplets).

(After the chorus the Infanta enters, accompanied by Mariquita and Alvarez, her doll maker, who brings several puppets, fixed upon sticks, and holds others in his hands.)

- ways et - i - quette,..... too!

- ways et - i - quette,..... too!

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The lyrics are '- ways et - i - quette,..... too!'. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

Allegretto.
MAR. (entering.)

How pleasant 'tis, on journeys mov - ing! All un - pre - pared

The third system begins with a new character, 'MAR. (entering.)'. It features a single vocal line and a piano accompaniment. The lyrics are 'How pleasant 'tis, on journeys mov - ing! All un - pre - pared'. The piano accompaniment is in a treble and bass clef.

for ac - ci - dents! 'Tis more di - vert - ing, vast - ly more im - prov -

- ing, Than all the solemn jests at court Pa - pa pre - sents, Than all the sol - emn jests Papa's dull

court pre - sents.....

Allegretto moderato.

p leger.

B. AIR.

Each one here knows that I'm a gay young princess With all things I play, girls or boys;

A lit - tle doll of goodness, me con - vin - ces, And that is why these puppets are my fav' - rite toys.

By'nd-by, they say, I'll find more oc - cu - pa - tion, Of oth - er more a - mus - ing kind..... But

rall. what? it comes not to my mind. *a tempo.* A - waiting that, I play with dolly's rations,

That at present suits me, I find, That for the time, that for the time, that for the time, suits me, I find.

mf

(Points to ALVAREZ and his dolls.)

I re - pro - duce all their gri - ma - ces,.... My toy-man brings me eve-ry day.... Some

p

(Taking the Alcade puppet.)

pup - pets new with which I play. Th'Al - ca - de of Ma - drid, who

En elargissant.

(Taking the puppet of the judge.)

struts thro' public pla ces..... This grand cor-re - gi-

tr

(Taking puppet of a page.)

- dor, by deeds and parchment swears;..... And this is Ma-ma's page, with

all his roguish airs. La, ra, la, la, la, la, la! Here all be - fore us show their

(Laughing, and taking a doll of BARBARA.)

fa - - - - ces. Yes, e - ven you, my

gov'r - ness old, O ancient Duch - ess, prone to scold, False Barb-ra,

Roc - ca - ne - gra, bold, O an - cient maiden, prone to scold, False Barb'ra, Roc-ca - ne - gra, bold....

mf

(She moves the doll and mimics the Governess.)

.....

(mimicking.)

On et - i - quette,

p

tr too!..... *tr* On et - i - quette,..... too!..... All must on horse-back e'er ap-

p

pear, Where'er you go, you will sub - mit, too, To forms, and cer - e - mo - nials dear!

Et - i - quette, too! Et - i - quette, too! Et - i - quette.....

too! Yes! al - - ways et - i - quette.....too! ah! ah! ah!

ah! ah! ah! My puppets are my ad - mi - ra - tion, Ah! ah! ah! I love to

see them skip and dance, With-out their spur to an - i - ma - tion, How in the world would time ad -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line contains the lyrics: "see them skip and dance, With-out their spur to an - i - ma - tion, How in the world would time ad -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

vance?.....

p

poco rit.

The second system continues the musical score. The vocal line begins with the word "vance?" followed by a dotted line. The piano accompaniment starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line. A *poco rit.* (poco ritardando) marking is placed above the right hand in the final measure of the system.

To Tempo.

Each one here knows that I'm a gay young princess With all things I play, girls or boys;

To Tempo.

p

The third system is marked *To Tempo.* and contains the lyrics: "Each one here knows that I'm a gay young princess With all things I play, girls or boys;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A piano (*p*) dynamic is indicated at the beginning of the system.

A lit - tle puppet, of goodness me con - vin - ces, And that is why these dollies are my fav'-rite toys.

When comes the night, around my bed I range them, And group them sweetly to my mind,.... That

slumber I may quickly find. Then lay me near them, that nothing may estrange

them; Then for the time leave care be - hind, leave care be - hind!

sec f

MARIANNA. Alvarez!

ALVAREZ. Madame?

MAR. My brave toy-maker, you must distinguish yourself at the court of France!

ALV. At the court of France? Ah, Princess! There I shall be no longer of service to you! You will have other dolls—living puppets—and you will say to me, "Good bye, my old Alvarez! Go travel: I have no more need of you!" And then, old Alvarez, who has known you from a baby, who has danced you upon his knees, dressed and curled you like his dolls, will return alone, plant his cabbages in Spain, and you will think of him no more!

MAR. Ah, yes, yes! You will have charge of the ministers!

ALV. (*Happy*) Truly, highness? You will still need me? Oh! then I will make you all the puppets you wish—the Cardinal, the King himself!

BAR. How—the King? And etiquette?

MAR. Oh, no! Louis XV. is no older than I am. I really hope we shall play dolls together!

VIR. (*To BARBARA*) Tell me, governess?

BAR. What would you, Monsieur the Ambassador?

VIR. It seems to me they will have something more agreeable to do, when they are married!

BAR. (*Drily.*) Don't understand!

VIR. (*Aside.*) Nor do I!

MARIQUITA. See here, Highness, I think we shall amuse ourselves greatly in France. They say it is so gay—the Court of Versailles!

BAR. (*To whom JOSEFA comes and whispers.*) Ah, Highness, that woman tells me that the collation awaits us. For my part, I avow that I am not sorry. There are two things we should never neglect when travelling—etiquette and nourishment. Will you come?

MAR. Can I not rest here? I am not hungry.

VIR. (*Advancing and bowing.*) May I beg that her Highness will grant me a moment's audience?

BAR. Monsieur, we are still in Spain, and her highness is under my guard.

VIR. State reasons, Madame the Duchess.

MAR. State reasons—you understand, Madame?

BAR. Be it so; but your Highness will allow me to protest, and—

MAR. (*Mockingly.*) And go to breakfast! Yes, Duchess. Go on, Messieurs!

WHAT A STUPID FIX!

No. 4 (b). CHORUS OF DEPARTURE.

Allegro.

What a stu - pid
fix, What a bad de - lay! On the road thus to

* At the theatre, they commence the Sortie at page 72, at the sign ♪.

stop half way; Yes! and this halt is all the Mar - shall's fault!

stop half way; Yes! and this halt is all the Mar - shall's fault!

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *f* and *mf*. The key signature has two sharps (F# and C#).

This system continues the piano accompaniment from the first system, featuring chords and melodic lines in both hands.

This system continues the piano accompaniment, showing more complex chordal textures and melodic movement.

This system concludes the piano accompaniment for this section, ending with a final chord and melodic phrase.

VIR. Please your highness to excuse me—

MAR. How happy I am to see the country! You cannot understand that—you, monsieur the count! But I—I have never left the Escorial, except in a carriage. And to go where? To church! Thus, this kind of freedom in travelling is happiness!

VIR. As for us, diplomats, we possess a great depth of insight, and if I have asked this audience of your highness—

MAR. (*Dreamily.*) Meanwhile there is a promenade which I recall—it was at the procession of *Corpus Domini*. You were present, I think?

VIR. Yes, highness! I took a bad cold there. The brain of diplomats is very large, and we are more susceptible than others to—

MAR. (*Following her idea.*) In crossing the Mançanaris, I let fall my bouquet—you remember?

VIR. Perfectly. Also, that at that moment a young man fell into the water—he floated between fifteen and sixteen years.

MAR. He did not fall—he threw himself over to save my bouquet. I wished them to stop the carriage, but Madame Etiquette was there, and I could not learn if the young man—

VIR. He should have drowned, to justify the Mançanaris. (*Aside.*) They are so proud, these Spaniards!

MAR. Monsieur, I should be inconsolable—

VIR. Your highness has an admirable heart; thus I think the moment is well chosen to tell her—

MAR. Since that time, I have met him no more!

VIR. Called by the confidence of my sovereign (*bowing*), to the honor of bringing with him from Spain his noble bride—

MAR. I am of your advice—

VIR. Your highness overpowers me!

MAR. He must not be more than sixteen years old.

VIR. 'Tis an honorable age. I well believe that your highness, when she shall see my king, her noble husband, will let fall from her royal lips a word in favor of the most humble of her servants, and that the ribbon of the order—

MAR. For that young man? But you don't know him.

VIR. In fact, I do not know him; but as it does not concern him at all—

MAR. Would *you* have thrown yourself into the river, monsieur the count?

VIR. Highness, the high functions that I occupy, only allow me to throw myself into the fire for her who will be my queen!

MAR. I shall not forget that, in case of a conflagration!

VIR. Oh, thanks, highness! But must I wait for an accident of this kind before the ribbon of the order—

MAR. No, Monsieur. And when I shall see the King, Louis XV.—

VIR. Oh, highness, how charming! I'll go and busy myself about our departure. (*Goes out back.*)

MAR. Poor young man! And I have never been able to thank him! But something tells me I shall see him again!

(*MEDINA enters. The INFANTA turns, he salutes her; she wishes to pass. He stops her.*)

MED. That is she! One word!

MAR. (*Haughtily.*) What wish you with me?

MED. First—to tell you that you are charming!

MAR. Insolent! Make way there!

MED. Stay, my pretty child! Do not charge beautiful eyes with such redoubtable lightnings! My name is Medina.

MAR. A fine name, Señor! I think that in your family they do not insult ladies!

MED. Insult you! I? Is it insulting you to say that you are handsome—that I adore you? I am rich, and will attach diamonds to your ears and pearls to your neck!

MAR. Señor Medina, you are a coward!

MED. A coward? It is you who insult me!

MAR. If you come one step nearer, I will cry out, and you will bitterly repent your audacity!

MED. That threat decides me. You shall not leave here without giving me a kiss! (*MANOEL appears at back.*)

FORGIVE! TO INTERRUPT YOU.

No. 5. TRIO OF THE PROVOCATION.

MANOEL. *Allegretto.*

For-give!— to in - ter -

Allo. vivo.

Sra.

- rupt you makes me feel un - pleas - - ant, But you your man-ly way so del-i - cate-ly

take, That I shall be quite charmed to learn of you at pres - ent, How young la - dies to

rall. *Med.*

greet, both with gal-lant-ry and ea - sy grace. I shall tru-ly be glad.... such as-sist-ance to

suivez.

prof - fer. I'm at your good ser - vice, my dear! But let me tell you

first,..... Lessons like those I of - fer Sometimes cost too dear - ly, I fear,

Sometimes cost to dear - ly, I fear! I ne'er bar - gain or beat down in such special

MAN.

cas - es, And heav'n be thank'd I count full well— To pay you an - y

price, But af - ter, we'll change pla - ces, You'll naught more claim, or have to sell.....

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "price, But af - ter, we'll change pla - ces, You'll naught more claim, or have to sell....."

MAR.

Oh! I be - sech you, Sirs, re - frain..... And calm this tru - ly fool - ish

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "Oh! I be - sech you, Sirs, re - frain..... And calm this tru - ly fool - ish". The dynamic marking *mf* is present.

mad - ness. Oh! I suppli - cate you.....

The third system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "mad - ness. Oh! I suppli - cate you....."

MAN. MED.

No! harm to you my care pre - vents..... For-sooth! and by what grand com-

The fourth system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "No! harm to you my care pre - vents..... For-sooth! and by what grand com-". The dynamic marking *mf* is present.

MAN.

- mis - sion? By ev-'ryman's of good con - di - tion, To chastise fools and in - so -

- lents! Come on.... let's go,....come on! we'll go.....

MED.

we'll go!.....

allarg.

mf Allegro.
MAR.

In his heart pro - found..... He feels a se - cret rage con - sum - - ing,

mf MAN.

In my heart pro - found..... I feel a se - cret rage con - sum - ing,

mf MED.

In my heart pro - found..... I laugh at sll his wrath and fun ing,

mf Allegro.

'Gainst a vil - lain hound..... He'll chastise him for thus.... pre - sum - ing.

'Gainst this vil - lain hound;..... I'll chastise him for his..... pre - sum - ing.

Oh, this faith - less hound;..... I'll chastise him for his..... pre - sum - ing.

If for him I am a - fraid, I am proud of hav - ing his aid,

I am proud to of - fer my aid, Count on that, be not a - fraid,

For his life if he's not a - fraid, I'll des - patch him with - out aid.

hav - ing his aid; hav - ing his aid, Ah!..... I'm..... proud of
 not a - fraid, not a - fraid, Ah!..... For you I am
 with - out aid, with - out aid, Ah!..... yes, I'll lower his

Sya

f

en largissant.

hav - ing..... I am proud of hav - ing his aid.
 proud..... To thus of - fer you here my aid.
 tone,..... Yes, I'll soft - en his talk so loud.

en largissant.

f

MED.
ad lib.

I'll go at once.... and seek my com-rades; And in a moment will re-

Recit.

MAN.

- turn. Well go!.... with-out bra - va - dos; And here monsieur, for you I'll wait.

(He approaches the Infanta.)

(Medina goes out.)

poco rall.

Andante. MANOEL.

ROMANCE.

On a day e - ly - sian, Came to me a vis - ion; A....

And'te.

fair an - gel from the skies Sa - lu - ted my eyes; - Of my

bliss un - measured, A tok - en I've treas - ured; Take a - gain..... this bou-

(Takes from his breast a little bouquet which he presents to the Infanta.)

MAR.

(taking the bouquet.)

- quet, from which, my heart En - rich'd is loth to part. Ma - ny thanks for these flow'rs I

suivez.

ren - der To you here, my kind de - fend - er, Once a - gain.... I ye be - hold,

poor.... flow'rets ten - der, Ah!.... to me ye have re - turn'd, Pale emblems, precious

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, with lyrics 'poor.... flow'rets ten - der, Ah!.... to me ye have re - turn'd, Pale emblems, precious'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

flowers for which I long have yearn'd....
MAN.
La - dy fair, how oft - ten I es -

The second system continues the musical score. The vocal line has a rest for the first measure, then enters with the lyrics 'flowers for which I long have yearn'd....'. This is followed by a section labeled 'MAN.' with the lyrics 'La - dy fair, how oft - ten I es -'. The piano accompaniment continues with a steady accompaniment pattern.

- sayed to soft - en With my lips' warm kiss - es bold Those flowers you now hold;— Cru - el

The third system of the musical score features the vocal line with lyrics '- sayed to soft - en With my lips' warm kiss - es bold Those flowers you now hold;— Cru - el'. The piano accompaniment continues with a consistent harmonic and rhythmic accompaniment.

ob - - li - ga - tion Com - pels sep - a - ra - tion, But mem'ries of thee

The fourth and final system of the musical score on this page shows the vocal line with lyrics 'ob - - li - ga - tion Com - pels sep - a - ra - tion, But mem'ries of thee'. The piano accompaniment concludes the section with a final chord and melodic flourish.

rall.

Will to my fond heart E - ter - nal bliss im - part, O mem-'ries dear, dwell in my

p

suivez.

en elargissant.

heart,.... Last - ing bliss im - part!.....

f *rall.*

Allo. MED. (Entering at the end of the Romance.)

E - nough! your ro - mance pray di - min - - ish!

Allo. *f*

Come, let us now our quar - rel fin - - - ish;

End it now, end it now, Ah! let us

MAN.

Ah! let us go!.....

go, Ah! let us go!.....

1o tempo.
MAR.

In his heart pro - found,..... He feels a se - cret

In my heart pro - found,..... I feel a se - cret

In my heart pro - found,..... I laugh at all his

1o tempo.
mf

rage con - sum - ing, 'Gainst that vil - lain hound;..... He'll chas-

rage con - sum - ing, 'Gainst that vil - lain hound;..... I'll chas-

wrath and fum - ing, Ah! this faith - less hound;..... I'll chas-

- tise him for thus.... pre - sum - - ing: If for him I am a -

- tise him for thus.... pre - sum - - ing: I am proud to of - fer my

- tise him for thus.... pre - sum - - ing: For his life, if he's not a-

cre -

- fraid; I am proud of hav - ing his aid, hav - ing his
aid, Ah! re - ly up - on my aid, on my
- fraid, I'll dis - patch him with - out aid, with - out

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- fraid; I am proud of hav - ing his aid, hav - ing his aid, Ah! re - ly up - on my aid, on my - fraid, I'll dis - patch him with - out aid, with - out". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady accompaniment with chords and moving lines in both hands.

cre -

- - - - - *scen - do.* *f*
aid, his rea - dy aid. Ah!..... yes!....
aid, on my aid. Ah!.....
aid, with - out aid. Ah!..... I'll sub -

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- - - - - *scen - do.* aid, his rea - dy aid. Ah!..... yes!.... aid, on my aid. Ah!..... aid, with - out aid. Ah!..... I'll sub -". The piano accompaniment includes a section marked with an 8-measure rest (8 ~~~~~) and a forte (*f*) dynamic marking. The vocal lines feature various melodic phrases and rests, with some lines ending in ellipses to indicate continuation.

en elargissant.

(They go out.)

aid, I'm proud, ah!.... yes, I'm proud thus to have his aid!

..... I am proud thus to lend my aid!

- due his tone..... yes, I'll soft - en his tone so loud!

en elargissant.

f

Detailed description: This system contains the first vocal and piano parts. The vocal line consists of three staves. The first staff has the lyrics 'aid, I'm proud, ah!.... yes, I'm proud thus to have his aid!'. The second staff has a dotted line followed by 'I am proud thus to lend my aid!'. The third staff has '- due his tone..... yes, I'll soft - en his tone so loud!'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various musical notations including slurs, accents, and dynamics like 'f'.

Detailed description: This system contains the second vocal and piano parts. The vocal line consists of three staves, all of which are empty, indicating that the vocalists have exited the stage. The piano accompaniment continues in grand staff notation, featuring complex chordal textures and melodic lines in both hands.

MAR. Ah! Lord, provided that there be no misfortune!

ALV. (*Entering from back.*) The mule is shod.

MARIQ. Then we shall be off.

MAR. (*Agitated.*) Ah, Mariquita! Ah, my poor Alvarez!

MARIQ. What's the matter?

MAR. That young man, you know, of whom I spoke to you so often?

MARIQ. Who threw himself into the Mançanaris?

MAR. Yes!

MARIQ. Well?

BAR. (*Entering at the left.*) Highness, let us quit this frightful shed, what horrible breakfast! What cooking!

MAR. Yes, duchess.

INI. (*Swiftly descending the staircase.*) Help! Save him!

MARIQ. What is the matter, sir?

INI. Ah, my son—my pupil! He is fighting! I saw him from my window. (*To BAR.*) But bestir yourselves! You help me to save him! (*Pulls BAR. by the sleeve.*)

BAR. (*Turning.*) Insolent!

INI. (*Recognizing her.*) Barbara!

BAR. (*Recognizing him.*) Ha! The man with the ladder! Let us go!

MAR. You know each other?

BAR. I! Know that kind of individual?

MAR. (*To INIGO.*) Run now—save him!

INIGO. (*Aside.*) Barbara! She has not grown handsome! (*Aloud.*) I fly to him!

MAR. He is saved!

INI. My pupil! My son! Ah, how you frightened me! (*Embraces him.*)

BAR. What signifies this comedy? It is very touching truly!

MAR. (*To MAN.*) Thanks, Señor, for having so nobly taken up my defence! I shall never forget it! (*Holds out her hand, which MANOEL is about to kiss.*)

BAR. (*Preventing him.*) Is he of blood royal that he should kiss the hand of the Infanta of Spain?

MAN. (*Recoiling.*) The Infanta!

ALL. (*With astonishment.*) The Infanta!

(STUDENTS *within are heard crying out* "The Infanta!")

INI. Come, that is good! It only wanted that—the Infanta!

STUDENTS *enter with MANOLAS.*

FINALE.

(*The STUDENTS, learning that the INFANTA of Spain is there, run together on all sides to do her honor, with hands full of flowers and garlands.*)

GALLANT COMRADES, LET US BE MOVING.

FINALE.

No. 6. CHORUS, SCENE AND COUPLETS.

Allegretto Moderato.

The musical score is written for piano and consists of three systems of music. The first system is in 2/4 time, marked *mf*, and features a melody with triplets in the right hand and a simple accompaniment in the left hand. The second system is marked *p* and includes a *cres.* (crescendo) marking. The third system begins with an *8va* (octave) marking and continues the melodic and accompanimental lines. The score concludes with a final cadence.

SOPRANOS. *f Allegretto Moderato.*

Gallant comrades, let us be mov - ing, Lively, live - ly, with guitars in hand,.... We'll sa -

TENORS. *f*

Gallant comrades, let us be mov - ing, Lively, live - ly, with guitars in hand,.... We'll sa -

BASSES. *f*

Gallant comrades, let us be mov - ing, Lively, live - ly, with guitars in hand,....

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes, primarily using eighth and sixteenth notes. The music is in a major key with a key signature of one sharp (F#).

- lute the princess, understand, With serenades and smiles ap - prov - - ing, Give her flow'rs, give her serenades approv -

- lute the princess, understand, With serenades and smiles ap - prov - - ing, Give her flow'rs, give her serenades approv -

With serenades and smiles ap - prov - - ing, Give her flow'rs, give her serenades approv -

The piano accompaniment for the second system continues the musical texture established in the first system. It features similar melodic and rhythmic patterns in both the treble and bass staves, maintaining the lively and moderate tempo indicated by the 'Allegretto Moderato' marking.

- ing. Fai - ry foot and an - kle slen - der, Black eyes, brim full of light.

- ing. Fai - ry foot and an - kle slen - der, Black eyes, brim full of light.

- ing. Fai - ry foot and an - kle slen - der, Black eyes, brim full of light, Of light, ah!

p

Crimson lips so fresh and ten - der, Forehead with wis - dom bright; Lustrous shining, eb - on

Crimson lips so fresh and ten - der, Forehead with wis - dom bright; Lustrous shining, eb - on

Crimson lips so fresh and ten - der, Forehead with wis - dom bright; Lustrous shining, eb - on

f *p*

tress - es, The charms that grace im - parts.... Fairest she, of all prin - cess - es, The queen is

tress - es, The charms that grace im - parts.... Fairest she, of all prin - cess - es, The queen is

tress - es, The charms that grace im - parts.... Fairest she, of all prin - cess - es, The queen is

f
of our hearts! Gal - lant comrades, let us be moving, Forward march! forward

f
of our hearts! Gal - lant comrades, let us be moving, Forward march! forward

f
of our hearts! Gal - lant comrades, let us be moving, Forward march! forward

Sya

f

march, forward march, forward march! gay se - re - - nad - - - - - ers!

march, forward march, forward march! gay se - re - - nad - - - - - ers!

march, forward march, forward march! gay se - re - - nad - - - - - ers!

Sya

MAR. mf

Hush! mes - sieurs; choose less noi - sy meas - ure,

f *mf*

In - cog - ni - to, trav - el I, not for pleas - ure; Less noise, I pray, and

do not me be-tray, less noise, I pray, less noise, messieurs, I say, and do not me be - tray.

mf very softly. *p*
 Less noise, less noise,..... less noise, less noise,.....
mf *p*
 Less noise, less noise,..... less noise, less noise,.....
mf *p*
 Less noise, less noise,..... less noise, less noise,.....

pp
 Fai - ry foot and an - kle slen - der, Black eyes, brim full of light, Crimson lips so fresh and
pp
 Fai - ry foot and an - kle slen - der, Black eyes, brim full of light, Crimson lips so fresh and
pp
 Fai - ry foot and an - kle slen - der, Black eyes, brim full of light, Crimson lips so fresh and

ten - der, Fore - head with wis - dom bright, Lustrous shining, eb - on tress - - es, The

ten - der, Fore - head with wis - dom bright, Lustrous shining, eb - on tress - - es, The

ten - der, Fore - head with wis - dom bright, Lustrous shining, eb - on tress - - es, The

charms that grace im - parts; Fairest she, of all princess - es, The queen is of our hearts!

charms that grace im - parts; Fairest she, of all princess - es, The queen is of our hearts!

charms that grace im - parts; Fairest she, of all princess - es, The queen is of our hearts!

pp

MAR.
Moderato.

