

EL

CAPITAN





















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# El Capitan.

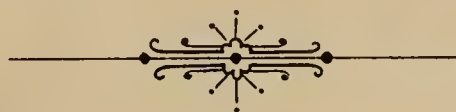
COMIC OPERA  
IN  
THREE ACTS.



MUSIC BY

# John Philip Sousa.

Vocal Score.



Price. 2.00.

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## CAST.

DON ERRICO MEDIGUA, Recently appointed Viceroy of Peru. . . . DE WOLF HOPPER.  
 SENOR AMABILE POZZO, Chamberlain, etc, etc. . . . . ALFRED KLEIN.  
 DOM LUIZ CAZARRO, Ex-Viceroy.. . . . T. S. GUISE.  
 COUNT HERNANDO VERRADA, A Peruvian Gentleman. . . . EDMUND STANLEY.  
 SCARAMBA, An Insurgent. . . . . JOHN W. PARR.  
 NEVADO, }  
 MONTALBA, } His Companions. { . . . . . HARRY P. STONE.  
 . . . . . ROBERT POLLARD.  
 GENERAL HERBANA, Commander of Spanish Forces. . . . . L. C. SHRADER.  
 ESTRELDA, Cazarro's Daughter. . . . . EDNA WALLACE - HOPPER.  
 PRINCESS MARGHANZA, Medigua's Wife. . . . . ALICE HOSMER.  
 ISABEL, Medigua's Daughter. . . . . BERTHA WALTZINGER.

Spanish and Peruvian Ladies and Gentlemen.

Soldiers etc.

---

**LOCALE,** Peru.

**TIME,** During Spanish possession.

---

**Act I.**.....Interior Viceregal Palace.....Sunset.

**Act II.**.....Exterior Prison..... Day.

**Act III.**.....Exterior Viceregal Palace.....Night..

---

Produced under the management of..... B. D. STEVENS.

Stage - Director..... H. A. CRIPPS.

Director of Music..... JOHN S. HILLER.









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# EL CAPITAN.

Comic Opera in three Acts.

Book by  
CHARLES KLEIN.



Music by  
JOHN PHILIP SOUSA.

Molto Maestoso.

## PRELUDE.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as triplets, accents, and dynamic markings.

- System 1:** Starts with a treble clef staff containing a triplet of eighth notes with accents. The bass clef staff has a triplet of eighth notes with accents. Dynamic markings include *ff*, *sostenuto.*, *pp*, and *p*.
- System 2:** Features a continuous sixteenth-note melody in the treble clef. The bass clef has a simple harmonic accompaniment.
- System 3:** Similar to System 1, with a triplet of eighth notes in the treble and bass clefs. Dynamic markings include *ff*, *sostenuto.*, and *pp*.
- System 4:** Continues the sixteenth-note melody in the treble clef. The bass clef has a simple harmonic accompaniment. Dynamic marking is *p*.
- System 5:** The tempo changes to *Andante espressivo.* The treble clef has a melody with a dynamic marking of *p*. The bass clef has a simple harmonic accompaniment with a dynamic marking of *p dolce sostenuto.* The time signature changes to 2/4.



First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a melodic line in the treble and a supporting bass line. A slur covers the first six measures, and a fermata is placed over the final measure.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with slurs and a fermata at the end.

Third system of musical notation, showing more complex rhythmic patterns and chordal textures in both hands.

Fourth system of musical notation, marked with *tendresse.* and *rit.*. It includes a first ending bracket labeled '8' and a fermata over the final measure.

Fifth system of musical notation, marked with *dim.*. The treble clef part features a long, flowing melodic line with slurs, while the bass clef part provides harmonic support.

Sixth system of musical notation, marked with *pp*. It features a first ending bracket labeled '8' and concludes with a final cadence.



# Act I.

- a. Chorus: "Nobles of Castilian birth."
- b. Recitative and Solos Oh, beautiful land of Spain.
- c. Recitative, Solo and Chorus: From Peru's majestic mountains.

ISABEL, PRINCESS, VERRADA AND MIXED CHORUS.

## Nº 1.

Allegro deciso.

The musical score is divided into several systems. The first system shows the piano introduction in 2/4 time, marked *Allegro deciso*. It includes dynamic markings such as *p*, *cresc.*, *poco*, *a*, and *poco*. The second system continues the piano accompaniment with dynamics *f* and *p*. The third system also features piano accompaniment with dynamics *p* and *f*. The fourth system introduces the vocal parts: SOPRANOS, TENORS, and BASSES, all singing the lyrics "No - bles of Cas - ti - lian birth, The". The vocal lines are marked with *f* and include accents (^). The final system shows the piano accompaniment for the vocal entry, marked with *f* and accents (^).

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of  
 proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ra - rest wine of roy - al Spain; And so we sit the live - long day, While  
 ra - rest wine of roy - al Spain; And so we sit the live - long day. While

The second system continues the vocal and piano parts. The piano accompaniment includes some syncopated rhythms and dynamic markings like accents (^) and hairpins (> and <).

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And  
 joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

The third system concludes the page. The piano accompaniment features a more active right hand with some sixteenth-note patterns and a final cadence.



pleas - ure has full sway. *Piacetole.* Each de - ceiv - ing,  
 pleas - ure has full sway. Thiev - ing, sleev - ing,

*p* *Piacetole.*

Each de - ceiv - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,  
 Thiev - ing, sleev - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,

With Cas - til - ian grace, There's not a game that  
 With Cas - til - ian grace, There's not a game that

*ff* *molto marcato.*

*ff*

gamb - lers use, The in - no - cents to ri - fle, With  
 gamb - lers use, The in - no - cents to ri - fle, With

*p*

which we do not tri - fle. We're down to ev' - ry  
 which we do not tri - fle. We're down to ev' - ry

*ff*

dodge and ruse, Our con - scienc - es to sti - fle, When we  
 dodge and ruse, Our con - scienc - es to sti - fle, When we



win and when we lose. There's not a game that  
 win and when we lose. There's not a game that

The first system of music 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#) and a 4/4 time signature. The lyrics are "win and when we lose. There's not a game that". The piano accompaniment is in bass clef. A dynamic marking of *ff* is present above the piano part.

The piano accompaniment for the second system continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *ff* is present.

gamb - lers use, The in - no - cents to ri - fle, With  
 gamb - lers use, The in - no - cents to ri - fle, With

The third system of music features two vocal staves and a piano accompaniment. The lyrics are "gamb - lers use, The in - no - cents to ri - fle, With". The piano accompaniment includes a dynamic marking of *p*.

The piano accompaniment for the fourth system continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* is present.

which we do not tri - fle. We're down to ev - 'ry  
 which we do not tri - fle. We're down to ev - 'ry

The fifth system of music features two vocal staves and a piano accompaniment. The lyrics are "which we do not tri - fle. We're down to ev - 'ry". The piano accompaniment includes a dynamic marking of *ff*.

The piano accompaniment for the sixth system continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *ff* is present.

*molto cresc.*

dodge and ruse, Our con-scien - ces to sti - fle, When we

dodge and ruse, Our con-scien - ces to sti - fle, When we

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics: "dodge and ruse, Our con-scien - ces to sti - fle, When we". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *molto cresc.* is placed above the piano part.

win or when we lose, — Win or lose,

win or when we lose, — Win or lose,

*ff*

The second system continues the vocal and piano parts. The vocal lyrics are: "win or when we lose, — Win or lose,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line. The piano part features a complex rhythmic texture with many sixteenth notes.

Win or lose, When we win or

Win or lose, When we win or

The third system concludes the vocal and piano parts. The vocal lyrics are: "Win or lose, When we win or". The piano accompaniment continues with its intricate rhythmic pattern. The system ends with a fermata over the final notes.



when we lose. *ff* No - bles of Cas - til - ian birth, The

when we lose. No - bles of Cas - til - ian birth, The

The first system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "when we lose. No - bles of Cas - til - ian birth, The". The piano part features a rhythmic pattern of eighth notes and chords.

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

The second system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of". The piano part features a rhythmic pattern of eighth notes and chords.

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

The third system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "rar - est wine of roy - al Spain; And so we sit the live - long day, While". The piano part features a rhythmic pattern of eighth notes and chords.

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

The fourth system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "rar - est wine of roy - al Spain; And so we sit the live - long day, While". The piano part features a rhythmic pattern of eighth notes and chords.

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

The fifth system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "rar - est wine of roy - al Spain; And so we sit the live - long day, While". The piano part features a rhythmic pattern of eighth notes and chords.