This brave journey, mes - sieurs, is not a mere ca - rou - sal, Made to grat - i - fy my whim ;.....

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 7/8 time signature. It contains several triplet markings (indicated by a '3' above the notes) and a fermata over the final note. The piano accompaniment is in the same key and time signature, with a simple harmonic accompaniment.

..... No, I am go - ing, neat and trim,..... To meet the French king for es - pou - - -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note of the phrase. The piano accompaniment features some chordal textures and rests.

MAN

- sal. O Heaven! Meet the French king for es - pou - sal!

The third system begins with the vocal line. The piano accompaniment includes dynamic markings: *animez.* (written below the piano part) and *f* (written above the piano part). The piano part features more active rhythmic patterns and some melodic lines.

MAR. *p*

E'en so, messieurs, that little king, that lit - tle, quite little, dear little

f
Meet the French king for es - pou - sal!

f
Meet the French king for es - pou - sal!

f
Meet the French king for es - pou - sal!

(measurmg.)

king, He's almost as small as I.

Ah! ah! ah! ah! Ah! ah! ah! ah!

Ah! ah! ah! ah! Ah! ah! ah! ah!

Ah! ah! ah! ah! Ah! ah! ah! ah!

Sya

6

7

7

f

3

3

(with comic gravity.)

ad lib.

Oh! lit - tle as he is,..... That king of France is none the less a grand po - ten - tate.

p *mf* *poco maestoso.*

..... Who feels the need of my ex - per - ienced wis - dom,

p

To help him guide the char - - - iot of state.

f

f

(B.) COUPLETS.

Allegro.

f

MARIANA.
Allegretto.

p

I agree, mes-sieurs, that in laws and meas-ures, I may nothing know at all, naught at all,

naught at all, But I hope, with prac-ticing in my lie-sures, To attain them quickly, quickly, great and

small; Mostly, men of state, wooden dolls re - sem - ble, And to this 'sem - blance we con -

- sent; All pi - rou - ettes turn, bul - ly or trem - ble, Moved by strings of the gov - ern -

rall.

- ment,..... Lords and Com - mons, of Par - lia - ment..... Baga - telle !

poco rit.

suivez.

baga - telle !

baga - telle !.....

molto rall.

suivez.

Allegretto.

(pulling the string of a puppet.)

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

sec. mf

how, Or else 'tis on - ly fool - - - ing.

Sya

SOPRANOS. f

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

TENORS. f

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

BASSES. f

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

Sya

how, or else 'tis on - ly fool - - - ing!

how, or else 'tis on - ly fool - - - ing!

how, or else 'tis on - ly fool - - - ing!

MARIANNA.
Allegretto.

Al - so I ad - mit, that on love and mar - riage, Is my knowledge rath - er small,

Allegretto.

p

rather small, But each one pretends, wisdom to dis - par - rage, That they're not dis-tress - ing, not at

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics: "rather small, But each one pretends, wisdom to dis - par - rage, That they're not dis-tress - ing, not at". The piano accompaniment consists of chords and moving lines in both the right and left hands.

all ; Husbands are, they say, Ea - sy lit - tle be - ings, That to kind - ness will re -

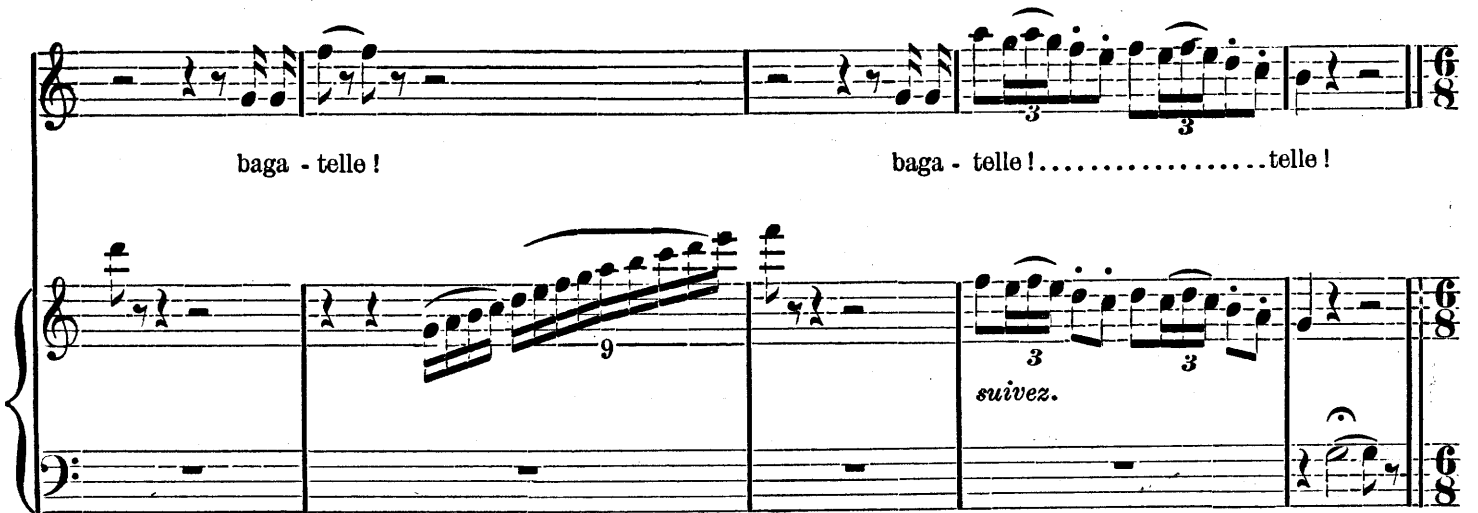
The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "all ; Husbands are, they say, Ea - sy lit - tle be - ings, That to kind - ness will re -". The piano accompaniment continues with similar harmonic and melodic patterns.

- spond ; And to quell all their fearful spree - ings, Make them gen - tle, ca-ress - ing,

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- spond ; And to quell all their fearful spree - ings, Make them gen - tle, ca-ress - ing,". The piano accompaniment continues with similar harmonic and melodic patterns.

fond,..... Quite sub - dued, yielding to their bond..... Baga - telle!

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "fond,..... Quite sub - dued, yielding to their bond..... Baga - telle!". The piano accompaniment ends with a final chord and a fermata. A small number "7" is visible in the bottom right corner of the piano part.



baga - telle ! бага - telle !.....telle !

9 3 3

suivez.

Allegretto.



'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

Allegretto.



mf

how, Or else 'tis on - ly fool - - - ing.



f *Sva*

SOPRANOS. *f*

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

TENORS. *f*

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

BASSES. *f*

'Tis an af - fair of sharp wire - pull - ing, One must know how, One must know

8va

how, or else 'tis on - ly fool - - - ing!

how, or else 'tis on - ly fool - - - ing!

how, or else 'tis on - ly fool - - - ing!

VIROFLAY. (returning.)
Moderato.

Eve-ry-thing is in or-der, se-no-ra, And we'll start off a-gain, when you are pleased to

MARIANNA.

go. Then come, o'er the road let's be start - - ing, be start - - -

- ing!

Then come, o'er the road let's be start - - ing, be start - - - ing!

Then come, o'er the road let's be start - - ing, be start - - - ing!

Then come, o'er the road let's be start - - ing, be start - - - ing!

BARBARA.

O gra - cious Heaven ! Thus hungry de - part - - ing !

MAR.
(To MANOEL and students.) *Andantino. p*

Now, my friends, when dis - posed to

Sra *poco rall.* *Andantino.*

roam, If guid - ed by your hearts, you to Par - is should come;..... E'er bear in

mind, that Spain's young princess roy - - - - - al,.....

rall. *a tempo.*

Keeps there, in mem - 'ry of her home, keeps in mem - 'ry of her home, A

p *suivez.*

rall. *(a carriage is driven on the stage at the back.)*

cor - ner of her heart, still warm for all.... who come.

a tempo. *suivez.* *mf*

f SOPRANOS.

Vi - va! Vi - va! long live Spain's fair In - fan - - ta! Vi - va!

f TENORS.

Vi - va! Vi - va! long live Spain's fair In - fan - - ta! Vi - va!

BASSES, *f*

Vi - va! long live Spain's fair In - fan - - ta!

Vi - va! long live Spain's fair In - fan - ta! Hur - ra!.....

Vi - va! long live Spain's fair In - fan - ta! Hur - ra!.....

Vi - va! long live Spain's fair In - fan - ta! Hur - ra!.....

MARIANNA, at the moment of entering the carriage, turns, and detaching a rose from her bouquet, throws it to MAONEL.

Andante.

p

Ped. *M.D.* * *Ped.* * *M.G.*

Allegro. *f* SOPRANO.

Ring out, ring out,.... O tam - bou - rines with joy! With our songs your bells em -

f TENORS.

Ring out, ring out,.... O tam - bou - rines with joy! With our songs your bells em -

f BASSES.

Ring out, ring out,.... O tam - bou - rines with joy! With our songs your bells em -

Allegro. *f*

8va

(INIGO makes a gesture of desperation.)

- ploy! Fai - ry foot and an - kle slen - der, Black eyes, brim full of

- ploy! Fai - ry foot and an - kle slen - der, Black eyes, brim full of

- ploy! Fai - ry foot and an - kle slen - der, Black eyes, brim full of

INIGO. (*Speaking.*) And now—route to Portugal.MAN. (*Snatching himself from INIGO.*) Not so; the route to France.*Sya*

light, Crimson lips so fresh and ten - der, Fore - head with wis - dom bright,

light, Crimson lips so fresh and ten - der, Fore - head with wis - dom bright,

light, full of light, Crimson lips so fresh and ten - der, Fore - head with wis - dom bright,

Sya

Lustrous shining, eb - on tress - - es, The charms that grace im - parts; Fairest she, of all prin-

Lustrous shining, eb - on tress - - es, The charms that grace im - parts; Fairest she, of all prin-

Lustrous shining, eb - on tress - - es, The charms that grace im - parts; Fairest she, of all prin-

Sya

- cess - es, The queen is,..... *crescendo.* the queen of all our hearts,..... all our

- cess - es, The queen is,..... *crescendo.* the queen of all our hearts,..... all our

- cess - es, The queen is,..... *crescendo.* the queen of all our hearts,..... all our

Sya

The students group themselves in the back, and salute the Infanta, waving their handkerchiefs.

The musical score is arranged in four systems. The first system contains three vocal staves (Soprano, Alto, and Bass) with the lyrics "hearts!". The second system is a piano accompaniment with a *Sra.* (Soprano) line. The third system continues the piano accompaniment with a *Sra.* line. The fourth system concludes the piano accompaniment with a *fin* marking. The score is in 3/4 time and the key of D major.

hearts!

hearts!

hearts!

Sra.

Sra.

fin

END OF FIRST ACT.

ACT II. ENTR'ACTE.

At Rambouillet. At the left, the Pavillion of the INFANTA. At first wing, door opening upon a flight of steps; at second wing a practicable balcony; in front of pavillion, a lawn, trees, thickets of verdure, hillocks of turf. At the right a bower, with table and two seats; behind the bower, green thickets indicating the park of Rambouillet. In the back, bordering the lawn, a pond; on the other side of the pond, a little to the right, is seen the forest.

Moderato.

* At the theatre they may pass from this sign to that on page 113.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *p* and *v*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *mf*, and a star symbol *** above a note.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *mf*, and a star symbol *** above a note.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *mf*, and a star symbol *** above a note. The word *Sya* is written above the staff with a wavy line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *mf*, and a star symbol *** above a note. The letters *MD* are written above the staff.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *mf*, and a star symbol *** above a note.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with quarter and eighth notes. The key signature has one sharp (F#).

Svabassa

The second system continues the piece. It features a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Dynamic markings of *f* and *p* are present. A dotted line above the treble staff indicates a section titled *Svabassa*.

Sva

The third system shows further development of the musical themes. The treble staff includes chords and melodic fragments, while the bass staff continues with rhythmic accompaniment. Dynamic markings of *f* and *p* are used. A dotted line above the treble staff indicates a section titled *Sva*.

Sva

The fourth system continues the musical progression. The treble staff features chords and melodic lines, and the bass staff provides accompaniment. Dynamic markings of *f* and *p* are present. A dotted line above the treble staff indicates a section titled *Sva*.

The fifth system shows the continuation of the piece. The treble staff has chords and melodic lines, and the bass staff has accompaniment. A dynamic marking of *f* is present.

The sixth system concludes the page. The treble staff features chords and melodic lines, and the bass staff has accompaniment. A dynamic marking of *f* is present.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines.

Third system of musical notation, featuring a melodic line with a crescendo hairpin and a dynamic marking of *f* (forte) at the end of the system.

Andantino.

Fourth system of musical notation, marked *Andantino*. It includes dynamic markings of *f* (forte) and *p* (piano) and a change in the bass clef to a 6/8 time signature.

Andante.

Fifth system of musical notation, marked *Andante*. It includes the instruction *poco rall.* (poco rallentando) and a dynamic marking of *ff* (fortissimo). The time signature changes to 3/4.

Sixth system of musical notation, continuing the piece with melodic and accompanimental lines.

First system of musical notation, featuring treble and bass staves. Dynamics include *ff* and *pp*. The music is in a key with one sharp (F#).

Second system of musical notation, featuring treble and bass staves. Dynamics include *f*, *ff-p*, and *mf*. The music is in a key with one sharp (F#).

Third system of musical notation, featuring treble and bass staves. Dynamics include *e ss.*, *ff allargando.*, and *f*. The tempo marking *Allegro.* is present. The key signature changes to two flats (Bb) in the final measure.

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *mf* and *f*. The music is in a key with two flats (Bb).

Fifth system of musical notation, featuring treble and bass staves. Dynamics include *mf* and *f*. The music is in a key with two flats (Bb).

SWIFTLY THROUGH THE AIR.

CHORUS, SCENE, DUET, SCENE AND CHORUS.

Louis XV, Marianna, Barbara, Mariquita, Alvarez, Lords and Ladies of the Court.

No. 7. A. CHORUS AND SCENE.

SCENE I.

When the Curtain rises, the KING and MARIANNA are playing battledore.

Allegro.

The musical score is a piano accompaniment for a scene. It consists of five systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by a series of eighth notes that ascend and then descend, often with grace notes. The bass clef provides a simple harmonic accompaniment. The second system continues the melodic line. The third system features a trill (*tr.*) in the treble clef and a *sva* (sustained vibrato) marking. The fourth system includes a *sva* marking and a triplet of eighth notes. The fifth system concludes with a *poco rall.* (poco rallentando) marking, indicating a slight deceleration of the tempo.

Mouv't de Valse.

SOP. *mf*

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

TEN. *mf*

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

BASS. *mf*

mf

Sra

bird That flies through the sky..... Gen - tle mes - sen - gers, They

bird That flies through the sky..... Gen - tle mes - sen - gers, They

p

Sra

go, sight con - found - ing, Lit - tle child - ish hands Send them up on high.

go, sight con - found - ing, Lit - tle child - ish hands Send them up on high.

The first system consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom staff is the piano accompaniment. The piano part features a melodic line in the right hand with triplets and a steady accompaniment in the left hand.

mf
'Neath the shock of bat - tle - dore ac - tive, Whirl - ing through the

The second system consists of three staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a piano (*p*) dynamic in the left hand. The piano part continues with the melodic line from the first system, featuring triplets and *Sva* (Soprano) markings.

a - zure a - bove, Plumes..... wear they of sil - ver at - trac - tive,

The third system consists of three staves. The top staff is the vocal line. The piano accompaniment continues with the melodic line, featuring triplets and *Sva* markings. The piano part includes a piano (*p*) dynamic in the left hand.

Like the pin - - ions of a fair dove.....

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

bird That flies through the sky..... Gen - tle mes - sen - gers, They

bird That flies through the sky..... Gen - tle mes - sen - gers, They

dart sight con - found - ing, Lit - tle child - ish hands Send them up on high.

dart sight con - found - ing, Lit - tle child - ish hands Send them up on high.

MAR. (*speaking.*)

That is ninety - eight— ninety-nine—

Be cour - a - geous ! And do not stop !

* At the theatre, they pass to the next sign, page 124.

KING.

Ah! it grows warm!

I am all per - spir - ing, Let me, pray you,

BAR.

..... this coat take off my back..... Oh! et-i-quette, sire! Oh! et-i-

MAR.

- quette! What a pi - - ty!

But one point a - lone doth he lack!.....

(the King resumes his position.) KING. *rall.*

The first one who now fails must surely pay a for - - -

suivez.

feit.
SOP. *mf*

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

TEN. *mf*

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

BASS. *mf*

p

Sya

bird That flies through the sky..... Gen - tle mes - sen - gers They

bird That flies through the sky..... Gen - tle mes - sen - gers, They

bird That flies through the sky..... Gen - tle mes - sen - ger, It

mf

Sva

dart, sight con - found - ing, Lit - tle child - ish hands Send them up on high.

dart, sight con - found - ing, Lit - tle child - ish hands Send them up on high.

dart, sight con - found - ing, Lit - tle child - ish hands Send it up - on high.

Sva

(At the end of the Chorus the King lets his bird drop.)
Moderato. MAR. (picks it up.)

KING. (graciously.)

Once more, now, you owe me a for - feit; 'Tis the cus - tom. With will - ing

grace,.... with willing grace,.... But, at your feet what can I place? At your feet, pray what can I

Andantino con moto.

place?

(b.) DUETTO.

Andante grazioso.

Full well you know.... my throne and crown u - nit - ed, E'en now, e'en now, here at your mercy

(he kisses her hand.)

lie; Naught still re - mains to me un - plight - ed, But my heart— on that re-

MAR.
- ly! The Mad-ri - gal is fair-ly turned, But, sire, you show much less of spir-it, For keeping shuttle-cocks on

mf *p* *suivez.*

KING.
wing! How can I win the game I mer - it, While you bright glan - ces round me

Allegretto. *p*
fling!.... 'Neath your eyes' lash - es, Hide the warm fires; Their

Allegretto. *p*

sparks and flash - es, Light my de - sires. 'Neath your eyes' lash - es Hide the warm

fires!... I burn, now! I burn, now! I burn, now! Ah! fire! Ah! fire! Ah!

p Your glan - ces lower,.... Ah! fire, Ah!..... Hide the warm fires, Their *Sva*

sparks and flash - es con - sume my eyes, I burn, now, Ah! fire!..... They light de - sire! *Sva*

MAR.

Great Heaven! Great Heaven! What an ar-dent pas - sion! Your good ma-jes - ty,....

Sra

mf

All at once,..... Burns in fierce fash-ion, Burns in fierce fash-ion,

KING. *poco rall.*

burns in fierce fash - ion, Like a - ny dunce. Ah!.... Ah!.... Ah!.....

suvez.

KING. *lo tempo.*

..... Ah! when I see..... that grace divine, en-trancing, With an - i - ma - tion of a

Fl.

p lo tempo.

sprite. That fine form with gay move - ment pran - cing, That lit - tle foot, firm and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "sprite. That fine form with gay move - ment pran - cing, That lit - tle foot, firm and". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

true, Too small for Cinde - rel - la's shoe ; Those eyes, the spir - it pen - e - trating, Those rosy cheeks, those arms so

The second system continues the musical score. The vocal line lyrics are: "true, Too small for Cinde - rel - la's shoe ; Those eyes, the spir - it pen - e - trating, Those rosy cheeks, those arms so". The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic fragments in both hands.

white, Ah ! me, you set my heart pul - sat - ing, With looks that flame and flash with

The third system concludes the musical score. The vocal line lyrics are: "white, Ah ! me, you set my heart pul - sat - ing, With looks that flame and flash with". The piano accompaniment features a more complex texture with some chords and melodic lines in both hands, ending with a double bar line.

Allegretto.

MAR. (*imitating the King.*)

light!.... 'Neath your eyes' lash - es, Hide the warm fires, The

Allegretto.

sparks and flash - es, Light my de - sires. 'Neath your eyes' lash - es Hide the warm

KING.

Ah! what bright fires! They wake de-

fires!... I burn, now! I burn, now! I burn, now! Ah! fire! Ah! fire!.....

- sires.... I burn now! I burn, now! I burn, now! 'Neath your eyes' lash - es,

'Neath your eyes' lash - es, Hide the warm fires, Their.....

Hide the warm fires, Ah! hide,..... Hide the warm fires,..... Their

Sya

sparks and flash-es A - wake de - sires,.... 'Neath your eyes' lash - es,

sparks and flash-es A - wake de - sires,.... 'Neath your eyes' lash - es,

Sya

serrez.

Hide the warm fires,..... Hide the warm fires,..... Ah!

Hide the warm fires,..... Hide the warm fires.....

Sya

f *mf*

dim.

fire!..... Turn off thine eyes!

Ah! fire! Turn off thine eyes! Turn off thine

dim. *p*

Turn off thine eyes!....

eyes! Turn off thine eyes!....

pp *f*

f

(c.) SCENE AND CHORUS.

MAR.

But, though sus - pend - ed, Our game's not end - ed, Your

mf *mf*

bird lies there read - y, My King!..... Here - af - ter, be more stea dy, Suc - cess it will

KING.
bring! Fair la - - dies, if the play doth de - light.....

MAR.
you, Join the King's game,.... I now in - vite you!.... To his game, the King now in -

KING.
- vites you! Come, join us, if play - ing de - lights

fp *suivez.* *poco rall.*

(They resume their places.)

you!.....

mf

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

mf

Swift - ly through the air The shut - tle - cocks bound - ing, Like the light - wing'd

mf

Swift - ly through the air The shut - tle - cock's bound - ing, Like the light - wing'd

The first system of music features a vocal line starting with a long note on 'you!' followed by a melodic line for 'Swift - ly through the air...'. Below the vocal line are two piano accompaniment staves. The piano part includes triplets and 'Sya' markings with accents.

bird That darts through the sky..... Gen - tle mes - sen - gers, They

bird That darts through the sky..... Gen - tle mes - sen - gers They

bird That darts through the sky..... Gen - tle mes - sen - ger, It

The second system of music continues the vocal line with 'bird That darts through the sky.....'. The piano accompaniment features more complex rhythmic patterns, including triplets and 'Sya' markings, with a dynamic marking of *mf*.

Fly sight con - found - ing, Lit - tle child - ish hands Send them up on high.

Fly sight con - found - ing, Lit - tle child - ish hands Send them up on high.

flies, sight con - found - ing, Lit - tle child - ish hands Send it up on high.