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

The sixth system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "rar - est wine of roy - al Spain; And so we sit the live - long day, While". The piano part features a rhythmic pattern of eighth notes and chords.

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And  
 joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

pleas - ure has full sway. There's not a game that  
 pleas - ure has full sway. There's not a game that

*ff* *Grandioso.*

*fff* *Grandioso.*

gam - blers use, The in - no - cents to ri - fle, With which we do not  
 gam - blers use, The in - no - cents to ri - fle, With which we do not



tri - fle. We're down to ev' - ry dodge and ruse, Our  
 tri - fle. We're down to ev' - ry dodge and ruse, Our

conscien - ces to sti - fle, When we win or when we lose, When we  
 conscien - ces to sti - fle, When we win or when we lose, When we

8

win, When we lose, yes, our con - - scien - ces to sti - fle,  
 win, When we lose, yes, our con - - scien - ces to sti - fle,  
*sostenuto.*

8

*sostenuto.*

When we win or when we lose.

When we win or when we lose.

*fff*

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) 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 bass clef. The lyrics are "When we win or when we lose." repeated on two staves. The piano part includes a dynamic marking of *fff* (fortississimo) and features a prominent melodic line in the right hand with a long note value.

PRINCESS.

His

*piu lento.*

*fp*

Detailed description: This system begins with a vocal line for the Princess, starting with the word "His". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes. The tempo is marked *piu lento.* (more slowly). The dynamic marking *fp* (fortissimo piano) is present. The piano part includes a melodic line in the right hand with a long note value.

Excellency begs you to ex - cuse him! He's ve-ry

Detailed description: This system contains the second vocal entry. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps. The lyrics are "Excellency begs you to ex - cuse him! He's ve-ry". The piano accompaniment is in bass clef and features a melodic line in the right hand with a long note value.



bus-y, and he's rath - er blue.

He's al - ways blue!

He's al - ways blue!

*p*

*p*

*p*

ISABEL.

He fears that his new subjects may ac - cuse him Of

*p*

tak - ing life too eas - y in Pe - ru.

We don't! Some do!

We don't! Some do!

*p*

PRINCESS.

*Allegretto a la Sequidilla lente.* *p* This bar-ba - rous land un -

couth, \_\_\_\_\_ In which our fort-une is placed, Can

rav - - ish no eye— of taste, Nor charm the bo - som of

youth; \_\_\_\_\_ *p* But  
 Nor charm the bo-som of youth;  
 Nor charm the bo-som of youth;

*tr* *Q.*



in our ex - clu - sive set, \_\_\_\_\_ We breathe the

air of Spain, As we hear the sweet re - frain Of the

*rall.* \_\_\_\_\_ *f* Con brio a la Cachuca.  
 rollick-ing cas - ta - net. \_\_\_\_\_ To the Cas - ta - net's sound let us

trip, \_\_\_\_\_ Joy let us sip, \_\_\_\_\_ Joy let us sip. \_\_\_\_\_ Yes, to the

Cas-ta-net's sound let us trip, Joy let us sip, Joy we will

sip, we'll sip. To the Cas-ta-net's sound let us trip, Joy we will

*f* To the Cas-ta-net's sound let us trip, Joy we will

*f* To the Cas-ta-net's sound let us trip, Joy we will

*ff*

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*



trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

ISABEL.

Ah, beauti - ful land of

*L'istesso tempo.*

Spain, My heart is ev - er with thee; In

vi - - sions I cross the sea, And know thy pleasures a -

*poco rit.*

*poco rit.*  
*f*

gain; And nev - er shall I for - get Where the

*a tempo.*

*a tempo*

brave, the court - ly dwell, While liv - - ing

'neath the spell Of the rol-lick-ing Cas - ta - net. To the

*rall.*

*a tempo*

*rall.*

*a tempo*

*accel.*



L'istesso tempo.  
^ Con brio a la Cachuca.

Cas - ta - net's sound let us trip — Joy let us sip, — Joy let us

*Con brio.*

sip, — Yes, to the Cas - ta - net's sound let us trip, — Joy let us

*poco rit.* ^ *a tempo*

*poco rit.* ^ *a tempo*

PRINCESS with ISABEL.

sip, — Joy we will sip, we'll sip. To the Cas - ta - net's sound let us

CHORUS.

To the Cas - ta - net's sound let us

To the Cas - ta - net's sound let us

*poco rit.*

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

*poco rit.*

*a tempo*

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

*a tempo*

*a tempo*



sip, we'll sip.  
 sip, we'll sip.  
 sip, we'll sip.

(Enter VERRADA.)

*ff*

VERRADA. *Recit.*

Your Highness, let this frolic end-ed

*fp*

Listesso tempo

PRINC.

be, His Excel-len-cy I at once must see.

Pe - -

*pp*

PRINCESS.  
Moderato.

ru-vian manners take us un - a - wares! The Viceroy is engaged on State af-

*rit.*

Agitato.

VERRADA.

fairs. Re - bell - ious cries a doz-en pla - - zas fill, Ca-zar-ro

*stringendo*

*a tempo* *stringendo*

Marziale con passione.

claims that he is vice - roy still. From Pe - ru's \_\_\_\_\_ ma-jes-tic

*rit.*

*mf*

mount - ains Ech - oes an un - hap - - py song, From the

*p*



sweet — pellucid fount-ains, That her val - leys course a - long, From the

ea - gle, bold - ly soar-ing In the az - ure o - ver-head, All re-

*p*

gret - ting, all de - plor-ing That our li - ber-ty is dead. From the

*rit.* *p*

*a tempo* *Lento.*

mount-ains, From the fount-ains, From the ea - gle o - ver - head Boldly

*a tempo* *Lento.*

soar - ing, Comes de - plor - ing That their li - ber - ty is

ISABEL. *f* *leggiero*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

PRINCESS. *f*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

VERRADA.

dead \_\_\_\_\_ From the ea - gle o - ver -

SOP. *f* *leggiero*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

TENORS. *f*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

BASSES. *f* *leggiero*

*a tempo*

*f* *f*

3

3



Lento.

head, Bold-ly soar-ing, Comes de-plor-ing is dead. *ff*

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Bold-ly soar-ing, Comes de-plor-ing That their li-ber-ty is dead. *ff*

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

Lento.

*ff*

Tempo I.

ISABEL.

*f*

Our goblets let us drain to both Pe-ru and Spain!

PRINCESS.

*f*

Our goblets let us drain to both Pe-ru and Spain!

VERRADA.

*f*

Our goblets let us drain to both Pe-ru and Spain!

*f* Our goblets let us drain to both Pe - ru and Spain!

Our goblets let us drain to both Pe - ru and Spain!

Tempo I.

*p*

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

*ff* Drink to Pe - ru and to

*ff* Drink to Pe - ru and to

*ff* No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

*ff* No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our



Spain! Drink

Spain! Drink

gol - dengob - lets here we drain of rar - est wine of roy - al Spain; and so we sit the

gol - dengob - lets here we drain of rar - est wine of roy - al Spain; and so we sit the

to Pe - ru and to Spain, To Pe -

to Pe - ru and to Spain, To Pe -

live long day, While joy - ous min - utes pass a - way; With cards and wine, Our life's divine, And

live long day, While joy - ous min - utes pass a - way; With cards and wine, Our life's divine, And

ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and  
 ru and Spain, Let's drink to both Pe - ru and  
 ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and  
 pleas - ure but has sway. Let's drink to both Pe - ru and  
 pleas - ure but has sway. Let's drink to both Pe - ru and

*ff*

Spain, To might - y Spain, to might - y Spain, Our  
 Spain: "Our moth - er - land, we love her! No oth - er lands a - bove her!" Our  
 Spain, To might - y Spain, to might - y Spain, Our  
 Spain: "Our moth - er - land, we love her! No oth - er lands a - bove her!" Our  
 Spain: "Our moth - er - land, we love her! No oth - er lands a - bove her!" Our



gold-en gob-lets here we drain To both Pe-ru and Spain, To both Pe - ru

gold - en gob - lets here we drain To Pe - ru

gold-en gob-lets here we drain to both Pe-ru and Spain, To both Pe - ru

gol - den gob - lets here we drain To Pe - ru

gol - den gob - lets here we drain To Pe - ru, Pe - ru and

*sosten.*

*sosten.*

*sosten.*

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

Spain To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

ru *sosten.* and Spain, our gold - en gob - lets here we drain to

8

Spain!

Spain!

Spain!

Spain!

Spain!

Spain!