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment features a treble and bass clef. The lyrics are: "Fly sight con - found - ing, Lit - tle child - ish hands Send them up on high." The first two staves have identical lyrics, while the third staff has "flies, sight con - found - ing, Lit - tle child - ish hands Send it up on high." The piano accompaniment includes triplets and a section marked "Sya" with a fermata.

mf Swift through the air,..... Shuttlecocks are bound - ing, All eyes con - found - ing,

mf Swift through the air,..... Shuttlecocks are bound - ing, All eyes con - found - ing,

mf Swift through the air,..... Shuttlecock's are bound - ing, All eyes con - found - ing,

The second system of the score continues with three vocal staves and a piano accompaniment. The tempo and dynamics are marked *mf*. The lyrics are: "Swift through the air,..... Shuttlecocks are bound - ing, All eyes con - found - ing,". The piano accompaniment features triplets and sections marked "Sya" with fermatas.

Gen-tle mes-sen - gers, ... fly, through the air, ... Fly through the air.....

Gen-tle mes-sen - gers, ... Fly through the air, ... Fly through the air.....

Gen-tle mes-sen - gers, ... Fly through the air, ... fly, through the air.....

pp *mf* *pp* *mf* *pp* *mf*

Sya *Sya*

pp *mf* *cres.*

pass - ing, re - pass - ing, gen - tle, gen - tle mes-sen - gers!

pass - ing, re - pass - ing, gen - tle, gen - tle mes-sen - gers!

pass - ing, re - pass - ing, gen - tle, gen - tle mes-sen - gers!

f *pp* *f* *f* *f* *pp* *f* *f* *f* *f* *Sya*

f *pp* *f* *f* *f*

No. 7. (b.)

SORTIE.

Tempo di Valse.

ST. A. We only await you to give the signal for the departure.
 KING. 'Tis well, monsieur, I follow you. (*To the INFANTA.*) Madame, it is here that we shall have a collation after the chase.

MAR. I will be ready, sire.

(*MAR. and MARIQ. enter the Pavillion at the left. The KING goes out at the right with the court.*)

BAR. What a court! A king that plays battledore! And I—the chief lady in waiting,—scarcely do the courtiers take notice of me. When I think that perhaps I might have been Queen of Spain, had it not been for that Inigo—that cursed Portuguese! The king was near me when he dared hook his ladder in my balcony. His majesty helped me cut the thread. (*Laughs, then becomes serious.*) Yes, but a suspicion had frightened him; the king thought he had discovered a worm in the fruit, and made me marry the Duke de Roccanegra! Ah, that Inigo!

(*INIGO comes on from back.*)

INI. (*Aside.*) Here I am at Rambouillet—now to find Manoël!

BAR. (*Aside.*) Miserable Inigo!

INI. Ah! Some one here! (*Approaches and bows.*) Madame—

BAR. (*Turning.*) He!

INI. Barbara! (*Makes a movement of retreat, then turns back.*) All the same—one word, I pray you.

BAR. Make way for me—I don't know you!

INI. That makes no difference—an information. When one has driven five hundred leagues, at full gallop, one respects nothing.

BAR. Must I call out?

INI. Eh! Madame, I have thrown my clothes overboard—call out, and I will compromise you before everybody.

BAR. Holy Virgin, what audacity!

INI. Where is Manoël?

BAR. Don't know!

INI. That young man you saw with me at Burgos.

BAR. Don't know!

INI. He is here—is he not?

BAR. Go off! I submit to you as to the torture!

INI. Barbara! Unfeeling heart! But you have never made five hundred leagues on horseback? You comprehend me. It was at Burgos he escaped me—was seen to throw himself upon a horse. I immediately straddled a quadruped of the same species, threw myself upon his traces. Unhappy boy! He had so hard a trot that I pass over all details. After ten hours of disorderly racing, he fell; I too.

BAR. Poor beast!

INI. He got up again, I too; and I straddled him once more.

BAR. Is this likely to last a long time?

INI. Fifteen days! I arrive at the Pyrenees, and Louis XIV., who pretended there were none—an error geographic only—they are there still. I think he pushes them farther and farther away. I crossed them, meanwhile reached Bidassoa—crossed it—

BAR. On horseback?

INI. No—at Irun. I arrive at Bayonne; there I take breath—you follow me?

BAR. Never in life!

INI. Very well; I continue. My pupil had left two hours previously. I change my horse; at Bordeaux, regain an hour: at Tours, I fall; at Orleans, fall again; at last, arrive at Paris!

BAR. At last!

INI. There, I learn that the count is at Rambouillet—impossible to remount a horse.

BAR. Ah! So much the better!

INI. There were reasons which I pass in silence! 'Twas in the *coucou* that I made my entrance at Rambouillet. Now you understand that you must speak and tell me if Manoël is here.

BAR. Is it ended?

INI. Quite!

BAR. (*Advances upon him, and makes him recoil.*) And you hope to make me believe that story notwithstanding? Dom Inigo—you take me for another—I understand it all.

INI. Really.

BAR. (*Same movement as before.*) Do you know what you are?

INI. Well.

BAR. You are a rake!

INI. I!

BAR. A volcano!

INI. Extinct, alas!

BAR. In full activity!—your Manoël! A pretext to cover your infamous designs! The end that you pursue is me alone!

INI. You!

BAR. Know then, once for all, that I detest you; for without you, at this moment, I should be Queen of Spain.

INI. (*Moving off.*) Queen of Spain! (*Laughs.*) Ah, ah, ah!

BAR. The king adored me—I was so beautiful!

INI. Long time ago!

BAR. Have you been able to believe that I would cast my eyes at you, disgraceful being—badly formed!

INI. Ah, how well you know the contrary! A charming cavalier! Rouguish eye—and such a leg! Do you recall that leg?

BAR. Do I ever look at such horrors?

INI. And these blonde ringlets!

BAR. I tell you, for the last time, I must put a stop to your mad enterprises. One word more—one smile—and I'll have you shut up at the Bastille.

INI. I, at—

BAR. At the Bastille! (*She exits, L.*) (*VIROFLAY enters.*)

INI. At the Bastille! She is mad! But I'll occupy myself with her no longer. Ah! The count Viroflay—he will inform me!

VIR. I arrive first at the rendezvous!

INI. (*Bowing.*) Monsieur the count, I bless the chance—

VIR. (*Aside.*) Bless me—the Spanish musician! (*Aloud.*) You are come to court? 'Tis well, my friend. I will think of you—good day! (*Walks away.*)

INI. (*Following.*) Pardon—

VIR. What is it?

INI. A bit of information.

VIR. Please to retire. I await here some very great lords.

INI. But I would like—

VIR. You are still there? Ah, I understand! (*Smiles and throws a purse into his hat.*) Hold on; that is for your little derangement.

INI. A purse! For whom do you take me?

VIR. You don't want it, very well. (*Takes back purse—seeing ambassadors.*) Here they are. Go, take a walk, my friend!

INI. Meanwhile—

VIR. Ah, you commence to worry my ears, my good man.

INI. But, monsieur, the count—

VIR. That is your road. We have the Bastille for obstinate people.

INI. The Bastille! He, too. (*With pride.*) Monsieur the count, that is a word that may cost you dear! (*Goes out.*)

VIR. (*Laughing.*) He is invaluable—worth any money! Ah! Here are those gentleman of the diplomatic corps.

VIR. Your servant, gentlemen; you are exact. The Duke de Bourbon has charged me to have an interview with you, Messieurs, who represent the principal powers of Europe—England, Poland, Austria—come, let us talk openly.

PER. Are we not ambassadors?

KRA. 'Tis such a good thing—frankness.

LORD S. Frankness was the great quality of England—

VIR. You know what it concerns.

KRA. Yes; a new combination.

LORD S. For the marriage of the king.

PER. Well, monsieur the count, Poland has charged me to make overtures.

KRA. Pardon, we, too, have a collection of princesses.

LORD S. And England had the specialty to furnish queens for the continent.

VIR. Then, on principle, it is understood that the Infanta cannot belong to Louis XV.

PER. Much too young.

KRA. Mediocre intelligence!

LORD S. And no beauty!

VIR. Would you have believed that she has refused, even here, to ask of the king the ribbon which is due me?

ALL. 'Tis revolting!

VIR. You will admit that I am the only diplomat of Europe not to be deceived!

ALL. I too!

VIR. You too—'tis true—we are four. Well, I affirm that we wish for the happiness of the king and people. I speak not of ours.

PER. Useless; for from the moment that we are content—

KRA. The king should be.

VIR. And if the king is—

LORD S. The people ought to be!

VIR. Then we are all of one accord!

LORD S. Pardon—but the Cardinal?

PER. Yes; what thinks he?

KRA. For it is very important!

VIR. Is it important? Ah, messieurs, it is everything. What genius—the Cardinal! All the world obeys him; even the king—even I!

ALL. That's so!

VIR. 'Tis as I have the honor to tell you—at least, he is the indispensable man; and in France, gentlemen, know that there must always be an indispensable man!

BY THE YOUNG KING.

No. 8. COUPLETS OF THE CARDINAL.

Viroflay and the Ambassadors.

Allegro.

The piano introduction consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece is in 4/4 time and the key signature has three sharps (F#, C#, G#).

1st COUPET.

VIROFLAY. *Allegretto.*

The first couplet begins with a vocal line on a single staff. The piano accompaniment is shown in two systems. The first system includes the vocal line and piano accompaniment. The second system continues the piano accompaniment, marked piano (p). The lyrics are: "By the young king, masked, all un-not-ed, Hid-eth a powerful po-ten-".

The second couplet continues the vocal line and piano accompaniment. The lyrics are: "tate, And while to sport that one's de-vo-ted, In se-cret, this one guides the". The piano accompaniment includes dynamic markings such as piano (p) and fortissimo (f).

state, he guides the state; Sup - ple and cunning, dark, ma - li - cious, Lay - ing his

he guides the state;

he guides the state;

p

plans in shadow, yet Ne'er do - ing aught he would for - get, He all di - rects in ways sus - pi -

cious..... That skil - ful man, whom you be - hold, Though he has nei - ther crown nor

f *p*

king-dom, crown, nor king - dom, Reigns none the less for that, I'm told. That skillful man whom you be -

The first system of the musical score is in A major (two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of *f* and *p*. The lyrics are: "king-dom, crown, nor king - dom, Reigns none the less for that, I'm told. That skillful man whom you be -"

hold ! That skil - ful man, whom you be - hold, Though he has nei - ther crown nor

That skill-ful man whom you be - hold, Though he has nei - ther crown, nor

The second system continues the musical score. The piano part includes dynamic markings of *f* and *p*. The lyrics are: "hold ! That skil - ful man, whom you be - hold, Though he has nei - ther crown nor" and "That skill-ful man whom you be - hold, Though he has nei - ther crown, nor"

king - dom, crown, nor king - dom, Reigns none the less for that I'm

king - dom, crown, nor king - dom, Reigns none the less for that, I'm

The third system concludes the musical score. The piano part includes dynamic markings of *f* and *p*. The lyrics are: "king - dom, crown, nor king - dom, Reigns none the less for that I'm" and "king - dom, crown, nor king - dom, Reigns none the less for that, I'm"

told, That skill - ful' man whom you be - hold, you be - hold, you be - hold!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "told, That skill - ful' man whom you be - hold, you be - hold, you be - hold!". The piano accompaniment consists of two staves, treble and bass clef, with a grand staff bracket. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

f

The piano accompaniment for the first system is shown in a grand staff. It begins with a forte (*f*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with slurs and accents throughout. The key signature remains three sharps and the time signature is 4/4.

2d COUPET.
VIROFLAY. *Allegretto.*

Peace he makes, and war he de - clar - eth, With kings as equals cor - res

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line lyrics are: "Peace he makes, and war he de - clar - eth, With kings as equals cor - res". The piano accompaniment starts with a piano (*p*) dynamic marking. The music continues in the same key signature and time signature as the first system.

f *p*

The piano accompaniment for the second system is shown in a grand staff. It features a piano (*p*) dynamic marking in the middle section and a forte (*f*) dynamic marking in the final section. The musical notation includes slurs and accents, maintaining the 4/4 time signature and three-sharp key signature.

bonds, the na - tion's bonds; As to his life, known to the cu - rious, His cook is

the na - tion's bonds;

the na - tion's bonds;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "bonds, the na - tion's bonds; As to his life, known to the cu - rious, His cook is". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

said to be first rate, His house is full of sil - ver plate, Down to his bath - ing tub lux - u -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "said to be first rate, His house is full of sil - ver plate, Down to his bath - ing tub lux - u -". The piano accompaniment continues with similar rhythmic patterns and harmonic support. The key signature remains two sharps.

rious!..... That skil - ful man, whom you be - hold, Though he has nei - ther crown nor

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "rious!..... That skil - ful man, whom you be - hold, Though he has nei - ther crown nor". The piano accompaniment features a dynamic marking of *f* (forte) followed by *p* (piano) in the left hand. The key signature remains two sharps.

king-dom, crown, nor king - dom, Reigns none the less for that, I'm told. That skillful man whom you be -

hold! That skil - ful man, whom you be - hold, Though he has nei - ther crown nor
 AMBASSADORS.
 That skill-ful man whom you be - hold, Though he has nei - ther crown, nor

king - dom, crown, nor king - dom, Reigns none the less for that I'm
 king - dom, crown, nor king - dom, Reigns none the less for that, I'm

told, That skill-ful man whom you be - hold, you be - hold, you be - hold!

(Ritournella to the end.)

LORD S. Well, have you felt of him?

VIR. *(Approaching them.)* Have I felt of his Eminence? There are many days that I have done nothing else!

KRA. And what did he say?

VIR. All goes well—hush! Do not move!

PER. What's the matter?

VIR. Let us not seem—some one comes! It is the Infanta!

ALL. The devil!

VIR. Gentlemen, let us revest our visages with the impenetrable mask of diplomacy! *(They go out, bowing to the INFANTA, who descends from the Pavillion followed by MARIQUITA.)*

No. 8. (b.)

SCENE MUSIC.

MARIANNA & MARIQUITA.

(A sound of trumpets is heard in the distance.)

MARIQUITA. You hear, Highness, the sound of trumpets approaches. The king will soon rejoin us.

MARIANNA. (Dreamily.) We'll wait him here.

MARIQ. How gentle he is, Madame! What a pretty little king! and I figured him to myself with a great beard—and a severe air, like your father, highness! but not at all; your husband is a little heart—a love of a king!

MARIA. My husband! He is not that yet.

MARIQ. But he will be in a few days.

MARIA. And that is what desolates me—that poor Manoël—whom I love!

MARIQ. How, you think still of Manoël?

MARIA. (Gaily.) Do I think of him? Mariquita! alas! I do nothing else.

MARIQ. Well, highness, you do wrong—in my opinion, the king is far prettier.

MARIA. (Laughing.) If he pleases you so much, marry him.

MARIQ. Marry Louis XV! I!

I, QUEEN OF FRANCE.

No. 9. COUPLETS.

Moderato.

The piano introduction consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8.

MARIQUITA. (1st Couplet.)

The first couplet of the song. The vocal line begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *p*. The lyrics are: "I, Queen of France! Ah, what droll con - di - tion! Why

The second couplet of the song. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics include *p*. The lyrics are: "not, pray, why should it not be? I am sure, that in such po - si - tion, I'd spread out with great ma - jes -".

- ty;.... I see myself homage re - ceiv - ing From nobles, my greatness be - liev - - - ing; Good

rall.

suivez.

a tempo.

day, good - day,.... my gen - tle - men and lords,— Much thanks for your good words and kind - ly as -

a tempo.

p

- sist - - ance, You may look, but keep at a distance, yes, keep at a dis - - - tance.

I'm Madame, Lou - is' queen, Ma'am Lou - is fif - teen! Look, but touch not!

Sya

f

MAR. (2d Couplet.)

For me, you see,.... high rank and sta - tion Can

p

p

e - qual not my lib - er - ty..... Win - ning the lov'd one's ad - mi - ra - tion, Is sweet - er e'en than roy - al -

- ty, Stay! t'other night, all truth-ful seem-ing! I saw young Manoël in my dream - - - ing. With

suivez.

a tempo.

ten - der - ness he press'd me in his arms, Of him I was a - fraid, but yet so con-

a tempo.

- tent - ful Let me be, monsieur, let me be, Said I, un - re - sent - - ful.

I'm Madame, Lou - is' queen, Ma'am Lou - is fif - teen! Look, but touch not!

Sra

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music is marked with a forte 'f' dynamic. The piece concludes with a flourish marked 'Sya'.

MARIQ. See, highness, let us reason: when even you would not marry the King of France, do you think that monsieur, your father, would give your hand to a little Portuguese gentleman without a sou, or a rag?
 MAR. What you say to me, Mariquita, I have repeated to myself a hundred times within fifteen days; but what would you? In

spite of myself, my heart is drawn toward him. I well know that I shall not be his wife, and, meanwhile, all my efforts are useless—I cannot forget him. If I marry Louis XV., I shall surely die of it!
 MARIQ. Oh, highness! what is that you say?

No. 9b. SCENE MUSIC.

(Noise heard in the wing.) MARIANNA. What's the matter? MARIQUITA. 'Tis the chase approaching.
Allegro agitato.

A musical score for the first part of the scene music. It is in 2/4 time and marked 'Allegro agitato'. The dynamics are 'p' (piano) and 'p.' (pianissimo). The music consists of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords.

MARIANNA. I hear cries— look out, Mariquita. MARIQUITA. (At the back.) Ah, Lord! the king. MARIANNA. Well?

A musical score for the second part of the scene music. It continues the previous piece. The dynamics include 'cres' (crescendo). The musical notation shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

MARIQUITA. The stag is dashing forward,— the king is alone, unprotected— he is lost!

A musical score for the third part of the scene music. It features a melodic line in the treble clef and a bass line in the bass clef. The music is marked with 'Sya' and 'do.' (do). The dynamics include 'cen' (crescendo).

MARIANNA. Lord save the king! A shot! MARIQUITA. He is saved; the stag is lying dead at his feet!

Sya

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase, followed by a series of chords and a final melodic flourish. The lower staff is a piano accompaniment with a bass clef and the same key signature. It features a rhythmic pattern of eighth notes and chords, with some dynamic markings like *f* and *ff*.

The second system continues the piano accompaniment. It features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings include *p* (piano) and *cres* (crescendo).

The third system continues the piano accompaniment. It features a steady eighth-note pattern in the right hand and a more active bass line. A dynamic marking of *cen* (crescendo) is present.

(Entrance of the King.)

Sya

The fourth system consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase, followed by a series of chords and a final melodic flourish. The lower staff is a piano accompaniment with a bass clef and the same key signature. It features a rhythmic pattern of eighth notes and chords, with some dynamic markings like *f* and *ff*.

Sya

The fifth system continues the piano accompaniment. It features a steady eighth-note pattern in the right hand and a more active bass line. The system concludes with a double bar line.

Royal body-guards, Pikemen, Houndsmen, Amazons, Fifers, Pages
 Lords: then the KING, and at his side MANOËL, VIROFLAY,
 Mesdames de GRAMMONT, de VENTADOUR, and de RAINCY.
 MAR. See!—near the king! 'Tis he—Manoël! (KING advances
 toward the INFANTA.) Ah, sire, we were there! We saw the
 danger your majesty ran—blessed be heaven, you escaped it!
 KING. (Pointing to MANOËL.) There stands my saviour!
 MAR. (Aside, bowing.) He! He saved the king!
 KING. (To MANOËL.) You are a gentleman?
 MAN. Dom Manoël Cardêneas—Portuguese gentleman.
 KING. That is a name we shall never forget.
 MAD. de RAINCY. (Very graciously to MAN.) That was a fine shot
 — it may carry you far, monsieur!
 MAD. de VENTADOUR. (In like manner.) Very far!
 VIR. In seeing you bring up your gun, I foresaw that you would hit
 the stag.

KING. So well, that the count wished to arrest you, Manoël. [Laughs.
 VIR. Afterwards, sire—afterwards—to bring him to your feet; for
 he appeared about to steal away from our acquaintance.
 KING. Is that true, Manoël?
 MAN. Would that have been worth the trouble? Before the cour-
 age of your majesty, which has not trembled at the approach of a
 wild beast, my hand could not tremble.
 KING. Come, I see that we will be friends, Dom Manoël. (Presses
 his hand.) Gentlemen, I recommend to you my saviour. (Talks
 with the INFANTA.)
 VIR. He may count upon us, sire. (Takes MAN. by the arm.) Would
 you have believed Monsieur Dom Manoël, that I, the grand
 usher, have not as yet the ribbon of the order!
 MAN. Hard to believe; but perhaps you are not sufficiently supple.
 VIR. (Haughtily.) Nobody is so flattened out as I?
 SUPERINTENDENT. (At back.) Let them serve the king's collation.

BY FRESH AIR, AND SHARP RACES.

Marianna, the King, and Manoel,

No. 10. CHORUS, SCENE AND BRAZILIAN SONG.

(The lackeys prepare the lunch on the grass.)

Allegretto.

The musical score is written for piano and voice. It begins with a piano introduction in 8/8 time, marked *Allegretto*. The piano part features a rhythmic melody with accents and slurs. The vocal part consists of three staves, each with a vocal line and a piano accompaniment. The lyrics are: "By fresh air and sharp ra - - ces, Ap - pe - tite's keen - ly ex - - er - cised." The score includes dynamic markings such as *f* and *ff*, and various musical notations like slurs, accents, and fermatas.

Let us all take our pla-ces At this banquet here im - pro - vided; Sha-ded by these green beech - es,

Let us all take our pla-ces At this banquet here im - pro - vided; Sha-ded by these green beech - es,

Take our pla-ces At this ban - quet im - pro - vided; Sha-ded by these green beech - es,

8

We may o'erlook the landscape wide, While for napery, by reaches Of soft turf is our want sup-plied.

We may o'erlook the landscape wide, While for napery, by reaches Of soft turf is our want sup-plied.

We may o'erlook the landscape wide, While for napery, by reaches Of soft turf is our want sup-plied.

f

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three vocal parts sing the lyrics: "Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three vocal parts sing the lyrics: "Pleas - ure woos us with store Of de - lights, at this feast di - vine!". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

f
 Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

f
 Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

f
 Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

f

Pleas - ure woos us with store Of de - light, at this feast di - vine!....

Pleas - ure woos us with store Of de - light, at this feast di - vine!....

Pleas - ure woos us with store Of de - light, at this feast di - vine!....

KING. (Taking the hand of the Infanta.)

p

Come, fair-est la - dy, Lend me your hand,.... And dine with me a - lone Be - neath this

ar - bor.... sha - dy, That shel-ters while per - fum-ing with flowers fresh - ly

MAR.

bloom - ing,.... Of jas - mine white, by zeph - yrs fanned, Be - hold my

hand.... *rall.* O King, O King, be - hold my

(She throws a furtive glance upon MANOEL, who seems disturbed. The KING conducts her to the arbor, and causes her to sit near him,— before a rustic table, upon which the valets serve the lunch—all take their places.

hand.

By fresh air and sharp ra - - ces, Ap - pe - tite's keen - ly ex - er-cised,

By fresh air and sharp ra - - ces, Ap - pe - tite's keen - ly ex - er-cised,

By fresh air and sharp ra - - ces, Ap - pe - tite's keen - ly ex - er-cised,

The first system of music features a vocal line and piano accompaniment. The vocal line consists of three staves, each with the lyrics 'By fresh air and sharp ra - - ces, Ap - pe - tite's keen - ly ex - er-cised,'. The piano accompaniment is written for the right and left hands, with a forte (f) dynamic marking. The key signature is one sharp (F#) and the time signature is 6/8.

Here we all take our pla - ces At this light feast, here im - pro - vided....

Here we all take our pla - ces At this light feast, here im - pro - vided....

Take our pla - ces at this ban - quet im - pro - vided....

The second system of music continues the vocal and piano parts. It features three vocal staves with the lyrics 'Here we all take our pla - ces At this light feast, here im - pro - vided....' and 'Take our pla - ces at this ban - quet im - pro - vided....'. The piano accompaniment includes an 8-measure rest in the right hand, indicated by a wavy line and the number '8'. The key signature and time signature remain the same as in the first system.

f

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

f

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

f

Pour now, quick-ly out - pour A brim - ming glass of gen - 'rous wine.....

MANOEL. (*aside.*)

What un -

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

Pleas - ure woos us with store Of de - lights, at this feast di - vine!

mf

(Looking at them with spite.)

- e - qual'd tor - ment's mine ! Thus near my ri - val to see her re - cline. O powers di - vine ! All

KING.

this must at once now be end - ed ! To give a zest..... to this charm - ing re -

MANOEL. (aside.)

- past..... Who'll sing us a song, first or last ? A good i -

(Aloud.) (to all.)

- de - a ! She'll read the sense between each of the lines ! Mes - sieurs,.... I now will sing you, If

ma - jes - ty please to per - mit,..... Au old Bra - zil - lian bal - lad ten - der,

That my good black nurse, A slave girl, tall and slen - der, Brought to Lisbon's fair shore ; Sung to

(The King makes a sign of assent.)

me o'er and o'er.

IN COOL SAVANNAS.

(b) BRAZILLIAN SONG.

Andantino.

MANOEL.

In cool sa - van - nas, where li - a - nas, Twined round the trunks of palm-trees

pp *mf*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The dynamic shifts to mezzo-forte (*mf*) in the second measure.

green, With grace as-tound - ing, Light - ly bound - ing, The brown-eyed Al - za lit the

mf *pp*

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the eighth-note bass line. Dynamics include mezzo-forte (*mf*) and piano (*pp*).

scene ; As hum-birds ac - tive, Light, at - trac - tive, She learned from them her motion fleet.

mf

Detailed description: This system contains measures 9 through 12. The vocal line features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a melodic line in the right hand that rises in the final two measures. The dynamic is mezzo-forte (*mf*).

In fai - ry plac - es, ai - ry spac - es, She sung her songs, that ech - o did re-peat: Ah! Ah!....

p

Detailed description: This system contains measures 13 through 16. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a sustained chord in the right hand and a steady bass line. The dynamic is piano (*p*).

ad lib. *tr* *p*

Ah!..... Pret - ty, pret - ty Ben - ga - li,

p a tempo.

To the sun spread out thy pinions; Sing your loves thro' his dominions, 'Neath the sweet Ba - na - na tree...

..... To the sun spread out your pin-ions; Sing your loves thro'

his do - min - ions, 'Neath the sweet Ba - na - na tree, Sing, ah! pret - ty, pret - ty

f *mf*

p *rall.*

Ben - ga - li, Through the sun's do - min-ions, 'Neath the sweet Ba - na - na tree.

tr *Sva*

p *suivez* *f*

ff *poco animato.* *Sva* *1o. tempo.* *p*

2d. COUPLET.

Of my realm, Al - za, queen be ! to her Proposed one day the Northern king But sorrow laden, That poor

mf *pp* *mf*

maid - en, 'Mid splendor, to her home did cling. Ah ! said she, farewell, Fet - ters

pp *mf*

eru - el, I now re - turn to freedom sweet, No more crownladen, Back, the maiden went to her

songs, That ech - o did re - peat: Ah!..... Ah!.....

mf tr *p tr*

Ah!..... Pret - ty, pret - ty Ben - ga - li,

Sya *tr* *tr* *rall.* *p a tempo.*

p a tempo.

To the sun spread out thy pinions, Sing your loves thro' his dominions, Neath the sweet Ba - na - na tree...

mf
To the sun spread out thy pin-ions; Sing your loves thro'

p Pret - ty, pret - ty Ben - ga - li, To the sun spread out thy pin-ions, *pp* Sing your loves thro'

p Ah ! Sing your loves thro'

p Ah ! Sing your loves thro'

f
his do - min - ions, Neath the sweet Ba - na - na tree. Sing, ah! pretty, pretty Ben - ga - li.

f
his do - min ions, Neath the sweet Ba - na - na tree. pret - ty Ben - ga - li.

mf
his do - min - ions, Neath the sweet Ba - na - na tree. Sing, Ben - ga - li.

mf
his do - min - ions, Neath the sweet Ba - na - na tree. Sing, Ben - ga - li.

p Through the sun's do - min - ions, 'Neath the sweet Ba - na - na -

p Thro' the sun's do - min - ions, 'Neath the sweet Ba - na - na -

p Sing out, sing out, Sing 'neath the Ba - na - na -

p Sing out, sing out, 'Neath the Ba - na - na -

p *suivez.*

tree.

tree.

tree.

tree.

tr *tr* *Sya*

f *f*

KING. (*Coming forward*) Thanks, Dom Manoël! We have had great pleasure in listening to you.

MAR. (*Aside.*) Manoël, I should like it better from another than from you!

VIR. I have intercepted a glance between the Infanta and that young man. They must not be lost sight of. (*Retires aside*)

MAD. de RAINCY. (*To MAN.*) You are young, monsieur, the court is sown with snares—you need a guide. (*MAN. bows.*)

MAD. de VENTADOUR. (*To MAN.*) Monsieur, Madame de Ventadour passes for having some influence, and she is fond of youth. (*MAN. bows.*)

MAD. de GRAMMONT. (*To MAN.*) The Grammonts have alliances in Portugal; if you will, devote an hour to me to-morrow, at my reception. (*MAN. bows, and retires, surrounded by ladies. All the people group themselves picturesquely on the turf to lunch.*)

KING. (*To INFANTA.*) Nobody thinks of us, my dear Marianna!

MAR. I am glad of it, sire; for I can speak to you freely!

KING. (*Smiling.*) Have you some secret to confide?

MAR. 'Tis very serious, sire. I think, and believe, that you would do very wrong to marry me. (*They leave the arbor, and descend a little towards the front of the scene.*)

KING. I do not understand you.

MAR. Sire, I have a frightful character; I am fantastic, ill-natured, coquettish, and I have a horror of etiquette. More, I am not made to be a queen! Oh! it is not that you displease me, sire, but first, you are too young!

KING. We shall correct that fault together; go on!

MAR. Besides, you are too weak. You tremble before your tutors, and; above all, before the Cardinal.

KING. You will see that you are deceived on my account; that I am firm, when necessary; that I have a will! Then, as the Cardinal says, reasons of State, demand our marriage.

MAR. Reasons of State?

BAR. (*Coming from pavillion on the left.*) How's this! All the world lurching, and no one has notified me! What a court! (*To the INFANTA.*) Madame, it is the hour of prayer. You must enter.

MAR. Eh, madame! This is indiscreet. You see that I am talking with the king!

BAR. But, highness—

MAR. I shall stay with him—at least, till he orders me to retire.

BAR. Meanwhile—etiquette!

MAR. There! Oh, I am so unhappy!

KING. Be so kind as to leave us, madame the Duchess.

BAR. So be it. I obey; but I protest! (*Aside.*) What a court!

KING. You see, Marianna, that I do not lack firmness?

ST. A. (*Coming from within, presents himself.*) Sire, 'tis the hour of the geography lesson of your majesty!

KING. (*Coolly.*) I have not called you, Monsieur de St. Amaranthe!

ST. A. Right, sire; but the Cardinal sent me to look for your majesty.

MAR. (*Softly.*) The Cardinal! Come, sire, the moment is here—resist!

KING. (*To ST. A., with embarrassment.*) Does he await me? Are you sure? (*Bow from ST. A.*) (*To MAR.*) It would not be polite to make him wait.

MAR. Oh, sire—

KING. It will not be long. We will resume this conversation, dear Marianna. (*He kisses her hand, and advances toward the keeper of the privy purse, who detaches himself from the group.*) Monsieur the superintendent, I wish to make a surprise for the Infanta, and give her this very evening a divertissement. Order the violins of the opera; 'tis useless to notify the Cardinal. (*Superintendent bows and departs.*) (*To MAR.*) I'll see you shortly, Madame. Come, Monsieur St. Amaranthe!

No. 10. (b.)

SCENE MUSIC.

Allegro marcato.

The musical score is written for piano and consists of five systems of staves. The first system includes a 'Svn' marking. The second system includes a 'tr' marking and a 'mf' dynamic. The third system features numerous triplet markings. The fourth system includes a 'pp' dynamic. The fifth system includes 'dim.' and 'pp' markings.

(THE KING goes out, followed by all the court.)
 MAN. (Approaching MAR. softly.) 'Highness, grant me a moment's conversation.
 MAR. But, monsieur—
 MAN. I beseech you!—here—in a moment! (Exit all but MARIQ. and MAR.)
 MAR. (Alone.) "Reasons of State!" Behold a bad reason!
 MARIQ. (Enters, bringing ALV.) Highness, we have some new dolls.

MAR. He devotes himself to that!
 MARIQ. They are so droll—wait! (Shows a puppet all red.)
 MAR. The Cardinal! (Throws it to the floor.) There! That's what I do with it!
 ALV. (Picking up the doll. Treat his Eminence in that fashion!)
 MAR. (Tearing up the other dolls brought by ALVAREZ.) I have had enough of toys like these!

TO TOPHET WITH THOSE DOLLS!

No. 11. DOLL-COUPLETS.

Marianna.

1st COUPLET.

MARIANNA.

Allegretto.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegretto*. The vocal line begins with a rest, followed by a few notes. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*pp*) section. The system concludes with the word "To" written below the vocal staff.

The second system continues the musical score. The vocal line contains the lyrics: "To - phet with those dolls and nick - nacks! A great girl from to - day am I; Your". The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a double bar line.

The third system continues the musical score. The vocal line contains the lyrics: "ma - rionettes and rag - ged jump - jacks Henceforth can on - ly make me sigh: When". The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a double bar line.

The fourth system continues the musical score. The vocal line contains the lyrics: "in my soul, where fire is smold'ring, Love makes his voice first un - der - stood..... What". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

pleasure, think you, I'm re - ceiving, With those men puppets made of wood!..... I

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "pleasure, think you, I'm re - ceiving, With those men puppets made of wood!..... I". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

feel my small heart break its fet - ter, The age is past for child - ish joys; The age is

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "feel my small heart break its fet - ter, The age is past for child - ish joys; The age is". The piano accompaniment includes a piano (*p*) dynamic marking and features a steady eighth-note bass line.

past, for childish joys; I want to play with something bet - ter, something bet - ter, something

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "past, for childish joys; I want to play with something bet - ter, something bet - ter, something". The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

bet - ter, More a - mus - ing than such toys, — More a - mus - ing than such toys.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bet - ter, More a - mus - ing than such toys, — More a - mus - ing than such toys." The piano accompaniment includes a piano (*p*) dynamic marking and features a steady eighth-note bass line.

Sya *f* *pp* Ah!

The piano introduction is in 3/4 time and D major. It begins with a forte (*f*) dynamic and a wavy line above the staff labeled *Sya*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. It concludes with a piano (*pp*) dynamic and the exclamation "Ah!".

Ma - no - ël! would love in - spire him, There is the pup - pet that I need; You've

p

The first line of the 2d Couplet is in 3/4 time and D major. The vocal line begins with the lyrics "Ma - no - ël! would love in - spire him, There is the pup - pet that I need; You've". The piano accompaniment is marked *p* (piano).

seen him here, all eyes ad - mire him, A youth of no - ble heart in - deed. What

The second line of the 2d Couplet continues the vocal line with the lyrics "seen him here, all eyes ad - mire him, A youth of no - ble heart in - deed. What". The piano accompaniment continues with a similar harmonic texture.

ar - dent fire! what na - ture kind - ly! His voice, what warmth of tone doth flood..... I'm

mf

The third line of the 2d Couplet concludes the vocal line with the lyrics "ar - dent fire! what na - ture kind - ly! His voice, what warmth of tone doth flood..... I'm". The piano accompaniment is marked *mf* (mezzo-forte).

sure, and do as-ert it blind - ly, That he's at least not made of wood !..... I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "sure, and do as-ert it blind - ly, That he's at least not made of wood !..... I". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and a more melodic treble line with some grace notes.

know not why, but I sup - pose now, If Man - oël should by chance be near If he were

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *p* (piano). The lyrics are: "know not why, but I sup - pose now, If Man - oël should by chance be near If he were". The piano accompaniment also features a dynamic marking of *p* and includes some sustained chords in the right hand.

near if he were near; Something we would play, who knows now, ah ! who knows now, Ah ! who

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line continues with the lyrics: "near if he were near; Something we would play, who knows now, ah ! who knows now, Ah ! who". The piano accompaniment provides harmonic support with various chordal textures.

knows now. Pret-tier than these pup - pets here, Pret - tier than these pup - pets here!

ppp *suivez.*

Animato.

f

f

MARIQ. Bah! Highness, you'll play with the king?

MAR. (*With indifference.*) Ah, yes—battledore! (*Seeing MANOEL, who appears at back.*) He! Manoël? (*To MARIQ. and ALV.*) Go in; I'll follow you.

MARIQ. Well, madame. (*To ALV.*) Come Alvarez! What is the matter with her now?

ALV. Who knows what is passing in young heads?
(*They enter pavillion by the left.*)

MAN. I may speak to you at last!

MAR. Ah! Well, monsieur, explain to me, I pray you, why I find you here, when I left you at Burgos, arranging to return to Portugal.

MAN. Ah! highness, when I saw that flower escape from your fingers—

MAR. (*Quickly.*) Without wishing it; monsieur, really, without wishing it!

MAN. I was not master of myself, and started off, like a madman, in your suite.

MAR. Oh, I well knew it!

MAN. You knew it?

MAR. You think then, that I have not seen you at a distance, dur-

ing our journey—on horseback, behind our carriages.

MAN. You recognized me?

MAR. Certainly; I seemed not to. You understand? On account of etiquette!

MAN. Since your arrival, I have sought means to introduce myself to the court, when, all at once, I was so happy as to save the king!

MAR. But, after all, what hope you for?

MAN. To tell you that I love you!

MAR. You love me! But that is madness! You know that I am about to marry the king, Louis XV.

MAN. Ah! On that day I shall die!

MAR. What say you? Die! That is impossible—I do not wish it! I—Oh, reason of State!

MAN. If you love me, there would be other means!

MAR. Other means? What?

MAN. Oh, it would be very easy! We two would fly together, and conceal ourselves, far, far away!

MAR. Fly! Yes that would be charming, but 'tis impossible!

MAN. Listen to me!

MAR. (*Curiously.*) Let us see!

WHEN NIGHT'S DEEP SHADOWS.

Manoel and Marianna.

No. 12. DUETT.

p MANOEL.

When night's deep sha - dows Flood park and mea - dows.

mf *p*

Detailed description: This block contains the first system of the duet. It features a vocal line for Manoel and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics 'When night's deep sha - dows Flood park and mea - dows.' The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and then softens to piano (*p*).

With darkness qui - et and pro - found.

MARIANNA. MAN.

In shades pro - found? Ear lend, un - sleep - ing,

Detailed description: This block contains the second system of the duet. It features vocal lines for Marianna and Manoel, and piano accompaniment. The lyrics are 'With darkness qui - et and pro - found.' followed by 'In shades pro - found?' and 'Ear lend, un - sleep - ing,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

MAN.

will move a -

One, who watch keep - ing, Will here in se - cret move a - round ;

Detailed description: This block contains the third system of the duet. It features a vocal line for Manoel and piano accompaniment. The lyrics are 'will move a -' and 'One, who watch keep - ing, Will here in se - cret move a - round ;'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

MAN.

- round? Sig - nals re - ceiv - ing, Your cham - ber leav - ing, Arms in - ter -

- twined without de - lay. MAR. And towards shores sta - ble, Kind, hos - pi -

without de - lay....

MAN. ta - ble, Like tur - tle doves we'll fly a - way! Arms in - tertwined with

MAR. we'll fly a - way!....

out de-lay. Like tur-tle doves, To -
Like tur-tle doves we'll fly a-way! We'll fly a-way To -

mf

Detailed description: This system contains the first four measures of the piece. It features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: 'out de-lay. Like tur-tle doves, To -' on the first line, and 'Like tur-tle doves we'll fly a-way! We'll fly a-way To -' on the second line. A dynamic marking of *mf* is present in the piano part.

geth-er, fly a-way, We'll fly a-way, we'll fly a-way, we'll fly a-way, we'll fly a-

dim.

Detailed description: This system contains measures 5 through 8. The vocal lines continue with the lyrics: 'geth-er, fly a-way, We'll fly a-way, we'll fly a-way, we'll fly a-way, we'll fly a-'. A dynamic marking of *dim.* is placed above the vocal line. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a 3/4 time signature.

Allegro.
way!
mf
- way! That's a good i-dea you've thus pro-vid-ed, And 'tis a thing de-cid-ed;

Allegro.
mf

Detailed description: This system contains measures 9 through 12. It begins with the tempo marking *Allegro.* and the lyrics: 'way!' on the first line, and '- way! That's a good i-dea you've thus pro-vid-ed, And 'tis a thing de-cid-ed;' on the second line. A dynamic marking of *mf* is present. The piano accompaniment is in a grand staff. The system ends with a double bar line and a 3/4 time signature.

An e-lope-ment bold!

An e-lope-ment bold! As in ro-man-ces old..... How gay and free!

Sya

This system contains the first two vocal lines and the piano accompaniment. The first vocal line has the lyrics "An e-lope-ment bold!". The second vocal line has the lyrics "An e-lope-ment bold! As in ro-man-ces old..... How gay and free!". The piano accompaniment features a treble and bass clef with various chords and melodic lines. A wavy line labeled "Sya" is positioned above the piano part.

how gay and free! How charming it will be,..... How charming it will be! How charming it will be, How

Sya

This system continues the vocal lines and piano accompaniment. The vocal line has the lyrics "how gay and free! How charming it will be,..... How charming it will be! How charming it will be, How". The piano accompaniment continues with similar harmonic and melodic patterns. A wavy line labeled "Sya" is positioned above the piano part.

MAN.

charming it will be!..... Ah! a good i - dea we have pro - vi - ded, And 'tis a thing de-

Sya

mf

This system begins with the vocal line starting with "MAN." and the lyrics "charming it will be!..... Ah! a good i - dea we have pro - vi - ded, And 'tis a thing de-". The piano accompaniment includes a dynamic marking of "mf" (mezzo-forte). A wavy line labeled "Sya" is positioned above the piano part.

rall.

- cid - ed; An e-lope-ment bold, As in ro-mances old, How charming it will be!

MAR. MAN. MAR. MAN.

Arms in - tertwined with-out delay. Like tur - tle doves we'll fly away! Without delay, we'll fly away!

MAN. *f* *dim.*

We'll fly to - geth - er a - way!..... Arms in - ter - twined without de-lay, We'll fly a-way, we'll fly a -

MAR.

We'll fly to - geth - er, a - way!..... Arms in - ter - twined, without de-lay, We'll fly a-way, we'll fly a -

mf *dim.*

way. Ah! a good i - dea we have pro - vid - ed, And 'tis a thing de - cid - ed;

way. Ah! a good i - dea we have pro - vid - ed, And 'tis a thing de - cid - ed;

p

An e - lope - ment bold, As in ro - mances old.....

An e - lope - ment bold, An e - lope - ment bold, As in ro - man - ces old..... How gay and free!

mf

Sra

how gay and free! How charming it will be!..... How charming it will be, How charming it will be, How

charming it will be!..... How charming it will be, How charming it will be, How

Sra

charming it will be!

charming it will be! Ah! but what shall we do, pray in - form

Sva

p MAR.

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics 'charming it will be!' and continues with 'charming it will be! Ah! but what shall we do, pray in - form'. The bottom staff is a piano accompaniment in treble and bass clefs. It features a wavy line labeled 'Sva' (Soprano) above the first few measures. Dynamics include 'p' (piano) and 'MAR.' (marcato).

me? Down there in that roy - al pa - vil - lion, Dav and night the

Sva

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with the lyrics 'me? Down there in that roy - al pa - vil - lion, Dav and night the'. The bottom staff continues the piano accompaniment. A wavy line labeled 'Sva' is present above the vocal line. The piano part features various chordal textures and melodic lines.

king's guards in sight Are near, are near from morn-ing to night.

Sva

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with the lyrics 'king's guards in sight Are near, are near from morn-ing to night.'. The bottom staff continues the piano accompaniment. A wavy line labeled 'Sva' is present above the vocal line. The piano part features various chordal textures and melodic lines.

MAN.

In such plight, chance perhaps you'll find, though, To leap out of the o - pen

The first system of the score shows a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "In such plight, chance perhaps you'll find, though, To leap out of the o - pen". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part consists of simple chords and rests.

MAR. (*With childish joy.*)

win-dow! To leap out of the win - dow! To leap out of the win - dow!

The second system continues the vocal line with the lyrics: "win-dow! To leap out of the win - dow! To leap out of the win - dow!". The piano accompaniment features a more active melody in the right hand, starting with a *mf* dynamic marking. The left hand continues with simple chords.

(*Reflecting.*)

That a pret - ty step would be! Ah! 'twould a - mus - ing be for me! But

The third system begins with the lyrics: "That a pret - ty step would be! Ah! 'twould a - mus - ing be for me! But". The piano accompaniment features a more active melody in the right hand, starting with a *mf* dynamic marking. The left hand continues with simple chords.

while in con - ceal - ment we're stray - ing.... Oft on foot we must flit....

The fourth system concludes the vocal line with the lyrics: "while in con - ceal - ment we're stray - ing.... Oft on foot we must flit....". The piano accompaniment features a more active melody in the right hand, starting with a *mf* dynamic marking. The left hand continues with simple chords.

MAR.

(a little slower.) MAN.

..... And when hun - gry we get?..... Well, down by the way - side we'll

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "And when hun - gry we get?..... Well, down by the way - side we'll". The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

sit,..... And doll - like, at din - ner be play - ing, just like dolls, din - ner

The second system continues the vocal line with the lyrics "sit,..... And doll - like, at din - ner be play - ing, just like dolls, din - ner". The piano accompaniment continues with similar harmonic support.

MAR. (joyfully.)

play - ing. Up - on the road - side sit like dolls, at din - ner play - ing!

The third system features a vocal line with the lyrics "play - ing. Up - on the road - side sit like dolls, at din - ner play - ing!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and some accents.

(Reflecting.) ad lib

But when comes on the night,..... Where shel - ter shall we find?....

The fourth system begins with a vocal line and the lyrics "But when comes on the night,..... Where shel - ter shall we find?....". The piano accompaniment is mostly silent, with some faint notes visible in the lower register.

MAN.

Greenwoods will us in - vite, With turf for rest design'd. In the bright star - light that round us is

.....

shin - ing, We'll lie, side by side still re - clin - ing, side by side still re - clin -

rit. *rall.*

suivez. *suivez.*

ing. In slumber soft re - clin - - ing.