*fff*

8



- a. Chorus: "Don Medigua, all for thy coming wait."
- b. Solo and Chorus: If you examine human kind.

ISABEL, PRINCESS, DON MEDIGUA AND CHORUS.

Nº 2.

Moderato marziale.

ff

pp

SOP. *f*  
Don Me - di - gua,

TEN. *f*  
Don Me - di - gua,

BASS. *f*

*f*

(aside) *pp*

all for thy coming wait! Glad-ly greet our leader, for our courage is rather weak.

*pp*

all for thy coming wait! Glad-ly greet our leader, for our courage is rather weak.

*pp*

(aside.) *pp*

Hail the vice - roy! He shall uphold the state; He must uphold us also, for we

*f* *pp*

Hail the vice - roy! He shall uphold the state; He must uphold us also, for we

*f* *pp*



ISABEL. *dolce*  
*p* His stern - de - sign you soon shall know. He's

PRINCESS.  
*p* shake when the natives speak.

shake when the natives speak.

bold and clev - er, Read - y ev - er For - his king - to

strike a blow; From du - ty ne - ver Can he sev - er.

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

*f*

*f*

*f*

*f*

*f*

*f*

*f*



must up-hold us al - so, for we shake when the grim na - tives speak.

must up-hold us al - so, for we shake when the grim na - tives speak.

DON MEDIGUA.

If

must up-hold us al - so, for we shake when the grim na - tives speak.

must up-hold us al - so, for we shake when the grim na - tives speak.

Moderato sostenuto.

you ex - a - mine hu - man kind, I'm al - most cer - tain you will  
ap - pli - ca - tion most in - tense, I stud - y not to give of -

find; That ful - ly nine - ty nine per - cent, Per - haps a tri - fle  
fense; I've had de - cid - ed views of life, Since I was du - ly

more, Are boss-ing jobs they have no bent Or earthly fit - ness  
 nursed, And so has my de - vot - ed wife The ve - ry same - re -

*rall.*

for. A rump - us goes a - gainst my grain, I'm  
 versed. When I say "no" and she says "yes" My

*a tempo*

just as mild as mild can be; And that is why the king of  
 in - ward comments may be strong; But out - ward - ly, - well, I con -

Spain, To re - pre - sent him hit on me. Tra la la la la! Tra  
 fess, That I am clear ly in the wrong.

*rit.* *con dolore*

*p con dolore*



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

This system features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line consists of a series of eighth and sixteenth notes, with lyrics 'la la la la!' followed by 'Tra la la la la la la la la!' and 'Tra la la la la! Tra'. The piano accompaniment includes chords and melodic lines in both hands.

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

Tra  
pp  
Tra

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'la la la la! Tra la la la la la la la la! Tra'. The piano accompaniment is mostly silent, with some notes in the final measure. A dynamic marking 'pp' is present above the vocal line.

pp

This system shows the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'pp' is present above the right hand.

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

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

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

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

This system contains four vocal staves and a piano accompaniment. Each of the four vocal staves has the lyrics 'la la la la! Tra la la la la! Tra la la la la la la'. The piano accompaniment is on two staves, providing harmonic support for the vocal parts.

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

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

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

la la la la la la la tra la. With la tra la.

la la la la la la la tra la. la tra la.

la la la la la la la tra la. la tra la.

1 *f* *p* 2 *f*

1 *f* *p* 2 *f*



a. Melodrama.

b. Solo and Chorus: "When we hear the call for battle."

# Nº 3.

## ESTRELLA, CAZARRO AND MIXED CHORUS.

Moderato.

Musical score for the Moderato section, measures 1-12. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure is a whole rest in the right hand and a quarter note in the left hand. The second measure has a piano (*pp*) dynamic. The third measure has a *b* dynamic. The fourth measure has a *b* dynamic. The fifth measure has a *b* dynamic. The sixth measure has a *b* dynamic. The seventh measure has a *b* dynamic. The eighth measure has a *b* dynamic. The ninth measure has a *b* dynamic. The tenth measure has a *b* dynamic. The eleventh measure has a *b* dynamic. The twelfth measure has a *b* dynamic.

Allegro.

Musical score for the Allegro section, measures 13-24. The score is in common time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The first measure has a forte (*f*) dynamic. The second measure has a *f* dynamic. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *f* dynamic. The seventh measure has a *f* dynamic. The eighth measure has a *f* dynamic. The ninth measure has a *f* dynamic. The tenth measure has a *f* dynamic. The eleventh measure has a *f* dynamic. The twelfth measure has a *f* dynamic. The thirteenth measure has a *f* dynamic. The fourteenth measure has a *f* dynamic. The fifteenth measure has a *f* dynamic. The sixteenth measure has a *f* dynamic. The seventeenth measure has a *f* dynamic. The eighteenth measure has a *f* dynamic. The nineteenth measure has a *f* dynamic. The twentieth measure has a *f* dynamic. The twenty-first measure has a *f* dynamic. The twenty-second measure has a *f* dynamic. The twenty-third measure has a *f* dynamic. The twenty-fourth measure has a *f* dynamic.

Tempo di marcia energico.

ESTRELLA.

*Fieramente.*

When we hear the call to

CHORUS.

*Fieramente.*

*p*



bat-tle, We com - mence our drums to

Ra ta tat a tat! Ra-ta tat a tat!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "bat-tle," followed by a rest, and then "We com - mence our drums to". The piano accompaniment consists of rhythmic patterns in the right hand and bass lines in the left hand, with the lyrics "Ra ta tat a tat! Ra-ta tat a tat!" written below the staves.

*f*

The piano accompaniment for the first system is shown in two staves. It features a complex rhythmic pattern with triplets and slurs. A dynamic marking of *f* (forte) is present in the first measure.

rat-tle, For when the bu-gles

Ra ta tat ta ta! Ra ta tat ta ta!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "rat-tle," followed by a rest, and then "For when the bu-gles". The piano accompaniment continues with similar rhythmic patterns and the lyrics "Ra ta tat ta ta! Ra ta tat ta ta!" written below the staves.

The piano accompaniment for the second system is shown in two staves, continuing the complex rhythmic patterns and triplets from the first system.

blare, And the ar - rows cleave the air, We're im - pa - tient to be

The third system of music features the vocal line with the lyrics "blare, And the ar - rows cleave the air, We're im - pa - tient to be". The piano accompaniment is mostly silent in this system, with rests in both the right and left hands.

The piano accompaniment for the third system is shown in two staves, featuring a more melodic and harmonic accompaniment with slurs and ties.

there, Ra - ta - ta tat.

Ra - ta - ta tat.

*Sostenuto meno mosso.*

When the sol - dier's hopes are low, And vict' ry

*pp* *tranquillo*

in the bal - ance lies, He hears the drum, and

*rit.* *a tempo*

*rit.* *a tempo*

feels the glow Of va - lor to his tem - ples



rise! What to the sol - dier doth it say? — That drum voice

from the dis - tant fray? — R R

*pp*

CHORUS. *pp* R R R R R R R R R R

*pp*

ESTRELLA.

*p*

On - - ward! Pa - tri - ot - ic son! On - - ward

CHORUS *pp* R R R R R R R R R R R R

*p*

till the foe's un - done! On - - -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "till the foe's un - done!" followed by a long note for "On - - -". The piano accompaniment consists of rhythmic patterns in both hands, with the right hand marked with "Rm" (ritardando) above several measures.

The piano accompaniment for the first system, showing the grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

ward! till the battle's won. For your

The second system of music continues the vocal line with the lyrics "ward! till the battle's won. For your". The piano accompaniment continues with similar rhythmic patterns and "Rm" markings.

The piano accompaniment for the second system, showing the grand staff with treble and bass clefs. It continues the melodic and bass lines from the previous system.

coun - try and its glo - - - ry. SOP. *ff*

TEN. *ff* On

BASS. *ff* On

The third system of music introduces three vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). The lyrics "coun - try and its glo - - - ry." are shared. The Soprano and Tenor parts have a long note with an accent (^) and the dynamic marking *ff*. The Bass part also has a long note with an accent (^) and *ff*. The piano accompaniment continues with "Rm" markings.

CAZARRO with BASSES.

The piano accompaniment for the third system, showing the grand staff with treble and bass clefs. It concludes the piece with a final melodic flourish in the right hand and a bass line, marked with a forte (*ff*) dynamic.



ward! Pa - tri - ot - ic son! On - - ward

ward! Pa - tri - ot - ic son! On - - ward!

till the foe's un - done! On - - ward till the bat - tle's

till the foe's un - done! On - - ward! till the bat - tle's

won For your coun - try and its glo - - ry!

won For your coun - try and its glo - - ry!