MAR. *Io Tempo.*

In slumber soft re - clin - - ing! What de - light that will

a tempo. *sf* *p* *f*

What de - light that will be!..... How lovely that would be, how lovely that would be!

f *dim.*

be! Ah! 'twould amusing be for me, How lovely that would be, how lovely that would

f *dim.*

mf *Allegro.*

be! 'Tis a good i - dea we've thus pro - vid - ed, And 'tis a thing de - cid - ed;

mf

be! 'Tis a good i - dea we've thus pro - vid - ed, And 'tis a thing de - cid - ed;

mf *Allegro.*

An e - lope-ment bold, As in ro - mances old.....

An e - lope-ment bold, As in ro - man - ces old..... How gay and free!

mf *Sra*

how gay and free! How charming it will be!..... How charming it will be, How charming it will be, How

How charming it will be!..... How charming it will be, How charming it will be, How

Sva

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "how gay and free! How charming it will be!..... How charming it will be, How charming it will be, How" on the first staff, and "How charming it will be!..... How charming it will be, How charming it will be, How" on the second staff. A dynamic marking of *Sva* (Soprano) is placed above the piano staff.

charming it will be, How de - light - ful 'twill be, How de - light - ful 'twill be!

charming it will be, How de - light - ful 'twill be, How de - light - ful 'twill be!

Sva

f

f

This system contains the third and fourth vocal staves and the piano accompaniment. The vocal lines continue with the lyrics: "charming it will be, How de - light - ful 'twill be, How de - light - ful 'twill be!" on the third staff, and "charming it will be, How de - light - ful 'twill be, How de - light - ful 'twill be!" on the fourth staff. The piano accompaniment features a dynamic marking of *f* (forte) in the first measure and *ff* (fortissimo) in the fifth measure. A dynamic marking of *Sva* is placed above the piano staff.

Sva

Sva

This system contains the piano accompaniment for the third system. It features a dynamic marking of *ff* (fortissimo) in the fifth measure. The piano staff includes two dynamic markings of *Sva* (Soprano) above the treble clef staff.

(At close of Duo, night begins to fall, BARBARA'S voice heard at the entrance.)

BAR. Highness! Highness!

MAR. Some one calls—fly!

MAN. In ten minutes it will be night. I will procure a ladder and place it against that balcony. It opens upon the park, at the extremity opposite to the gallery of the guards; I will then clap my hands. (*Goes out quickly.*)

BAR. (*Entering.*) Well, highness! And alone! Go in, Madame! Ah, what a court! (*Re-enters pavillion.*)

VIR. (*Appearing as soon as the INFANTA has re-entered and MAN-OEL gone.*) That little Manoël—I had my doubts of him! Ah! madame the Infanta, you will soon know the value of that fine diplomat, whose name is Viroflay!

INI. (*Enters without seeing VIRO.*) He saved the king—his rival! Poor boy! I am greatly moved. Should not have done it myself, all the same. I am disturbed by knowing it! At the court, I fear, he is projecting some folly. (*Goes back. VIR. looks at him. INI. does not bow.*)

VIR. Monsieur Inigo!

INI. (*Brusquely.*) What want you with me? I have no affair with you. Monsieur, leave me!

VIR. (*Aside.*) Could I be deceived? He is insolent! Can he be some high functionary? (*Aloud.*) I have been a little hasty. If any truly loyal excuses—

INI. I have no ill-feeling, but much pre-occupation.

VIR. Might I dare ask you?—

INI. The reason? This marriage—

VIR. (*Mysteriously.*) Of the Infanta?

INI. Alas!

VIR. Why "alas"?

INI. Is she not about to marry the king?

VIR. (*Confidentially.*) The marriage is not yet fixed.

INI. You say?—

VIR. Nothing! I am a diplomat of the first class

INI. See here; there is something?

VIR. One don't know--don't know!

INI. (*Aside.*) If that man could break off the marriage between the Infanta and the king—at least, I should be tranquil upon that score. (*Aloud, with great dignity.*) Monsieur the count!

VIR. (*Astonished.*) Monsieur Inigo!

INI. I have the air of a nobody—of a man of no consequence.

VIR. (*With purpose.*) Well, a Spanish musician.

INI. Neither musician nor Spaniard. (*With mystery.*) Grand influence—great birth!

VIR. (*Bowing low.*) Incognito! I thought as much.

INI. Not a word!

VIR. (*Flattening out.*) Ah, monsieur, you are a diplomate—what class?

INI. You are ambitious?

VIR. I? Oh, yes!

INI. Very well! That ribbon that you dream about—I can give it to you.

VIR. You!

INI. I!

VIR. What's to be done? I am ready for anything!

INI. You know something about the Infanta?

VIR. In our country, we listen at a few doors; when there are no doors, there are trees.

INI. Don't understand!

VIR. I have said nothing! Diplomat of—

INI. That suffices me! Listen, monsieur the count: the day on which the marriage of the king with the Infanta is broken, that day you shall have the ribbon.

VIR. Then the thing is done! I have a plan.

INI. May I know it?

VIR. No; but count on me; and soon, monseigneur (*bowing low*), the ribbon! I hold it at last! (*Goes out.*)

INI. If he could succeed, Manoël would have no longer reason to remain here, and we could at last return to Portugal.

MAN. (*Entering.*) Inigo! Thou at Rambouillet?

INI. You here at last? Ah, bad boy! what trouble! Fifteen days of hard riding, without seeing you. But why did you thus escape from me?

MAN. You well know. I am mad! I cannot live without seeing her!

INI. And you saved Louis XV.? That is well—very well!

MAN. 'Twas a folly—let it go! I wish to carry off the Infanta!

INI. (*Choking.*) Carry off! Gracious powers! what are you talking about? Look, reflect, before coming to such extremities that there are, perhaps, other means less violent. Diplomatic efforts.

MAN. And during that time, the Infanta will marry the king, and it will be too late! No, no; I am resolved to carry her off!

INI. And you think I shall consent!

MAN. You won't?

INI. Never!

MAN. Inigo, my good governor! you have been young and in love!

INI. True! I have been all that—

MAN. Do you recall that famous story—that silken ladder—

INI. Which was cut by that infamous Barbara! It is there, and never leaves me!

MAN. Give it to me!

INI. Never! A bar of steel!

MAN. (*Coaxing.*) I beseech you! See here, my brave Inigo—(*During this time, INIGO has taken the ladder from his pocket, contemplates it with melancholy. MANOEL snatches it quickly from his hands.*)

INI. (*Despairingly.*) Unhappy boy—my ladder!

MAN. (*Without listening.*) Now, come here. (*Leads him under the balcony.*) Put yourself on all fours that I may hook this to the balcony.

INIGO. I on all fours! Oh, that exceeds all permission!

MAN. I beg you—I love her so much!

INI. To have a will of one's own with that boy! (*Getting down on all fours.*) Here I am, monseigneur—mount! Oh, if my ancestors should see me! (*MAN. mounts and hooks the ladder to balcony. In the wings, march of the night-watch on their rounds.*) Monseigneur, the night guard!

MAN. (*Descending quickly.*) Let it go by.

INI. Let us hide ourselves there! (*They hide under the balcony. The night guard appears.*)

THE NIGHT-ROUNDS.

No. 13. FINALE.

Allegretto marcato.

pp

TENORS.

Now, for-ward, quick step! Our rounds we are mak-ing, The pal - a-ce's

BASSES.

Now, forward, quick step! The pal - a-ce's

p

safe-ty to watch..... And while we so guard, That none are peace-break-ing, The king doth the

safe-ty to watch,..... And while we so guard, That none are peace-break-ing, The king doth the

p

ben - e - fit catch. Now sol - diers, sharp!

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ben - e - fit catch. Now sol - diers, sharp!".

Be care - ful, stea - dy, Your step be free, Noiseless and light, All to re -

This system contains measures 5 through 8. The vocal line continues with the lyrics: "Be care - ful, stea - dy, Your step be free, Noiseless and light, All to re -". A piano dynamic marking (*p*) is placed above the vocal line at the start of measure 7.

pose are turn-ing al - rea - - - dy, Sleep well, good night!

This system contains measures 9 through 12. The vocal line continues with the lyrics: "pose are turn-ing al - rea - - - dy, Sleep well, good night!". Dynamic markings include *mf* above the vocal line in measure 10, *pp* above in measure 11, *mf* below in measure 10, and *pp* below in measure 11. The piano accompaniment concludes with a *mf* marking in measure 11 and a *p* marking in measure 12.

..... Now, for-ward, quick step! Our rounds we are mak-ing, The pal - a - ce's safe-ty to watch.....

..... Now, forward, quick step! The pal - a - ce's safe-ty to watch

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics: "..... Now, for-ward, quick step! Our rounds we are mak-ing, The pal - a - ce's safe-ty to watch.....". The piano accompaniment is written for two staves (treble and bass clef) and includes a dynamic marking of *p* (piano).

.... And while we so guard, That none are peace-break - ing, Hap-ly the king doth the ben - e - fit

.... And while we so guard, That none are peace-break - ing, Hap - ly The king doth the ben - e - fit

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line has two staves with lyrics: ".... And while we so guard, That none are peace-break - ing, Hap-ly the king doth the ben - e - fit". The piano accompaniment is on two staves and includes a dynamic marking of *p*.

catch..... March quick and light,..... Sleep well; good -

catch.....

The third system concludes the musical score with a vocal line and piano accompaniment. The vocal line has two staves with lyrics: "catch..... March quick and light,..... Sleep well; good -". The piano accompaniment is on two staves and includes a dynamic marking of *p*.

night..... March quick and light..... Sleep well, good night!.....

Sleep well, good night! Sleep well, good

This system contains the first vocal entry. The vocal line in the upper staff begins with the lyrics "night..... March quick and light..... Sleep well, good night!.....". The piano accompaniment in the lower staff features a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 2/4.

..... Sleep well, good night!.....

night,..... Sleep well, good - night!.....

This system continues the vocal lines. The upper staff has the lyrics "..... Sleep well, good night!....." and the lower staff has "night,..... Sleep well, good - night!.....". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp (F#) and the time signature is 2/4.

MANOEL and INIGO make a movement to pass the other side, so as not to encounter the guards.— The CAPTAIN, hearing the noise, stops, and tries to light up the scene with his lantern.

This system shows the piano accompaniment in the lower staff and a vocal entry for "THE CAPTAIN." in the upper staff. The lyrics for the Captain are "f Who goes there?". The piano accompaniment consists of sustained chords and rhythmic patterns. The key signature is one sharp (F#) and the time signature is 2/4.

INIGO. (*Speaks.*) Monseigneur, let us fly.— (*They disappear in the thicket.*)

Moderato.
p

f

Detailed description: This block contains the piano accompaniment for Inigo's first line of music. It is written in G major and 2/4 time. The tempo is marked 'Moderato'. The piece begins with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays chords. The music concludes with a forte (*f*) dynamic.

THE CAPTAIN.

f *3*

In the king's name, a lov - er, or a knave?..... An - swer me

Detailed description: This block contains the musical score for The Captain's first line. It includes a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The lyrics are: "In the king's name, a lov - er, or a knave?..... An - swer me". The piano accompaniment provides harmonic support with chords and some melodic fragments.

well..... Speak quickly, tell!.....

f *mf* *p*

Detailed description: This block contains the musical score for The Captain's second line. It includes a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line continues with the lyrics: "well..... Speak quickly, tell!.....". The piano accompaniment features a strong rhythmic pattern in the right hand and sustained chords in the left hand. Dynamics range from forte (*f*) to piano (*p*).

(*The Captain goes and looks right and left.*)

p *f*

Detailed description: This block contains the piano accompaniment for The Captain's second line of music. It continues the grand staff from the previous block. The right hand has a rhythmic pattern of eighth notes, and the left hand plays chords. The music starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

'Tis no one, It was the wind blow - ing a - mong the trees,..... un -

BARRARA. (*Opens door of the pavillion.*) (*Frightened.*)

- doubt - ed - ly! Pray, what has happen'd to you

(*The Infanta appears on the balcony.*)

MAR. (*Aside.*)

Ah! me— per - haps 'tis he, here!

BAR. (*To the CAPTAIN.*)

there? Mes - sieurs,..... Mes - sieurs,..... Ah!

CAPT.

What has hap-pen'd there? The guards now make their rounds.... the guards make their

BAR.

rounds.... Be-fore that o-pen window, we thought we saw some one move, and heard sounds. Good Lord !,...

MAR. (*With Joy.*)

Then he is saved!

.....

CAPT. CHORUS.

The guard is watch-ful. The guard is watch - . . .

Be re - as - sured..... Let all in peace sleep sound - ly.

- full. Be re - as - sured.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "Be re - as - sured..... Let all in peace sleep sound - ly." and "- full. Be re - as - sured.....".

(Makes a sign to his men ; they take up their march and disappear by the left, at the back.)

Slum - - ber well !.....

Now for - ward, quick step, Our rounds we are

Our rounds we are

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "Slum - - ber well !.....", "Now for - ward, quick step, Our rounds we are", and "Our rounds we are".

mak - ing, The pal - a - ce's safe - ty to watch..... And while we so guard, That none are peace -

mak - ing, The pal - a - ce's safe - ty to watch..... And while we so guard, That none are peace -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "mak - ing, The pal - a - ce's safe - ty to watch..... And while we so guard, That none are peace -" and "mak - ing, The pal - a - ce's safe - ty to watch..... And while we so guard, That none are peace -".

break - ing, Hap - ly the king doth the ben - e - fit catch..... March quick and
break - ing, Hap - ly the king doth the ben - e - fit catch.....

This system contains the first two systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "break - ing, Hap - ly the king doth the ben - e - fit catch..... March quick and". The second system continues the vocal line and piano accompaniment with the lyrics: "break - ing, Hap - ly the king doth the ben - e - fit catch.....".

light,..... Sleep well, good night..... March quick and light.....
Sleep well, good night

This system contains the third and fourth systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "light,..... Sleep well, good night..... March quick and light.....". The second system continues the vocal line and piano accompaniment with the lyrics: "Sleep well, good night".

..... Sleep well, good night!..... Sleep well, good night!.....
Sleep well, good night!..... Sleep well, good night!.....

This system contains the fifth and sixth systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "..... Sleep well, good night!..... Sleep well, good night!.....". The second system continues the vocal line and piano accompaniment with the lyrics: "Sleep well, good night!..... Sleep well, good night!.....".

SCENE MUSIC.

The musical score consists of two systems. The first system has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The second system also has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The piano accompaniment includes markings for 'Sya' (sustained), 'tr' (trills), and 'Allegretto non troppo'. The tempo is marked 'Allegretto non troppo'.

(Music of scene during Dialogue.)

BAR. The guard watches! That does not prevent their having given me a fright. Meanwhile, I will solidly fasten the bolts. This pavillion does not seem to me safe. (She re-enters, and a sound of pushing bolts is heard within. MANOEL and INIGO return stealthily.)

MAN. Nothing more. The guard has gone.

MAR. (At balcony.) It seems I hear some one!

INIGO. (Beseeching MAN.) Monseigneur, my pupil, my son! I conjure you to renounce your project.

MAN. Come—no sermons!

INI. (Lifting his hands to heaven.) Oh, good Lord! Well, so be it! I will keep watch. What a position for a governor!

(MAN. draws near balcony and signals.)

MAR. (Aside, on balcony.) 'Tis he!

MAN. (Softly.) Are you there?

MAR. (Softly.) Yes!

MAN. Descend! The ladder is hooked to the balcony.

(MAR. descends, guided by MAN.)

MAN. Put your foot there—here—there—take care! (While she descends, the Ambassadors appear mysteriously at R.)

VIR. (Softly to Ambassadors.) 'Tis for to-night, a project of elopement when the king comes to serenade the Infanta. She will be

taken. Watch, then; and if any man attempts to escape prevent him!

AMBASSADORS. All right! (They put themselves in various positions, but out of sight. During this time, MAR. has descended. MAN. receives her in his arms, and leads her gently to the front of the stage.)

MAN. (Softly to MAR.) Ah, dear Marianna, at last you are mine!

INI. (Coming back.) Monseigneur, do not delay!

MAR. I am afraid! (At this moment, BAR. enters upon the balcony, all upset. MAN. and MAR. take refuge in the arbor at R.)

BAR. (On balcony.) Good heavens! The Infanta has disappeared.

MAR. The governess!

BAR. Passing her hand over the balcony, and finds ladder hooked there.) A silken ladder! (Quits balcony hastily.)

MAR. (To MAN. We are discovered!

INI. Hurry you! (They move towards the back, and meet in the darkness the Ambassadors. PER. coughs, SEY. sneezes, KRAC. blows his nose. The three fugitives return quickly to front.) Monseigneur, we are lost! The park is full of people with bad colds!

MAN. (To MAR.) Our project has failed! Highness, re-enter quickly! (They go to the side of the pavillion. MAR. tries to open door, which resists.)

MAR. Impossible! The pavillion is locked!

First system of musical notation. The treble clef staff contains a melodic line with a trill in the fifth measure, marked with a wavy line and the text "tr". The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features a trill in the sixth measure, marked with a wavy line and the text "tr". The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a trill in the sixth measure, marked with a wavy line and the text "tr". The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a trill in the sixth measure, marked with a wavy line and the text "tr". The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a trill in the sixth measure, marked with a wavy line and the text "tr". The bass clef staff continues the accompaniment.

(MANOEL approaches the balcony and claps his hands.)

Allegro.

(The Infanta descends by the silken ladder.)

(The Ambassadors appear mysteriously at the right.) *Allegretto.*

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff shows a series of chords and melodic fragments, while the bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff has a more active melodic line with some slurs, and the bass staff features a series of chords with a descending bass line.

Fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff has a series of chords with a descending bass line, similar to the previous system.

Fifth system of musical notation. The treble staff has a more active melodic line with some slurs, and the bass staff features a series of chords with a descending bass line.

Sixth system of musical notation, the final system on the page. It features a grand staff with a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It features a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The system concludes with a double bar line and a key signature change to one flat.

Moderato.

p *cres* *cen*

Sya *do.* *f*

allarg. *f*

MAN. (*Who has been under the window.*) And the governess has taken the ladder!

MAR. Oh, heavens! What shall we do? (*They are at the left of the steps. At this moment, BAR. opens the door of the pavillion and descends. She has the ladder in her hand.*)

MAN. (*Softly to MAR.*) Attention! The door opens!

BAR. (*Coming out.*) The Infanta of Spain eloped! What a scandal! And I who had her in my care!—

MAN. (*Softly to MAR.*) Profit by the occasion—re-enter—quick!

MAR. And you?

MAN. Be not troubled for me—quick! (*She enters Pavillion.*) Saved!

BAR. I would rather escape before we are discovered. Some one comes! (*She re-descends towards the back.*)

MAN. (*Aside.*) People! (*Hides behind the shrubbery.*)

VIR. (*Coming forward in the obscurity.*) I think this is the right moment. (*Meets INIGO, whom he takes for MAN.*)

INI. (*Softly.*) Quick, Manoël! Here comes the king! Let us fly! I'll take charge of the Infanta. (*Reaching out his arms, he encounters BAR., and taking her for the INFANTA, carries her off precipitately. BAR. cries out, and struggles. At this moment, pages appear bearing torches. The scene is lighted up, and VIR. and the Ambassadors show themselves.*)

VIR. Too late!

ALL. (*Recognizing INIGO and BAR.*) The old one!

VIR. With the man of influence!

INI. (*Surprised.*) Barbara!

BAR. (*Stupefied.*) Inigo! (*KING enters, followed by the court.*)

THE SAME. KING, Lords and Ladies of the Court, Pages, Guards and Valets.

KING. What do I learn? The governess of the Infanta allowing herself to be carried off!

BAR. 'Tis false! Believe it not, sire!

KING. 'Twere useless to try and justify yourself. To-morrow you shall marry the one you love!

INI. Oh, sire!

BAR. But—

KING. Such is my will—

INI. (*Aside.*) If I say one word, it will dishonor the Infanta!

BAR. } (*Together.*) Let us sacrifice ourselves!

INI }

KING. (*Laughing.*) The wedding will be charming! The fiddlers only are wanting, and here they are! (*Pointing to musicians.*)

INI. To VIR.) That was your plan? 'Tis very pretty!

VIR. Did I know about it—I? (*Aside.*) I have lost the ribbon, but that does not end it. (*Brilliant illumination. MAN., who has kept back during the preceding scene, profits by the stir, and mingles with the lords.*)

SOPRANOS.

f
Let all be il - lumined with splen - - - - - dor!..... This

TENORS.

f
Let all be il - lumined with splen - - - - - dor!..... This

BASSES,

f
Let all be il - lumined with splen - - - - - dor!..... This

gar - den bid them ren - der more brilliant with thou - sand fires, bright fires; Let thro' this park royal, in

gar - den bid them ren - der more brilliant with thou - sand fires, bright fires; Let thro' this park royal, in

gar - den bid them ren - der more brilliant with thou - sand fires, bright fires; Let thro' this park royal, in

meas - - - - - ure,..... Ring out, charming re - frains, in me - lo - di - ous

meas - - - - - ure,..... Ring out, re - frains, in charming

meas - - - - - ure,..... Ring out, re - frains, in charming

Sya

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: 'meas - - - - - ure,..... Ring out, charming re - frains, in me - lo - di - ous' for the first voice, and 'meas - - - - - ure,..... Ring out, re - frains, in charming' for the second and third voices. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *Sya* (Sforzando) is placed above the piano part in the fourth measure.

(During the Chorus the Infanta appears on the balcony, and manifests surprise at the fête the king is giving her.)

strains Of gay mirth and of pleas - - - - - ure!

strains Of mirth and pleas - - - - - ure!

strains Of mirth and pleas - - - - - ure!

Detailed description: This system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: 'strains Of gay mirth and of pleas - - - - - ure!' for the first voice, and 'strains Of mirth and pleas - - - - - ure!' for the second and third voices. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain the same as in the first system.

MAR. (on the balcony.)

KING.

Oh! sire, great sire, what a - mia - bil - i - ty!..... Naught wor - thy your de - sire,.... O

beau - ty's queen, can be, Nothing worth your de - sire, O beau - ty's queen, can be!

rit.

suivez. a tempo.

SOPRANOS. *f*
Let thro' this park roy - al, in meas - - - - - ure,

TENORS. *f*
Let thro' this park roy - al, in meas - - - - - ure,

BASSES. *f*
Let thro' this park roy - al, in meas - - - - - ure,

cres. f

.... Ring out, charming refrains, in me - lo - di-ous strains Of gay mirth and of pleas - - ure, of

.... Ring out, refrains, in charming strains Of mirth and pleas - - ure, Of gay mirth and of

.... Ring out, refrains, in charming strains Of mirth and pleas - - ure, Of gay mirth and of

Sra

(During the Chorus, the Infanta descends, and enters on the scene with MARIQUITA and ALVAREZ. Looking around her, she sees MANOEL, who reappears at that moment.)

THE KING. (to musicians.)

pleas - - - ure ! Mes - -

pleas - - - ure !

pleas - - - ure !

Sra
tr

- sieurs, our most skill'd mu - si - cians, Play one of your best com - po - - si - tions;

mf

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "- sieurs, our most skill'd mu - si - cians, Play one of your best com - po - - si - tions;". The piano accompaniment is in a 3/4 time signature and includes a dynamic marking of *mf* (mezzo-forte).

(to MARIANNA, who has descended to the ground.)

Please now, my joys en - hance, and your hand lend me for the

p

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "Please now, my joys en - hance, and your hand lend me for the". The piano accompaniment is in a 3/4 time signature and includes a dynamic marking of *p* (piano).

(c.) MENUET SONG.

Allegretto non troppo.

dance.

f

Sya

This system contains a piano piece in 3/4 time. It starts with the tempo marking *Allegretto non troppo.* and the word "dance." above the first staff. The piece is marked with a dynamic of *f* (forte). The notation includes various musical symbols such as slurs, accents, and a fermata over a section of notes. The word "Sya" is written above the final measure of the piece.

KING.
Lent.

Well the foot ex - tend,.... The head back, with move - ment, For the min - u -

- et,.... That leads to im - - prove - ment; Grace - ful - ly now bend, There -

af - ter ad - vanc - ing, Ease and ac - tion blend. Ah! what no - ble

MAR. (*trying the minuet.*)

danc - ing! Of that mo - tion slid - ing, I find it hard the se - cret art to seize -

KING.

No,..... be more con - fid - - ing, One, two, three, per - fect!

per - fect! per - fect! With per - fect, per - fect, per - fect

(DANSE GENERALE.)

ease!

mf SOPRANOS.
Well the foot ex - - tend, The head back, with move - ment, In the min - u -

mf TENORS.
Well the foot ex - - tend,..... The head back, with move - ment. Ah!

BASSES, *mf*
Well the foot ex - - tend, The head back, with movement,

- et, This leads to im - prove - ment; This true danc - ing meas - ure, Is
 In the min - u - et, 'tis im - prove - ment; This true danc - ing meas - ure, Is
 This leads to im - prove - ment; This true danc - ing,

mf

good taste re - fined, With no min - u - et, ah! to my mind, There would be no pleas - ure.
 good taste re - fined, With no min - u - et, There would be no pleas - ure.
 is taste re - fined, With no min - u - et, There would be no pleas - ure.

(They continue to dance.)

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf* and *p*.

The second system of piano accompaniment continues the piece. It features a *tr.* (trill) in the right hand and a *Sra.* (sforzando) marking in the left hand. The dynamics range from *f* to *mf*.

MAR. (gaily.) *Plus vite.*

This system contains the first part of the vocal line and its piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "This in fan - cy is tru - ly want - ing, The light Fan-".

This system contains the second part of the vocal line and its piano accompaniment. The vocal line continues with the lyrics: "- dan - go of my Spain en - chant - ing, For gai - e - ty's a - nother thing, In". The piano accompaniment features a rhythmic pattern of chords in the left hand and a melodic line in the right hand.

KING.

pi-quancy and live - ly swing.

The light fan - dan - go!

The light fan -

SOPRANOS.

The light fan - dan - go!

TENORS.

The light fan - dan - go!

BASSES.

The light fan - dan - go!

MAR.

- dan - go!

The fav' - - rite dance 'tis ev - er, Of the Ma -

The light fan - dan - go!

The light fan - dan - go!

The light fan - dan - go!

King.

no - - las on the Pra - do. Now quick - ly show us The light fan -

Allegro.

Sop. *f* dan - go! Now quick - ly show us the light fan - dan - go!
TEN. *f* Now quick - ly show us the light fan - dan - go!
BASS. *f* Now quick - ly show us the light fan - dan - go!

8va

WITH TAMBOURINE IN HAND UPHOLDING.

(d.) FANDANGO—COUPLETS. DUO.

Allegro Moderato.

mf Pantomime representing the invitation of a dancer to a lady.

mf Pantomimic reply of the lady, who accepts the invitation.

p

1st COUPLET. MAR.

With tambourine in hand up - hold - ing, With pli - ant form, each charm un - fold -
 MAN.
 With pli - ant form, each charm un - fold -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The lyrics are: "With tambourine in hand up - hold - ing, With pli - ant form, each charm un - fold - MAN. With pli - ant form, each charm un - fold -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- ing, See her,..... see her, the brown Ma - no - la, dance. Dark eyes,..... flash - ing
 - ing, See her,..... see her, the brown Ma no - la, dance. Dark eyes,..... flash - ing

The second system continues the vocal and piano parts. The lyrics are: "- ing, See her,..... see her, the brown Ma - no - la, dance. Dark eyes,..... flash - ing". The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

fire at each glance; Ah!.... *rit.*
 fire, at each glance; Ah!....
suivez.

The third system concludes the piece. The lyrics are: "fire at each glance; Ah!.... *rit.* fire, at each glance; Ah!....". The piano accompaniment includes a section marked "*suivez.*" in the right hand. The system ends with a double bar line and a repeat sign.

Light - ly she bounds, dash - ing and ac -

Light - ly she bounds, dash - ing and ac -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment. The music is in a minor key and features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano.

- tive, And..... by her grac - es,

- tive, And by her grace fulness at-

The second system continues the vocal and piano parts. The lyrics are split across two lines. The piano accompaniment provides a steady accompaniment for the vocal lines.

[grace at - trac - tive..... Wins Hi - - dal - gos

- trac - - tive..... Wins Hi - - dal - gos

The third system concludes the page. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano accompaniment features some chordal textures and melodic fragments.

brave, The Ma - no - - las all en - trance, By their gay dance!

brave, The Ma - no - - las all en - trance, By their gay dance!

DANCE.

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It features two vocal staves at the top, each with the lyrics "brave, The Ma - no - - las all en - trance, By their gay dance!". Below the vocal staves is a piano accompaniment section consisting of four systems of staves. The first system includes a grand staff (treble and bass clefs) with various musical notations such as notes, rests, and dynamic markings. The subsequent three systems continue the piano accompaniment with similar notation, including slurs and accents. The score concludes with a key signature change to two sharps (D major) and a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It consists of six measures with various chordal textures and melodic lines. Dynamic markings include accents (v) and hairpins.

Second system of musical notation, continuing the grand staff. It features six measures with complex chordal structures and melodic fragments. The system concludes with a double bar line and a key signature change to two flats (Bb and Eb).

Third system of musical notation, featuring a grand staff in a key with two flats. It consists of six measures with a piano (*p*) dynamic marking. The music is characterized by flowing melodic lines and chordal accompaniment.

Fourth system of musical notation, featuring a grand staff in a key with two flats. It consists of six measures with intricate melodic patterns and chordal textures. Dynamic markings include accents (v) and hairpins.

Fifth system of musical notation, featuring a grand staff in a key with two flats. It consists of six measures, with a piano (*p*) dynamic marking. The music features a mix of melodic and chordal elements.

2d COUPLET. MAN.

MAR.

By the rhythmic whirl, driv'n, ex - cit - ed, Till she breathless droops, pale, and blight -

MAN.

Till she breathless droops, pale, and blight -

- ed, See her,..... see her, the brown Ma - no - la there, Force-less fall, force-less,

- ed, See her,..... see her, the brown Ma - no - la there, Force-less fall, force-less,

Faint-ing for air. Ah!....

Faint-ing for air.....

rit.

suivez.

.....
But pleas-ure's call her still pur - su -

But pleas-ure's call her still pur - su -

This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The first system includes a dynamic marking of *f* (forte) and a fermata over the final note of the vocal line. The lyrics are: "..... But pleas-ure's call her still pur - su -".

- ing, Life..... she re - sumes, her vi - gor all

- ing, Life..... she re - sumes, her vi - gor all re -

This system contains the third and fourth systems of music. The piano accompaniment continues with a steady rhythmic pattern. The lyrics are: "- ing, Life..... she re - sumes, her vi - gor all" and "- ing, Life..... she re - sumes, her vi - gor all re -".

re - new - ing,..... Joy - ous..... ver - ti -

- new - ing,..... Joy - ous.... ver - ti -

This system contains the fifth and sixth systems of music. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The lyrics are: "re - new - ing,..... Joy - ous..... ver - ti -" and "- new - ing,..... Joy - ous.... ver - ti -".

- go, The Ma - no - - las all en - trance, By their gay dance!

- go, The Ma - no - - las all en - trance, By their gay dance!
DANCE.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- go, The Ma - no - - las all en - trance, By their gay dance!". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The system ends with a double bar line and a repeat sign.

The second system of the piano accompaniment continues the rhythmic pattern from the first system. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some chords and arpeggios. The system ends with a double bar line and a repeat sign.

The third system of the piano accompaniment continues the rhythmic pattern from the first system. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some chords and arpeggios. The system ends with a double bar line and a repeat sign.

The fourth system of the piano accompaniment continues the rhythmic pattern from the first system. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some chords and arpeggios. The system ends with a double bar line and a repeat sign.

The fifth system of the piano accompaniment continues the rhythmic pattern from the first system. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some chords and arpeggios. The system ends with a double bar line and a repeat sign. The word "accelerando." is written in the bottom right corner of the system.

KING.

Ah! this is

a tempo.

fine! Yes! su - per - fine!..... Ah! 'tis di - vine! No, no, no, no,

mf a tempo.

BAR.

shameful, not fine!

BAR. & MAR. WITH SOPRANOS.

VI. & INIGO, WITH TENORS.

This mu - sic, so strange and win - ning, 'Gainst my

This mu - sic, so strange and win - ning, 'Gainst my

cres.

(They stamp on the ground, to the measure.)

BARBARA.

High - ness, we'll now re - tire—

will, Sets my feet blithely spin - ning.

will, Sets my feet blithely spin - ning.

will, Sets my feet blithely spin - ning.

cen

Detailed description: This section contains the musical score for Barbara's part. It features four vocal staves (treble and bass clefs) and a piano accompaniment. The lyrics are: "High - ness, we'll now re - tire— will, Sets my feet blithely spin - ning." The piano accompaniment includes triplets and a fermata over the word "cen".

KING.

One fan - dan-go more, pray— To end this night of pleas - ure!

do

f

Detailed description: This section contains the musical score for King's part. It features a vocal line and a piano accompaniment. The lyrics are: "One fan - dan-go more, pray— To end this night of pleas - ure!" The piano accompaniment includes triplets and a fermata over the word "do", ending with a forte (*f*) dynamic.

One more fan - dan - go, Bra - vo, one more! One more fan - dan - go!

One more fan - dan - go, Bra - vo, one more! One more fan - dan - go!

One more fan - dan - go, Bra - vo, one more! One more fan - dan - go!

The first system consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "One more fan - dan - go, Bra - vo, one more! One more fan - dan - go!" repeated for each voice part.

Bra - vo one more!

Bra - vo one more!

Bra - vo one more!

The second system continues with three vocal staves and two piano staves. The lyrics are: "Bra - vo one more!" repeated for each voice part.

(All take position.)

The third system features two piano staves. It begins with the instruction *(All take position.)* in italics. The piano accompaniment includes a dynamic marking of *f* (forte).

DANSE GÉNÉRALE.

The fourth system consists of two piano staves. It begins with a dynamic marking of *f* (forte) and contains a series of rhythmic patterns for the piano accompaniment.

Dance resumed by every one. Inigo dances at the left with Barbara, who finally joins in—Viroflay, at the right with Mariquita—Mariana and Manoël in the middle. The King mounts the steps and looks on.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. The right hand has a melodic line with frequent sixteenth-note patterns, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with similar rhythmic intensity. The right hand's melodic line is more active, with many slurs and accents. The left hand maintains a steady accompaniment with chords and moving lines.

The third system shows a continuation of the dance music. The right hand has a melodic line with some grace notes and slurs. The left hand accompaniment is consistent with the previous systems.

The fourth system includes a dynamic marking of *accel.* (accelerando) in the right hand. The music becomes more urgent and rhythmic. The right hand has a melodic line with a slanted line indicating a rapid ascent. The left hand accompaniment is also more active.

The fifth system concludes the piece. The right hand has a melodic line with a slanted line indicating a rapid descent. The left hand accompaniment is also more active. The system ends with a double bar line and a 2/4 time signature.

Allo. vivo.

What move-ment gay! what move-ment gay! what joy - ous ver - ti .

What move-ment gay! what move-ment gay! what joy - ous ver - ti .

What move-ment gay! what move-ment gay! what joy - ous ver - ti .

The first system features three vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with a 2/4 time signature and a key signature of two sharps (D major). The piano accompaniment includes triplet patterns in the right hand and a steady bass line in the left hand.

- go! Dance so in - vit - - - ing, Dance so ex - cit - -

- go! Dance so in - vit - - - ing, Dance so ex - cit - -

- go! Dance so in - vit - - - ing, Dance so ex - cit - -

The second system continues the musical score with three vocal staves and piano accompaniment. The piano accompaniment maintains the triplet patterns in the right hand and the bass line in the left hand, providing a rhythmic foundation for the vocal lines.

- ing! Long live Spain's charm - ing Fan - dan - go!

- ing! Long live Spain's charm - ing Fan - dan - go!

- ing! Long live Spain's charm - ing Fan - dan - go!

Sya

8

f

END OF 2d ACT.

ACT III. ENTR'ACTE.

1st. TABLEAU.

The boudoir of the INFANTA at the Louvre, very elegant. At the right, a toilette; at left, a round table. Easy chairs and seats, door at the back. Windows at the left; door at left leading to INFANTA'S apartments, another door same side, opening to a cabinet, door at right to apartments.

Moderato.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines in the right hand, and a bass line in the left hand. There are some 'x' marks above the notes in the right hand.

Second system of musical notation. The right hand continues with melodic and harmonic development. A dynamic marking of *mf* (mezzo-forte) is present in the second measure. The left hand provides a steady bass accompaniment.

Third system of musical notation. The right hand features more complex chordal textures. A dynamic marking of *cre* (crescendo) is visible in the fourth measure. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand has a more active melodic line. Dynamic markings include *scen* (scenariando) in the first measure and *f* (forte) in the fifth measure. The left hand accompaniment remains consistent.

Fifth system of musical notation, the final system on the page. The right hand concludes with a series of chords. A dynamic marking of *ff* (fortissimo) is present in the final measure. The left hand accompaniment ends with a few final notes.

ff *p tres leger.* *Sva*

This system contains the first six measures of the piece. It begins with a fortissimo (ff) dynamic. The first measure has a treble clef, while the rest of the system has a bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 3/4. The notation includes various rhythmic values, slurs, and accents. A dynamic change to piano (p) and the instruction 'tres leger.' (three times lighter) occurs in the second measure. The word 'Sva' is written above the treble staff in the fifth and sixth measures.

Sva *p*

This system contains measures 7 through 12. It features a series of triplet chords in the treble staff, with the word 'Sva' written above the first measure. The bass staff continues with a steady accompaniment. A piano (p) dynamic marking is present in the eighth measure.

Sva *Sva*

This system contains measures 13 through 18. It continues the triplet pattern in the treble staff, with 'Sva' written above the first and third measures. The bass staff accompaniment remains consistent.

Sva *Sva*

This system contains measures 19 through 24. The triplet pattern in the treble staff continues, with 'Sva' written above the second and fourth measures. The bass staff accompaniment is consistent.

Sva

This system contains the final six measures (25-30) of the piece. It concludes the triplet pattern in the treble staff, with 'Sva' written above the fifth measure. The bass staff accompaniment concludes the piece.

First system of musical notation. The treble clef staff begins with a dynamic marking of *8va* and contains a melodic line with a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff features a dynamic marking of *p* and includes *8va* markings and triplet figures. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff contains *8va* markings and triplet figures. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff begins with a dynamic marking of *8va* and contains a melodic line with a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a dynamic marking of *mf* and includes *8va* markings and triplet figures. The bass clef staff continues the accompaniment.

3

8va

cres

8va

cen

do.

f

ff

ff

(At the rising of the curtain, ALV. stands bowing at the door on the left, which he holds half open.)

ALV. Yes, highness, I am coming. (Lets the door close.) Oh, good Lord!

BAR. (Coming from R.) What is it!

ALV. Oh, madame! her highness! She has almost beaten me. (Goes out.)

BAR. (Advancing.) We must look into this.

MARIQ. (Coming hastily from L.) Some vanilla. Yes, highness, I am coming. (Noise of breaking vessels is heard.)

BAR. What is that noise?

MARIQ. Her highness throwing her Japanese vases into the fireplace. Oh, since we left Rambouillet to come and stay at the Louvre, she is angry all the time.

BAR. Why?

MARIQ. You well know.

BAR. My high functions compel me to ignore it. I'll go and assure myself.

MARIQ. Yes, go in; you will be well received.

BAR. Impertinent! Be off!

MARIQ. I am going to bring her highness' chocolate. (Goes out.)

MAR. (Entering hastily.) No! Things cannot go on thus, I'll complain to the king!

BAR. Highness, I pray you—

MAR. Leave me tranquil!

BAR. I cannot authorise such language!

MAR. Not authorise it? 'Tis all the same to me. Protest even, if you wish!

BAR. Certainly—I do protest!

MAR. Then you are content—well! I am angry, and want to cry—to break things.

BAR. Again! Oh, Lord! And when I think it is that miserable little Portuguese!—

MAR. (Rushing upon her.) I forbid you to insult Manoël!

BAR. (Recoiling.) You forbid me? Me! the first maid-of-honor, who has just sacrificed herself for you!

MAR. Ah, that is right—your marriage with Dom Inigo. (Laughs.)

MARIQ. (Enters carrying a cup of chocolate.) Highness, your chocolate.

MAR. (Without attending.) 'Tis well!

BAR. (Taking a pinch of snuff.) Is this really the daughter of my king?

MAR. That is it! There you are, mounted upon your grand battle-horse! Daughter of the king! Very well! I have enough of it myself—being the king's daughter—because I have a heart, and wish to make use of it. You understand me, madame, and because I am in love!

BAR. In love! And etiquette! (Takes out snuff-box, and opens it.)

MAR. Ah, you set my teeth on edge with your etiquette! Stay!

(Knocks over snuff-box, and the snuff falls into the chocolate. MAR. does not observe it.)

BAR. A snuff-box which came to me from your father! (Picks it up.)

MARIQ. (Coming down.) Highness, you know the Cardinal is furious against you.

MAR. (Laughing.) Ah yes! The wig story!

BAR. An Infanta of Spain playing shuttlecock with the wig of a prince of the church! What scandal!

MAR. (Laughing.) And the duke of Bourbon—yesterday, at the king's game, we laughed well—I made him take sugar-plums from my slipper. (Laughs.)

BAR. Madame, you will never be queen of France!

MAR. Ah, good Barbara, let me embrace you for that speech! Not Queen of France? What happiness! You hear, Mariquita?

BAR. The Cardinal suspects something; for, under the severest penalties, the entrance to the Louvre is forbidden to Manoël.

MAR. Yes, I know it; but if Manoël is refused admittance, his governor, Dom Inigo, the husband of your choice, is in like position. Poor duchess, you must suffer greatly!

BAR. Highness, you fail of respect for me! You know that I should have procured this order from my chief; for it has saved me from embarrassment of that man! Come, madame—back to you—here is your book of prayers. Draw thence the pious thoughts which will restore you from your wanderings.

MAR. The book of prayers? Stay! See what I will do with it. (Throws it out of window.)

BAR. Sacrilege!

MAR. (Rushing upon BAR.) And as for you, madame!—

BAR. (Recoiling affrighted.) Would you throw me, too, out of the window!

MAR. Fear nothing! Be so good as to render me a service! Inform the diplomatic corps that I have an important communication to make!

BAR. I hope, madame, that it is serious, and that you would not fail of respect to the foreign powers!

MAR. Excessively serious! Go, Duchess!

BAR. And that you will not forget that you are granddaughter to Louis XIV.

MAR. That is understood. (Aside.) I must quarrel with all Europe! (BAR. goes out.)

MAR. Meanwhile, Mariquita, sit you down there. (MARIQ. sits down at table.)

MARIQ. Yes, highness.

MAR. I am about to write to my father—I do not wish to be unhappy. Well, sit still, and take the pen.

MARIQ. I am ready, highness.

MAR. Write! I dictate.

WITH RAGE I'M SUFFOCATING.

No. 14. RONDO. Alvarez, Mariquita, Barbara, then Marianna,

(Spoken.) Point of exclamation.

Allegro. MARIANNA.

Pa - pa!

Moderato.

With rage I'm suf - fo - cat - ing! I write, and tell you by the

post; Quick, break this marriage, me a - wait - ing, Or I, or I'll..... not answer for the cost!

Allretto.

Surely, pa - pa, the king of France here, Has good man - ners, his air's not bad; And if to
 MARIQ. Highness,
 go not so quickly.

looks you give a glance here, He's e'en a ve - ry pret - ty lad: His head he car - ries high, when

walk - ing, Quite grand are his ges - tures, and staid; But, bless me! he's a child in talk - ing, And of the

Car - di - nal he's a - fraid! He's but a boy, un - like his fath - er, Man but in name, tho' fair - ly

rit.

tall, Tak - ing a hus - band, I would rath - er Find me a man for good and all. Ah! one I

know a - mong friends a - round me, Full of keen wit - sen - ti - ment, too ; Tho' ob - scure his birth, 'twould not

would me, And he'd make a good son for you ; Black are his eyes, and brown his tresses, He a youth of mer - it ap -

p

espressif.

-pears, Tho' all the wealth that he pos - sess - es Is his gui - tar and twen - ty years ; What

mat - ter?..... as he is, I ap - prove.... him, And I find him well....

..... as stands he ;..... He is wealth - y, since I so

love..... him, He is no - ble, since pleas - ing me. Per-
suivez.

- haps he in se - cret is hap - py, in hope of ob - tain - ing my hand. Oh! do say yes, dear lit - tle

Pap - py, Oh! do say yes, dear lit - tie pap - py, And thus be no - ble, gen - 'rous,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Pap - py, Oh! do say yes, dear lit - tie pap - py, And thus be no - ble, gen - 'rous,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

animato.
grand! But the king, if I must sub - mit me, Will sure - ly re - pent it, he'll

cres - - - - - *cen* - - - - -

The second system begins with the tempo marking *animato.* The vocal line continues with the lyrics: "grand! But the king, if I must sub - mit me, Will sure - ly re - pent it, he'll". The piano accompaniment includes dynamic markings *cres* and *cen* (likely *crescendo*) across the system. The right hand of the piano part has a more active, rhythmic pattern.

see True! as a good wife, I'll ac - quit me, And faithful to him I will

do.

The third system continues the vocal line with the lyrics: "see True! as a good wife, I'll ac - quit me, And faithful to him I will". The piano accompaniment features a complex, rhythmic pattern in the right hand, with a *do.* marking. The left hand maintains a steady bass line.

be.....

f

Plus vite.

Pa - pa, with rage I'm suf - fo - cat - ing; I write and tell this by the

mf

post. Quick, break this mar - - riage, me a - wait - ing, Or else

I'll not an - swer the cost! I'll not an - swer the cost!

f *Sra*

PAGE. (*Announcing.*) The corps diplomatic!

MAR. (*To MARIQ.*) Retire!

MARIQ. (*Carrying table against wall at L.*) Yes, highness. [*Goes out.*]

MAR. (*Aside, seeing the Ambassadors enter.*) Fool people! 'Tis not their fault!

VIR. Highness, we come hither at your orders. (*They bow.*)

MAR. (*Seated.*) Good morning, gentlemen.

VIRO. If your highness allows, I will tell her what I have smelt out. I have a powerful scent and I am never deceived.

MAR. Let us see about it, monsieur Usher.

VIRO. It is to recompense our loyal services, and the ribbon of the order.

MAR. Your scent is in default.

VIRO. It would be the first time!

MAR. Come now, messieurs, speak frankly—what think you of my marriage with the king?

SEY. What do we think of it?

VIRO. Why, it is a gigantic conception!

PER. To unite the Bourbons of Spain with the Bourbons of France!