L. H.

ESTRELLA.  
Tempo I.

When the gal - lant fight is o'er, ————— Suc-cess will

be our great re - ward, — And Lib - er - ty from

*rit.* *a tempo*

shore to shore ————— Gives rest un - to the ti - - red

sword; — Un - to his fan - cy oft will come —

The blare of trump - et, roll - ing drum. Ta ta ra ta ta ra ta ta

*rit.* *a tempo* *pp a tempo*



ra — Ta ta ra ta ta ra ta ta ra!

Sopranos. *ff*

Ra ta ta ta ta ta ta ta ta ta ta ta ta

*f* *ff*

*calando* **ESTR.** (imitating a trumpet.) *a tempo*

Ra-ta ta ta ta ta ta ta ta ta ta ta

ta ta ta ta ta ta

*calando* *pp*

ta ta ta ta, ra ta ta ta ta, Ra ta ta ta ta, Ta

ta ta Ta ta ta Ta ra ta ta ra ta ta ta ta ta, Ra ta ta ta

ta Ra ta ta ta ta, Ta ta ra, Ta ta ra

Sop.

Ta ta ta ta ta ta ta ta ra ta ta ra

Tenors.

*f* On - - ward!

Basses.

*f*

Ta ta ta ta ra, *Rum*

ta ta ra ta ta ra ta ta ta ra, Ra ta ta ta ta, Ra ta ta ta

pa - tri - ot - ic son! On - - ward till the foe's un -



Rum ta ta ra, ta ta ra, ta ta ta ta ra

ta ta ta ta ra ta ta ra ta ta ra ta ta ta ra done! On - - - ward till the bat - tle's won

Rum ra-ta ta ta tal CAZARRO. In free-dom's fight Let

Ra ta ta ta ta, Ra ta ta ta ta, For your coun - try and its glo - - - ry!

heart and arm be strong, — Our cause the Right, Our

en - e - my's the Wrong. —

Yes, they are wrong.

Yes, they are wrong.

*rit.* *a tempo* *drum*

ESTRELLA.

The



Brillante.

lit - tle fife's de - fi - ance, (Of con-fi-dence the sci-ence,) Should give to all re -

fi - ance science

fi - ance science

Brillante.

*pp*

li - ance, Who wa-ver in the field. The lit - tle fife's de - fi - ance (Of

fi - ance

fi - ance

con - fi - dence the sci-ence,) Should give to all re - li - ance, and bid them ne - ver

sci-ence

sci - ence

ESTR.

yield. The lit-tle fife's de - fi - ance (Of con - fi - dence the science) Should

CAZARRO.

On - - ward! pa - tri - ot - ic son!

Ra ta ra ta ta ta ta ra ta ta ra ra ta ta ra ta ta ra ta ta ta,

Whistle.

On - - ward! pa - tri - ot - ic son!

On - - ward! pa - tri - ot - ic son!

*ff*

give to all re - li - ance, Who - wa - ver in the field. The lit - tle fife's de -

On - - ward till the foe's un - done. On - -

Ra ta ta ta ta, ra ta ta ta, ra ta ta ra

On - - ward till the foe's un - done. On - -

On - - ward till the foe's un - done. On - -



fi-ance (Of con - fi-dence the science) Should give to all re - li - ance, And  
ward till the bat - tle's won For your coun - try and its

ta ta ra ta ta ra ta ta ra ta ta ta ra, ra ta ta ta ta,  
fi-ance (Of con - fi-dence the science) Should give to all re - li - ance and  
ward till the bat - tle's won For your coun - try and its

(whistle.)

bid them nev - er yield. On the field, ra ta ta ta ta — On the  
glo - - ry! On the field, ra ta ta ta ta — On the

ra ta ta ta ta — On the field, ra ta ta ta ta — On the  
bid them nev - er yield. On the field, ra ta ta ta ta — On the  
glo - - - ry!

(imitate Drum.)

field, R On the field.

field, R On the field.

field, R On the field.

field, R On the field.

*rall.* *a tempo* *fff*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (two treble and two bass clefs) and a piano accompaniment. The vocal parts are in a B-flat major key and 3/4 time. The lyrics are "field, R On the field." where "R" is a rhythmic notation. The piano accompaniment includes a drum-like imitation in the right hand and a bass line in the left hand. Performance markings include *rall.*, *a tempo*, and *fff*.