VIR. It is the greatest thought of the century! What an alliance! What a magnificent alliance!

ALL. Superb!

MAR. (*Aside.*) Wait! I am about to moderate your enthusiasm a little! (*Aloud.*) There's wind here!

VIR. I know what it is.

MAR. Well, take my chair and bring it further along.

VIR. What an honor!

MAR. No; not you. The little, dried-up fellow there!

PER. I! The ambassador of Poland!

MAR. Bah! Poland! A very small power!

PER. (*Aside.*) Oh, my noble country! (*Moves chair.*) And before my colleagues! What humiliation!

MAR. (*Seated.*) Then you find this marriage—

VIR. What an alliance! What a magnificent alliance!

ALL. Superb!

MAR. (*Aside.*) They hold to that. (*Aloud, with changed tone.*) 'Tis not comfortable here, decidedly! (*Rises.*) Bring me the chair. (*VIR. makes a movement.*) No; not you—the fat one! (*Pointing to KRAC.*)

KRAC. I! The representative of Austria!

MAR. Why, yes; hurry up! (*KRAC. brings chair. She stops.*) Oh, what a droll nose you have! (*Laughs.*)

KRAC. Highness! 'Tis a paternal heritage!

MAR. Ah, 'tis hereditary! All the worse!

KRAC. (*Aside.*) Oh, Charles-fifth, if you saw me!

MAR. (*Sitting down.*) Well, you are wrong, messieurs; for, once married, I have the intention of debarrassing myself of you all!

VIR. Debarrassing yourself of all Europe! Highness, you do not think of it!

MAR. What need I of Europe—I? To what does that lead, I ask you? England, for example—

SEY. (*Vexed.*) But, milady!

MAR. Ah, 'tis you England? Do you know how to dance the jig?

SEY. Highness, I was an old militaire. No campaigns, no wounds.

MAR. Ah, dance then—that will please me.

SEY. (*Furious.*) You make fun of me! (*MAR. laughs.*)

MAR. (*To VIR.*) Monsieur the count?

VIR. Highness!

MAR. Go bring me my chocolate.

VIR. What honor! (*Aside.*) Fear not being flattened out so long as there are chances! (*Brings cup of chocolate.*)

MAR. (*Disposing herself to drink.*) There—'tis there. Take care not to tip it over. Well—(*Changing her mind.*) No, decidedly; Drink it yourself—you.

VIR. Your highness is very good. I have just come from the table, and—

MAR. All the same to me—drink!

VIR. With greatest pleasure! (*Drinks, aside.*) What a droll taste!

MAR. 'Tis good, is it not?

VIR. Excellent! (*Drinks again, aside.*) What a droll taste! (*Sneezes many times.*) Why does that chocolate make me sneeze?

MAR. Oh, what a funny face! (*Laughs.*)

VIR. Your highness deigns to make fun of a humble usher! [*Sneezes* What honor! I hope that the ribbon—

MAN. (*Aside, rising*) I seem to be still playing with my dolls, as in Spain. (*Moves toward the door of her apartment. Aloud.*) Now, messieurs, I thank you. The conference is terminated!

VIR. (*Surprised.*) How! Was it only to drink her chocolate that your highness called us together?

MAR. Is not that sufficient? I authorise you to render an account of it to your governments, messieurs! (*She makes with her hand a sign of adieu, and enters her room laughing.*)

VIRO. 'Tis an audacity!

SEY. It is odious—abominable!

PER. Patience!

KRAC. We will avenge ourselves!

VIR. Vengeance, messieurs! Behold what distinguishes the diplomatic from the animal!

PER. 'Tis quite decided—this marriage shall be broken!

KRA. Let us go into council.

VIR. One moment! First, let us agree upon our choice for replacing the Infanta.

SEY. Yes; we must choose an English princess.

PER. Pardon. Polonaise!

KRAC. No—Austrian!

VIR. See, messieurs, we are not upon good ground. We have three princesses, when one would suffice.

PER. An idea! Let us play Biribi!

ALL. Biribi?

VIR. Well, the idea is not bad. The Infanta has played with us, let us do the same with her.

SEY. Biribi? Don't know it!

VIR. 'Tis the fashionable game. All the world plays it at Paris—bankers, judges,—even church people, as the scandal-mongers pretend.

SONG OF THE BIRIBI.

No. 15.

Allegro.

Introduction for piano. The piece is in 6/8 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

VIROFLAY.

1st COUPLET. *p*

Vocal and piano accompaniment for the first couplet. The vocal line is in a soprano range, and the piano accompaniment is in a mezzo-soprano range. The lyrics are: "Eve - ry e - poch has its own game, With Greeks, 'twas the game of goose, roy - al; 'Neath

1st COUPLET.

Eve - ry e - poch has its own game, With Greeks, 'twas the game of goose, roy - al; 'Neath

Vocal and piano accompaniment for the second couplet. The lyrics are: "Hen-ry-third, Bil-bo-quet came,.... The play of grand lords, true and loy - al; What at Par - is is it to-

Hen-ry-third, Bil-bo-quet came,.... The play of grand lords, true and loy - al; What at Par - is is it to-

Vocal and piano accompaniment for the third couplet. The lyrics are: "- day,.... The game that all persons are prais - ing, That Bank-ers and jud - ges all play, And

- day,.... The game that all persons are prais - ing, That Bank-ers and jud - ges all play, And

e'en the church peo - ple are graz - ing? 'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "e'en the church peo - ple are graz - ing? 'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're". The piano accompaniment starts with a treble clef and a key signature of two sharps (D major). The bass line begins with a bass clef and a key signature of one flat (B-flat). The piano part includes a trill (tr) in the right hand and a dynamic marking of *p* (piano) in the left hand.

a - ble Now haunt the round ta - ble, For tis the fav'-rite game, as you see, The pret-ty game called Bi - ri -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "a - ble Now haunt the round ta - ble, For tis the fav'-rite game, as you see, The pret-ty game called Bi - ri -". The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

- bi! 'Tis Bi - ri - bi, 'tis Bir - i - bi, All who're

The AMBASSADORS. 'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're

'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're

The third system contains three vocal lines and a piano accompaniment. The first vocal line lyrics are: "- bi! 'Tis Bi - ri - bi, 'tis Bir - i - bi, All who're". The second vocal line, labeled "The AMBASSADORS.", has lyrics: "'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're". The third vocal line lyrics are: "'Tis Bi - ri - bi, 'tis Bi - ri - bi, All who're". The piano accompaniment features a dynamic marking of *f* (forte) and includes a melodic line in the right hand and a bass line in the left hand.

a - ble Now haunt the round ta - ble, Play-ing the game, this charm-ing game Of

Sra

p *f*

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The piano part includes a section marked 'Sra' with a wavy line above it. Dynamics include piano (*p*) and forte (*f*).

f

Bi - ri - bi!

8

ff

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts with the lyrics 'Bi - ri - bi!'. The bottom two staves are piano accompaniment. A measure rest of 8 measures is indicated above the piano part. Dynamics include forte (*f*) and fortissimo (*ff*).

Detailed description: This system contains the final two staves of music, which are piano accompaniment. It features complex chordal textures and melodic lines in both the treble and bass clefs.

VIROFLAY.
2d COUPLET. *p*

At this game oft-times dis - ap - pears The whole of a large pat - ri - mo - ny, And

ma-gistrates, heedless of tears.... There lose all their cli-ents' good mon - ey; 'Neath the Re - gen-cy, they e'en

say,.... That Mont-baz - on, just a thought start - ed, Him - self find - ing cash-less one day, His

shirt played and lost, then de - part - ed. At Bi - ri - bi, 'tis Bi - ri - bi, All who're

a - ble, Still haunt the round ta - ble, For 'tis the fav'-rite game, as you see, The pret-ty game called Bi - ri-

This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes chords and a rhythmic pattern in the bass line.

- bi! At Bi - ri - bi, gay Bi - ri - bi, All those

The AMBASSADORS. At Bi - ri - bi, gay Bi - ri - bi, All those

At Bi - ri - bi, gay Bi - ri - bi, All those

This system contains the next five measures. It includes vocal lines for the main voice and 'The AMBASSADORS', and a piano accompaniment. The piano part features a prominent bass line with a steady rhythm.

This system contains the final five measures of the piece. It features a piano accompaniment in the lower staff and a vocal line in the upper staff. The piano part includes chords and a rhythmic pattern in the bass line.

a-ble, Dote on the round ta - ble, Play-ing the game, This charming game Of Bi - ri - bi!

a-ble, Dote on the round ta - ble, Play-ing the game, This charming game Of Bi - ri - bi!

a-ble, Dote on the round ta - ble, Play-ing the game, This charming game Of Bi - ri - bi!

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "a-ble, Dote on the round ta - ble, Play-ing the game, This charming game Of Bi - ri - bi!". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. Dynamics include *p* (piano) and *f* (forte). The piano part includes a variety of chords and rhythmic patterns, including a prominent eighth-note accompaniment in the right hand.

The second system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. Dynamics include *p* (piano) and *f* (forte). The piano part includes a variety of chords and rhythmic patterns, including a prominent eighth-note accompaniment in the right hand.

ALL. Accepted
 VIR. Gentlemen, please follow me.
 INI. Ah, monsieur the count, I am happy to meet you!
 VIR. You here, monsieur Inigo, in spite of orders?
 INI. I have braved everything in order to find Dom Manoël, who has disappeared. Messieurs, you can perhaps inform me—assist me.

It must—
 VIR. After the council, we shall be at your service; but at this moment—impossible. Affairs of State!
 ALL. Affairs of State! (*They bow, and retire, one after the other, singing the refrain of "Biribi."*)

No. 15 b.

DEPARTURE.

The musical score is for a piano piece titled 'DEPARTURE.' It is in 6/8 time and consists of two systems of music. The first system begins with a treble clef and a bass clef, with a dynamic marking of 'f' (forte). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The second system continues the piece, showing more complex rhythmic patterns and a key signature change to one sharp (F#) in the bass clef.

INI. (*Agitated.*) After the council! And during that time? The little madcap is capable of compromising himself again. I have written to his father to beg him to authorise us to lay aside this incognito; but meanwhile I must see the Infanta. She alone can make him listen to reason. (*Approaches INFANTA'S door. BAR. comes out of it, and stops him.*)
 BAR. (*At first does not recognise him.*) Where are you going?
 INI. (*Aside.*) Barbara! What in the deuce! (*Aloud.*) I must see the Infanta.
 BAR. (*Recognising him.*) You here! And why? Ah! I understand! I am your wife. Alas! I know it, and you come to claim your rights.
 INI. Have I time for that! I did not wed you for rights! No! Make way for me! I must see the Infanta. You owe me obedience, at least!
 BAR. (*Placing herself before door.*) I refuse!
 INI. Beware! or it may turn badly for you. I have violent tempers—
 BAR. (*Crossing her arms.*) Dare to put your hand upon me!
 INI. I am getting wrathful. (*Advances.*) Room, madame!
 BAR. (*Gazing at him.*) Miserable!
 INI. It is you who have brought it on. (*Takes her by the arm and turns her round.*)
 BAR. (*Crying out.*) He has beaten me!
 INI. (*Astonished.*) I! I have what?
 BAR. Beaten me! Yes, beaten! Oh, happiness! It is the first time that has happened to me. Oh, Inigo, you want me to adore you! (*Enter MAR.*)
 MAR. What is occurring?
 BAR. Ah, the Infanta!
 INI. Highness, heaven has sent you!
 BAR. (*Placing herself between them.*) Back! I will not permit it!
 INI. (*Taking her by the arm.*) Go to the devil!
 BAR. He domineers me!
 INI. Highness, Manoël has again escaped me! He is about to attempt, I am sure, to penetrate the Louvre.
 MAR. (*With scarcely dissembled joy.*) You suppose so?
 INI. Suppose so! Lovers are capable of anything! I conjure you,

highness, send him off—order him to renounce his mad passion!
 MAR. Be re-assured. If I see him, I will give him sage counsels.
 INI. That is it. Show him the importance. Be a bar of steel—like as I am!
 MAR. Yes, yes; be tranquil. Go away, Monsieur Inigo!
 INI. Highness, how grateful!
 MAR. (*To BAR.*) Duchess, accompany your husband. He must have many things to say to you.
 INI. (*Making a sign of refusal.*) I! (*MAR. makes a gesture. INIGO bows, and roughly takes the arm of BAR.*) Come along!
 BAR. He domineers me!
 INI. Come on! You know I have nothing at all to say to you. (*Both retire. MAN. enters by the window.*)
 MAR. How! You here?
 MAN. Yes. I have climbed your balcony without being seen.
 MAR. Despite the orders of the Cardinal! I tremble! If some one should have suspected you!—
 MAN. I could not live away from you! (*Considering.*) But what do I see? That powder on your hair!—
 MAR. The new fashion. There is a reception at the court this evening, and the mistress of the robes will array me in the French mode.
 MAN. Ah! I see that you are resigned to be Queen of France, and that I must renounce you.
 MAR. Be hopeful, on the contrary. I have turned the Louvre topsy-turvy; have mystified the ministers and the ambassadors. I have written to my father. This marriage will not take place. One thing only disquiets me, for you—your birth—
 MAN. My birth! (*Stopping suddenly, aside.*) Oh, if I had not sworn to silence!
 MAR. Certainly, on account of my father—you understand—
 MAN. Drive away your fears, dear highness! Let Louis XV. not marry you, and as to your father, I shall find means to decide him.
 MAR. (*Surprised.*) You!
 MAN. I can say no more—later, you will know all. Besides, provided we love each other, what matters rank and birth? The man of the people and the great lord are equal before love!

WHAT GOOD ARE WEALTH AND HIGH POSITION.

No. 16. COUPLETS--DUO.

Andantino.

MANOEL.

What good are wealth and high po - si - - tion,.....

.... Compared to love that has no peer ? We've youth and health, in high con - di - tion,

suivez.

The azure sky, the sun so clear !.... We've charming walks in pleasant pla - - ces, Up - on the

Pra - do, arm in arm at eve,.... Hi - dal - - gos meeting without leave ; And gai - ly we to e - chos

suivez.

f *tr* (Imitating a guitar.) MAR. (doing the same.) MAN. *tr*

heave, Our se - ranades up - on love's mis - sion : ploum, ploum ! ploum, ploum ! Ah !.....

suivez.

MAR. *Allo. vivo. f*

MAN. *f* O lé! Long life to

... O lé! Long life to love!

love! as night and day We sing in Spain the gay re - frain!.... O lé!

as night and day We sing in Spain the gay re - frain!.... O lé!

Long life to love! la la la la la la la la la la la la la la la la la la

Long life to love! la la la la la la la la la la la la la la la la la la

fpp *dim.*

O lé! Long life to love! As night and day, We sing in

la O lé! Long life to love! As night and day, We sing in

mf

Spain the gay re - frain!.... Fif - teen years have we, Bright-eyed, nim - ble foot - ed!

Spain the gay re - frain!....

p

Fif - teen years have we, Bright-eyed, nim - ble foot - ed! *f* *>* O lé! O lé!
O lé! O lé!

This system contains the first vocal phrase. It consists of two vocal staves and a piano accompaniment. The piano part is in the left hand, with a dynamic marking of *f* and accents over the notes. The vocal lines are in the right hand, with lyrics written below them. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4.

All the rest be moot - ed, All the rest be moot - ed, All the rest be moot - ed, Long
All the rest be moot - ed, All the rest be moot - ed, All the rest be moot - ed, Long

mf *p*

This system contains the second vocal phrase. It consists of two vocal staves and a piano accompaniment. The piano part has a dynamic marking of *mf* and *p*. The vocal lines are in the right hand, with lyrics written below them. The key signature has one sharp (F#), and the time signature is 2/4.

life to love!.....
life to love!.....

f *f*

This system contains the third vocal phrase. It consists of two vocal staves and a piano accompaniment. The piano part has a dynamic marking of *f*. The vocal lines are in the right hand, with lyrics written below them. The key signature has one sharp (F#), and the time signature is 2/4.

MAR. *p*

Oh! fair ex - ist - ence, And hap - pi - ness com - plete!..... In thoughts so sweet, With

pleas - ure e'en at dis - tance,..... I feel my heart al - rea - dy beat.

al - - - rea - - - dy beat.

f

Andantino. 1o. tempo.

How gay I'd be, could I the sta - - - tion,.....

dim. *p*

.... Of simple peasant maid at - tain ! To dance free, with - out os - ten - ta - tion,

rit.

suivez.

In dresses short, unflounc'd and plain ! Free to dis - pute, to laugh or chat - - ter, Or with her

lov - - er quarrel like a dunce. Then to their home re - turn they for the nonce, Bestowing meanwhile, both at

once, Loud smacking kisses, no small mat - - - - ter ! Ah!

(smacking.) MAN. (smacking.) MAR. *f*

suivez. *mf*

.....

MAR. *f* *f*

O lé! O lé! Long life to love!

MAN, Long life to love!

As.... night and day We sing in Spain the gay re - frain!.... O lé!

As.... night and day We sing in Spain the gay re - frain!.... O lé!

Long life to love! la la la la la la la la la la la la la la la la la la

Long life to love! la la la la la la la la la la la la la la la la la la

fpp *fpp* *fpp* *dim.*

O lé! Long life to love! As night and day, We sing in
 la O lé! Long life to love! As night and day, We sing in

Spain the gay re - frain!....
 Spain the gay re - frain!.... Fif - teen years have we, Bright-eyed, nim - ble - foot - ed!

Fif - teen years have we, Bright-eyed, nim - ble - - foot - ed! O lé! O lé!
 O lé! O lé!

All the rest be moot - ed, All the rest be moot - ed, All the rest be moot - ed, Long

All the rest be moot - ed, All the rest be moot - ed, All the rest be moot - ed, Long

life to love!..... long life to love!..... long life to love! (speaking.) O lé!

life to love!..... long life to love!..... long life to love! (speaking.) O lé!

(MARIQUITA'S voice is heard outside, saying :)

MARIQ. Come in, Mesdames.

MAR. (hastily.) Some one comes, hide yourself. (MANOEL hides behind the toilet curtains, but in sight of the public—MARIQUITA enters immediately.)

MAR. What is it, Mariquita?

MARIQ. The ladies of the French court, come to array you in French fashion.

MAR. (hesitating.) Me? (She goes to say a word to MARIQUITA, but the latter does not give her time, and introduces the ladies at once.)

MARIQ. Behold them—

MAR. (aside.) Ah! good heavens! and Manoël! if they should discover him, he is lost!

(The tire-women enter, bringing the dresses destined for the Infanta. The ladies thus address the Infanta.)

IN THE FRENCH FASHION.

Manoel, L'Infante and Mariquita.

No. 17. TOILET SCENE.

Andante. (Enter the court ladies.)

The first system of the piano accompaniment consists of two staves. The music is in 6/8 time and the key signature has three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

mf 1st SOPS.

2d SOPS. In the french fashion, We are come to dress you now, Please to fall not in a pas-sion,

The second system features two vocal staves and a piano accompaniment. The vocal parts are marked *mf*. The lyrics are: "In the french fashion, We are come to dress you now, Please to fall not in a pas-sion,". The piano accompaniment continues with a similar rhythmic pattern to the first system.

At the ser-vice we be-stow; We are come to dress you

At the ser-vice we be-stow;..... We are come to dress you

The third system continues the vocal and piano parts. The lyrics are: "At the ser-vice we be-stow; We are come to dress you". The piano accompaniment provides harmonic support for the vocal lines.

now, We are come to dress you now'..... to dress you now, in the French fash -

now, We are come to dress you now'..... to dress you now, in the French fash -

Un peu moins vite
* (All the ladies.)

ion! To princess-es of the crown,.... As grand tire - wom-en we are known.

Mme de VENTADOUR.

ion!

Un peu moins vite.

Mme de RAINCY.

am, my - self, the grand pom - po - niere, And my du - ty's to deck the hair. By

* At the theatre, from this sign to that on page 260, may be omitted.

our king's priv - i - lege ex - press, My part is to put on the dress;..... And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "our king's priv - i - lege ex - press, My part is to put on the dress;..... And". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

I, the charge that I in - her - it, Must clasp the gar - ter, post of mer - it.

A post of

The second system continues the musical score. The vocal line lyrics are: "I, the charge that I in - her - it, Must clasp the gar - ter, post of mer - it." The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line ending on a whole note and the piano accompaniment ending with a fermata.

mer - it.

mer - it.

The third system shows the vocal line repeating the word "mer - it." on a whole note. The piano accompaniment features a more complex rhythmic pattern with accents and slurs, providing a dramatic accompaniment to the vocal line.

mf

In the French fashion, We are come to dress you now, Please to fall not in a pas-sion,

mf

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a dynamic marking of *mf*. The lyrics are "In the French fashion, We are come to dress you now, Please to fall not in a pas-sion,". The middle staff is a vocal line in treble clef, also with a key signature of three sharps and a dynamic marking of *mf*. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three sharps and a dynamic marking of *p*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

At the ser - vice we be - stow; We are come to dress you

At the ser - vice we be - stow; We are come to dress you

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. The lyrics are "At the ser - vice we be - stow; We are come to dress you". The middle staff is a vocal line in treble clef with a key signature of three sharps. The lyrics are "At the ser - vice we be - stow; We are come to dress you". The bottom staff is a piano accompaniment in grand staff with a key signature of three sharps. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

now, We are come to dress you now. In the French fash - ion, We'll dress you

now, We are come to dress you now. In the French fash - ion, We'll dress you

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps. The lyrics are "now, We are come to dress you now. In the French fash - ion, We'll dress you". The middle staff is a vocal line in treble clef with a key signature of three sharps. The lyrics are "now, We are come to dress you now. In the French fash - ion, We'll dress you". The bottom staff is a piano accompaniment in grand staff with a key signature of three sharps. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

now in the French fashion!.....

Sra

Spoken.—Mesdames, let us fulfil our office.

(The ladies retire back. The INFANTA comes to the front.)

* Allegretto.

mf

rall.

MARIANNA. (Aside.)

Andantino con moto.

Ah! what a novel situation, To see a young man thus near by.

Andantino con moto.

I scarce can give the reason why, but perturbation, Ah! I am fill'd with perturbation, How to

dress.... be-fore his face, Almost 'neath his eyes, dear me! what dis-grace!

MAR. (Approaching Manoel)

rall.

Allegretto.

No 'van - tage take, Mon-sieur, of my con - di - tion;

Allegretto.

rall. p

Since you fain must stay here with me, Turn off, at least, your

gaze, In pi - ty, mod - est be! In pi - ty, mod - est be-....

poco rit.

sivez.

Some del - i - ca - cy show..... towards me!

Io Tempo.
Sya

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics "Some del - i - ca - cy show..... towards me!". The piano accompaniment consists of two staves. A tempo change to "Io Tempo." and a dynamic marking of "Sya" (Sforzando) are indicated above the piano part.

(The Infanta sits before the toilet.)

Moderato,
rall.
p

This system features piano accompaniment. It includes a stage direction: "(The Infanta sits before the toilet.)". The tempo is marked "Moderato," and there are dynamic markings for "rall." (ritardando) and "p" (piano).

(Mme de VENTADOUR commences to deck her hair.)

Now come, let's be - gin..... And pro - ceed to deck.....

This system features a vocal line and piano accompaniment. It includes a stage direction: "(Mme de VENTADOUR commences to deck her hair.)". The vocal line has the lyrics "Now come, let's be - gin..... And pro - ceed to deck.....".

MARIANNA. (Aside.)

your most beau - teous tress - es. Ah! me! how he must suf - fer

This system features a vocal line and piano accompaniment. It includes a stage direction: "MARIANNA. (Aside.)". The vocal line has the lyrics "your most beau - teous tress - es. Ah! me! how he must suf - fer".

dear! What if some one should find him here!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a long note on 'dear!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MARIQUITA. (*Bringing a rose.*)

To add to your head - dress - es, Here, a

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

MANOEL. (*Aside, peeping out.*) (*Mme de VENTADOUR takes*

rose I bring, fresh - ly blown; Mo po - si - tion here me op -

The third system of music shows the vocal line and piano accompaniment. The vocal line has a slight change in dynamics and includes a fermata. The piano accompaniment continues with similar rhythmic patterns.

the rose, and puts it in the INFANTA'S hair.)

press - es, But all the same, 'tis pleasant, still, I

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a final melodic flourish. The piano accompaniment provides harmonic support throughout.

(MARIQUITA comes again with the slippers.)

own, Put on these slip - pers, that here I hold,..... Broi-der'd with

(Mme de VENTADOUR puts the slippers on the Infanta's feet.)

diamonds, with pearls and gold.....

Mme de GRAMONT.

(The ladies examine her foot, placed upon a cushion.)
(All the Ladies.)

Ah! now in-deed, you're shod in style in - com - par - a - ble! Dear lit - tle foot!....

MANOEL. (Aside.)

Dear lit - tle foot!..... Like one in a fa - ble!

MARIQUITA.

One du - ty more for us laid down,.... Is to put on, now,

RAINY.

these your highness' dress - es. (*Infanta rises.*) First of prin - cess - - es,.....

MAR. (*Speaking.*)

Please lay off your light dress - ing gown! My dressing gown?

MAN. (*Aside.*) with curiosity.

Heav - en, And Man - oël! Ah! what a sight shall I be shown!

(The tirewomen take off the Infanta's dressing gown, leaving her in a charming suit of underdress; short skirt, corsage trimmed with lace, bare arms. Then they put on the dress. During this time, Manoël struggles against his desire to take a look.)

Andante.

To feel that scenes of beau-ty ten - der, Are here unroll'd before my eyes;

p Andante.

And not to take a look, is wise, But doth me ren - der, — Ah! half insane it doth me ren-der! At

(Sees the Infanta in her corset.)

(The ladies put on the dress.)

worst, the curtain I'll dis-place. What a lovely form! What a beauteous face!

Andantino.

Pic - ture full of charms! Freshness and grace!... O form di - vine, en -
rall.

(The ladies go back to get the corsage of the robe.)

- chant - ing! Win - ning, haunt - ing, glow - ing, each trace! How sweet and fair!.....

What gen - tle air!
MAR. (*Running to him. Speaks.*) Fie! monsieur, you are cheating me.
Great Heaven! Ah! I would have be - lieved more del - i ca - cy

you'd..... have shown! (*They speak.*)

MARIQUITA. (*Speaking.*) Highness, that toilet becomes you to a marvel !

BAR. (*Entering.*) Highness, are you ready ?
 MME. de V. You see, madame the duchess, we have just finished.
 BAR. The king asks if you can receive him ?
 MAN. (*Quickly, aside.*) The king !
 MAR. (*Embarrassed.*) The king coming here !
 BAR. His majesty comes from the council, and wishes to converse with you in private. I'll go and inform him that your highness

awaits his good pleasure. (*Addressing ladies.*) Mesdames, will you please retire !
 MAR. (*Aside.*) Let nothing of this appear ! (*At this moment, being completely dressed, she walks about coquettishly to be admired, and sings with the Chorus.* BAR. retires with the ladies in waiting.)

1o. tempo.

In the French fash - ion,

Ah ! what a

MAR. (*With the ladies.*)

In the French fash - ion,

rall.



What de-light to be deck'd out!..... Ob - serve how ea - si - ly I dash on; In this



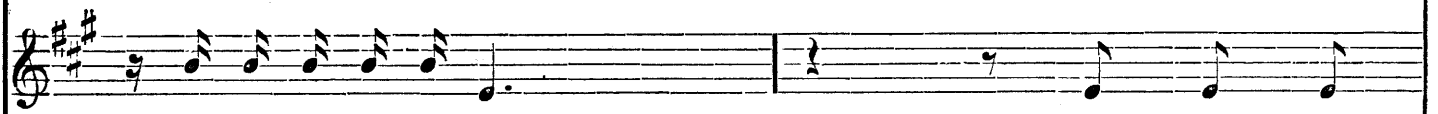
bore, Thus to be quite left out! I had a pas - sion



What de - light to be deck'd out!..... Ah! with what ea - sy grace you dash on; At!



robe how well I move a - bout; What de - light to be deck'd



to see her thus deck'd out! I had a



court to - day You'll shine, no doubt, You will shine, no doubt! What de-light to be deck'd



out,.... Ah! what delight to be deck'd out In the French fash - ion, to be deck'd
pas - ion, to see her thus deck'd out, to see her thus deck'd out,.... yes, thus deck'd
out,.... what delight to be deck'd out,
1st Sops.
2d Sops. In the French fash - ion, to be deck'd

out In the French fash - ion!....
out in the French fash - ion!....
out in the French fash - ion!....

(As soon as the ladies have disappeared, MAR. runs to MAN.)

MAR. (Excitedly.) Quick, monsieur! Go away!

MAN. (Hurriedly.) Yes, highness, but—(In the wing is heard the voice of the Page, who announces the first time, "The King!")

MAR. The king! There is no more time! Enter there, in that cabinet. (Moment of hesitation on the part of MAN. MAR. pushes him into the cabinet on the left.) Enter there!

(MAN. enters; at the same moment, the door at the back opens and the Page appears.)

PAGE. (Announcing.) The king! (Enter KING. Page retires.)

KING. (Much agitated.) Ah, Marianna, if you knew what has just occurred!

MAR. What, sire?

KING. I was about to present you this evening to the court—well, 'tis all changed.

MAR. What do I hear? Have the ministers?—

KING. They do not wish me to marry you.

MAR. (Aside.) At last! What happiness!

KING. Yes, they are all leagued against me; but I shall resist, if you love me, Marianna!

MAR. Sire—obedience—

KING. What do you say! You preached the contrary!

MAR. Oh, I have reflected, and State reasons—

KING. It is not you who speak, Marianna! Ah! I understand you! You fear that I shall give way. But no! I'll hold up my head—they must yield, or I will drive them away!

MAR. You frighten me!

KING. You do not see, then, that I adore you! How lovely you are in that new costume! You believe that I shall let you go away! (MAR. Makes a movement.) Do not move away! (Puts his arm around her.) Let me press that charming form! Come near me! We are alone.

MAR. Release me, sire!

KING. Forget that I am king. Come, Marianna! (Enfolds her.) 'Tis a lover, tender—respectful!

MAR. O Lord, protect me!

MAN. Sire!

KING. Who takes such liberty? Manoël!

MAN. Yes, sire, Manoël!

KING. Depart, monsieur! You dare—

MAR. Sire, I love the Infanta!

KING. You love her!

MAR. Hold! Manoël, 'tis the king!

MAN. (Laying his hand on the guard of his sword.) And what of that? He is a man, and he comes to subdue you to his love.

KING. This is too audacious! (Calling out.) Here, some one,—here! (Everybody rushes in. Some lords spring toward MANOËL, to seize him. All show a lively indignation.)

WHAT CRIMINAL PRANK ARE YOU PLAYING?

No. 18. FINALE, CHORUS, SCENE AND ROMANCE.

Allegro.

The musical score is written for piano and consists of three systems of music. The first system is marked *Allegro* and begins with a forte (*f*) dynamic. The second system includes dynamic markings for *cres* (crescendo), *cen* (crescendo), and *do.* (diminuendo). The third system begins with a forte (*f*) dynamic. The score is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The key signature has two flats (B-flat and E-flat).

(The Lords seizing MANOEL.)

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with triplets and slurs.

SOP. *f* What crim - i - nal prank are you play - ing, Bad luck to bring? What

TEN. *f* What crim - i - nal prank are you play - ing, Bad luck to bring? What

BASS. *f* What crim - i - nal prank are you play - ing, Bad luck to bring? What

Vocal lines for Soprano, Tenor, and Bass. The piano accompaniment continues with triplets and slurs, supporting the vocal melody.

crim - i - nal prank are you play - ing, Bad luck to bring?

crim - i - nal prank are you play - ing, Bad luck to bring? Think of the

Continuation of the vocal and piano parts. The piano accompaniment features prominent triplet patterns in both hands.

Think of the crime!.... To draw the sword thus.....

crime! To draw the sword a - gainst the King! To draw the sword thus.....

crime! To draw the sword a - gainst the King! To draw the sword thus.....

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are: "Think of the crime!.... To draw the sword thus.....", "crime! To draw the sword a - gainst the King! To draw the sword thus.....", and "crime! To draw the sword a - gainst the King! To draw the sword thus.....". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment.

..... a - gainst the King!

..... a - gainst the King!

..... a - gainst the King!

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics: "..... a - gainst the King!", "..... a - gainst the King!", and "..... a - gainst the King!". The piano accompaniment continues with a right-hand part and a left-hand part, including a dynamic marking of *f* (forte) in the left hand.

MAN. (*freeing himself.*)

f

Set me free,..... set me free,..... To..... de - fend her.....

..... I love so dear - ly! Your laws, your laws to me can do no harm,

cres

Your laws, your laws to me can do no harm; Mon - arch or laws

cen *do.* *f*

(*He draws his sword.*)

touch me not near - ly; No pow'r can stay my an - ger, or with - hold my arm!

suivez.

VIR. (approaches him, and takes it away.)

BAR.

What sau - cy dar - ing! What sau-cy dar -

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a rest, followed by the lyrics "What sau - cy dar - ing!". The piano accompaniment features a strong, rhythmic pattern with a dynamic marking of *f* (forte).

ing!

SOP. *f* It must be quell'd, It must be quell'd, this rude, of - fen - sive bear - -

TEN. *f* It must be quell'd, It must be quell'd, this rude, of - fen - sive bear - -

BASS. *f* It must be quell'd, It must be quell'd, this rude, of - fen - sive bear - -

The second system of the score features three vocal lines (Soprano, Tenor, and Bass) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics for all vocal parts are "It must be quell'd, It must be quell'd, this rude, of - fen - sive bear". The piano accompaniment features a strong, rhythmic pattern with a dynamic marking of *f* (forte).

The third system of the score features a piano accompaniment in a grand staff. The music continues with a strong, rhythmic pattern and a dynamic marking of *f* (forte). The piano accompaniment features a strong, rhythmic pattern with a dynamic marking of *f* (forte).

f

- ing! What crim - i - nal prank are you play - ing, Bad luck to bring? What

f

- ing! What crim - i - nal prank are you play - ing, Bad luck to bring? What

f

- ing! What crim - i - nal prank are you play ing, Bad luck to bring? What

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

crim - i - nal prank are you play - ing, Bad luck to bring?

crim - i - nal prank are you play - ing, Bad luck to bring? Think of the

crim - i - nal prank are you play - ing, Bad luck to bring? Think of the

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are: "crim - i - nal prank are you play - ing, Bad luck to bring?", "crim - i - nal prank are you play - ing, Bad luck to bring? Think of the", and "crim - i - nal prank are you play - ing, Bad luck to bring? Think of the". The piano accompaniment continues with similar rhythmic patterns, including triplets and chords.

Think of the crime!.... To draw the sword thus.....

crime! To draw the sword a - gainst the King! To draw the sword thus.....

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a mix of eighth and sixteenth notes. The piano accompaniment includes a prominent triplet in the right hand.

..... a - gainst the King!

..... a - gainst the King!

VIROFLAY. (*speaks to the guards.*) Arrest him!

The second system continues the vocal lines and piano accompaniment. It includes a piano dynamic marking (*p*) and a fermata over a note in the piano part. The vocal lines end with a final note on a whole note.

(*The Infanta makes a gesture, and addresses the King.*)

The third system is primarily piano accompaniment, featuring a melodic line in the right hand and a supporting bass line in the left hand. It includes a piano dynamic marking (*p*) and concludes with a double bar line.

* At the theatre, from this sign to that on page 281 (D) may be omitted.

p Andantino.

Ah! be not pi - ti - less, O sire! ... I pray you! You know full well what is

Andantino.

love in the heart; To him, your ri - val, act a gen -'rous, no - ble part,.....

..... Whom love has caused to dis - o - bey you! Be - hold these tears from grief that

un peu retenu.

spring, And par - don him, dear lit - tle King!.....

Be - hold these tears, from grief that spring, Ah!..... for - give his fault, be

Allegro. (The King, saddened, is disposed to pardon.) VIR. (interfering.)
 generous, dear-est King! Be - fore we par-don

suivez. *mf*

grant for such at-tacks of hate, 'Twere well to take in con-sul-

- ta - - tion..... His em-i-nen-ce's pen-e-tra-tion; Reas-ons of

THE KING (repeating.) Reasons of state.
Andantino non troppo.

State!.... Ah! poor young

Sop. *f*

TEN. *f* Reas- ons of State!

Bass. *f* Reas- ons of State!

Andantino non troppo.

king, all powerless reign - - ing,..... Op - posed in will, or ways to

live; The one he loves de - priv - ed of gain - ing,

MANOEL. (*furious.*) *Allegro.*
f

Ah! here, 'mid all the wrath that fills me, Lies the

rall.

..... He, sub-ject's faults must not for - give!

(*VIR. signals the guards.*)

Allegro.

p *suivez. rall.* *sf*

(*Yields to force, and grows calmer.*)

sting, That an oath binds me yet, and stills me Before the King!.....

Sop.

TEN.

BASS.

Bad luck you

Bad luck you

Bad luck you

Set me free, set me
bring, bad luck..... bad luck you
bring, bad luck..... bad luck you

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "Set me free, set me". The second and third staves are vocal lines with lyrics: "bring, bad luck..... bad luck you" and "bring, bad luck..... bad luck you" respectively. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a bass line. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords marked with "b2".

free; I have the right to draw the sword.....
bring; 'Tis trait - 'rous crime to lift the sword....
bring; 'Tis trait - 'rous crime to lift the sword.....

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "free; I have the right to draw the sword.....". The second and third staves are vocal lines with lyrics: "bring; 'Tis trait - 'rous crime to lift the sword...." and "bring; 'Tis trait - 'rous crime to lift the sword....." respectively. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a bass line. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of "f" (forte) appearing in the vocal lines and piano accompaniment.

here, 'gainst... the king!

a -- gainst..... the king!

a -- gainst..... the king!

Sra

Andante maestoso.

MANOEL goes out, followed by the guards. The Infanta retires, led out by BARBARA and MARIQUITA. The crowd retires by the back, in the suite of the KING. Scene changes.

ACT III.

SECOND TABLEAU.—*Park of Versailles. In the back, a broad practicable terrace, from which they descend upon the scene by a large flight of steps. King's guards, lords and common people are standing upon the terrace. In front, other lords are promenading with ladies of the court.*

BY GAY SONGS, AND LIGHT DANCES.

CHORUS AND COUPLET FINALE.

SOPRANOS.

TENORS.
 BASSES.
Allegretto.
f

By gay songs, and light
 By gay songs, and light
 By gay songs, and light

dan - - - ces, This e - vent we now cel - - e - brate!
 dan - - - ces, This e - vent we now cel - - e - brate!
 dan - - - ces, This e - vent we now cel - - e - brate!

All that pleas-ure en-han-ces, To this pair... we

All that pleas-ure en-han-ces, To this pair... we

All that pleas-ure en-han-ces, To this pair... we

mf
glad-ly ded-i-cate! La! la! la! la! All that hap-piness en-han-ces,

mf
glad-ly ded-i-cate! La! la! la! la! All that hap-piness en-han-ces,

f
glad-ly ded-i-cate! Share we now, songs and danc-es, Songs and danc-es,

p Of our be - lov - - ed king. *p* La! la! la! la!

p Yes, we'll share the happy pleas - ure, Of our be - lov - ed king. *p* La! la! la! la!

p Of our be - lov - - ed king, *f* With his heart's fondest treasure, his

Sya

p *f*

f With his heart's fondest treas - ure, We sub - mis - - sion bring, We sub - mission bring, To our dear young

f With his heart's fondest treas - ure, Our heart's we bring to our

f heart's fond - est treas - ure, Our heart's we bring, yes, our heart's we all

sf *f*

Allo. vivo.

king, We sub - mis - sion bring,..... To our young king!

king, Yes, we bring our heart's.... To our young king! Good friends, now let us share the

king, Yes, we bring our heart's.... To our young king! Good friends, now let us share the

Allo. vivo.

Sya

cres - cen - do

f

La la la la la la la! La la la la la la

pleas - ure Of our young king. Good friends, now let us share the pleas - ure Of our be - lov - ed

pleas - ure Of our young king. Good friends, now let us share the pleas - ure Of our be - lov - ed

la! Let us share, let us share now the pleas - - ure Of our young
king. Let us share, let us share now the pleas - - ure Of our young
king. Let us share, let us share now the pleas - - ure Of our young

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment consists of two staves with a flowing, rhythmic pattern. The lyrics are: "la! Let us share, let us share now the pleas - - ure Of our young king. Let us share, let us share now the pleas - - ure Of our young king. Let us share, let us share now the pleas - - ure Of our young".

king!..... Long live our king!..... long
king!..... Long live our king!..... long
king!..... Long live our king!..... long

This system continues the vocal and piano parts. The vocal parts have long, sustained notes for the words "king!" and "long". The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "king!..... Long live our king!..... long king!..... Long live our king!..... long king!..... Long live our king!..... long".

live our king!.....

live our king!.....

live our king!.....

VIRO. (*entering.*) What a superb show! The arrival of the Princess Maria Leczinska, puts all Versailles in festive array. As to the Infanta of Spain, she has nothing to do but to return to Madrid. (*Enter PEROLSKI, LORD SEYMOUR, and KRACKENBERG. VIROFLAY addresses PEROLSKI.*) Well, Monsieur the Ambassador of Poland, 'tis the daughter of your ancient King, who has obtained the honor of sitting upon the throne of France.

LORD SEYM. (*to KRACKENBERG.*) If England had wanted it!
KRACK. Or Austria!

VIRO. (*to PEROLSKI.*) For the rest, I was always in doubt—You know I am never deceived. And your government, what does it think of it? Is it vexed—

PER. (*coldly.*) It is delighted, Monsieur, so I am happy to pass over

to you the ribbon. (*he puts on VIROFLAY'S neck a ribbon of an ugly color.*)

VIRO. Oh! Monsieur the Ambassador, I had never solicited—(*aside.*) At last I have one! It is not a pretty color, but better than none.

* (*A flourish of trumpets is heard. The KING appears with the Infanta—behind her, stand BARBARA and MARIQUITA.*)

KING. 'Tis here, dear Marianna that I must place your hand in that of the heir of Portugal.

MAR. Yes Sire, it must be, since that is the price of the pardon you have granted to Manoël.

KING. Your father, you know, insists upon the marriage—Reasons of State, as says Monsieur the Cardinal.

MAR. (*sadly.*) Always. Ah! Sire, we shall both be unhappy—that is all.

ENTRANCE OF THE KING.

Maestoso.

sec.

* (Another flourish of the trumpets. MANOEL and INIGO appear upon the terrace, hand in hand, and dressed in rich costumes— Behind them come the Spanish Students of the first Act.)

KING. (pointing to MANOEL.) Behold your husband, Madame.

MAR. (without looking up.) Alas! (The Orchestra plays the romance of MANOEL, of the first Act. The Infanta turns, and recognizes

MANOEL. She gives a cry of joy.) Ah! you, Manoël!

KING. Dom Joseph de Braganza. Infant of Portugal!

MAN. (running to MARIANNA.) Dear Marianna!

MAR. (to the KING.) Oh! Sire, you avenge yourself nobly.

VIR. (to INIGO.) Ah! so—and you, Monsieur Dom Inigo?

INI. (with dignity.) Duke de Sandoval—Governor of the Infant.

VIR. Duke de Sandoval! I always had my doubts—I am never deceived—

ENTRANCE OF JOSEPH OF BRAGANZA.

* *Andante.*

The musical score is written for piano in 3/4 time, marked *Andante*. It consists of four systems of music. The first system begins with a dynamic marking of *f* (forte) and features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The second system includes a *Dialogue* section marked *pp* (pianissimo). The third system continues the accompaniment. The fourth system concludes with a *rit.* (ritardando) marking and ends with a *ppp* (pianississimo) dynamic marking.

COUPLET FINALE.

MARIANNA.

Af - ter so much fright, so much care and wor - ry, We at last in bliss u - nite, Love, the

Allegretto.

vict'ry gains; Yet a doubt, good friend, 'mid the rush and hur - ry, Down in our deep - est heart re -

- mains! Here, be - fore these bench - es, Au - thors, sing - ers, ac - tors, We're on - ly

mod - est dolls, you'll find; Be in - dul - gent, kind, Gen - tle be - ne -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "mod - est dolls, you'll find; Be in - dul - gent, kind, Gen - tle be - ne -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

- fac - tors, All our suc - cess is in your hands..... Our

The second system continues the vocal line and piano accompaniment. The lyrics are: "- fac - tors, All our suc - cess is in your hands..... Our". The piano accompaniment includes a prominent bass line with a descending eighth-note pattern.

fate, your ver - dict, waiting stands!..... Baga - telle! Baga -

The third system continues the vocal line and piano accompaniment. The lyrics are: "fate, your ver - dict, waiting stands!..... Baga - telle! Baga -". The piano accompaniment features a rising eighth-note scale in the right hand, marked with a '7'.

- telle! Ba - ga - telle!.....

suivez.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "- telle! Ba - ga - telle!.....". The piano accompaniment includes a rising eighth-note scale in the right hand, marked with a '9', and a triplet of eighth notes in the right hand, marked with a '3'. The system ends with a double bar line and a key signature change to one flat (Bb).

(Making gestures of applause.)

Allegretto.

mf

'Tis you, who hold the strings, good friends, that move us, So kind - ly

deign, So kind - ly deign to pull them, and ap - prove... us!

f

'Tis you, good friends, who hold the strings that move us, So kind - ly

f

'Tis you, good friends, who hold the strings that move us, So kind - ly

f

'Tis you, good friends, who hold the strings that move us, So kind - ly

Sya.

f Sya.

deign, So kind - ly deign to pull sharp, and ap - prove..... us!

deign, So kind - ly deign to pull sharp, and ap - prove..... us!

deign, So kind - ly deign to pull sharp, and ap - prove..... us!

f Allegro.

Detailed description: This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "deign, So kind - ly deign to pull sharp, and ap - prove..... us!". The piano accompaniment includes a dynamic marking of *f* and a tempo marking of *Allegro.* The time signature is 3/4.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with various musical notations including chords, arpeggios, and slurs.

Sva

Detailed description: This block shows the piano accompaniment for the third system. It features a wavy line above the staff labeled *Sva* (Soprano voice). The piano part continues with complex chordal textures and rhythmic patterns.

Sva *f* *sec.*

Detailed description: This block shows the piano accompaniment for the fourth system. It includes a wavy line labeled *Sva* and a dynamic marking of *f*. The system concludes with a section labeled *sec.* (second ending). The piano part features a series of chords and melodic fragments.