Detailed description: This block contains several empty musical staves, including two vocal staves and two piano staves, which are not filled with musical notation.



## Solo with Chorus: "Oh, spare a daughter."

## ISABEL AND MIXED CHORUS.

N<sup>o</sup> 4.

Andante espressivo.

ISABEL.

Oh, spare a

daughter's aching heart Wounded, sore, Let not my sun-ny hours de-part For

ev - er more; Bid sor-row lay her hea-vy load On me

not, And all the fears that anguish bode, Oh, be for - got.

So much I need a father's care, Few my years, For all the

world is but a snare, Fraught with tears; Those cru-el looks let maiden

woe — Melt a - way And bid this trembling bosom know Hope's bright - est —

ray, — Hope's bright - est ray!

*pp* We stand in pi - ti - less ar - ray.

*pp* We stand in pi - ti - less ar - ray.

*pp*



a. Chorus: Lo, the awful man approaches.

b. Solo and Chorus: You see in me.

DON MEDIGUA, ESTRELLA, CAZARRO AND SCARAMBA WITH CHORUS.

Nº 5.

Moderato agitato. SOP. *pp*

Lo, the aw-ful man ap - proach-es,

TEN. *pp*

Lo, the aw-ful man ap - proach-es,

BASS. *pp*

Lo, the aw-ful man ap - proach-es,

Moderato agitato.

*pp*

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es, —

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es, —

*ff* **Maestoso.**

How his ang-ry teeth he gnash - es!\_So bend - ing low we greet the he - ro,

How his ang-ry teeth he gnash - es!\_So bend - ing low we greet the he - ro,

**Maestoso.**

*ff*

**Allegretto con brio.**  
DON MED.

Your praise my heart so

Cae - sar rolled in one with Ne - ro!

Cae - sar rolled in one with Ne - ro!

**Allegretto con brio.**

*p*



tou - - ches, For words I al - most

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "tou - - ches, For words I al - most". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

(aside)  
fail; If I had them in my clutch - - es

The second system of music begins with the vocal line in treble clef, marked "(aside)". The lyrics are "fail; If I had them in my clutch - - es". The piano accompaniment continues with two staves, maintaining the harmonic and rhythmic structure established in the first system.

I'd land them all in jail. Par - don, I pray, this

The third system of music shows the vocal line in treble clef with lyrics "I'd land them all in jail. Par - don, I pray, this". The piano accompaniment features a more active right hand with sixteenth-note patterns, indicated by an "8" marking above the staff. The left hand continues with chords and bass lines.

(aside)  
flut-ter, But for your cause I'd die; Ev-ry word I ut-ter Is a

The fourth system of music starts with the vocal line in treble clef, marked "(aside)". The lyrics are "flut-ter, But for your cause I'd die; Ev-ry word I ut-ter Is a". The piano accompaniment includes trills in the right hand, marked with "tr" above the notes, and continues with two staves.

DON MED.

dou - ble bar - reld lie.

Bend - ing low we greet the he -

Bend - ing low we greet the he -

ro, Cae - sar rolled in one with Ne - ro, We

ro, Cae - sar rolled in one with Ne - ro, We

DON MED.

You

hail you brave El Cap - i - tan, We pray you rid us of our ban.

hail you brave El Cap - i - tan, We pray you rid us of our ban.



Marziale.  
DON MED.

see in me, my friends, A man of consummate bra - ve - ry; My in - most

na - ture tends, To free the world from all slav - er - y, This thought then cher - ish:

Though you per - ish Crush out Span - ish kna - ve - ry. — To

arms, — To arms, — For lib - er - ty. —

To arms — To

Be - hold El - Cap - i - tan;

arms - for lib - er - ty.

Gaze on his mis - an - throp - ic stare, No - tice his pen - e - tra - ting

glare; Come match him if you can. He is the

cham - pi - on be - yond com - pare.

*p* Be - hold El -

*p*

*pp*

*p*

*sf*

*f*



Gaze on his mis - an - trop - ic stare No - tice his

Cap - i - tan.

pen - e - tra - ting glare. He is the

Come match him if you can.

cham - pi - on be - yond com - pare. This can - paign leave to me, And

Com - pare.

have no fur-ther anx - i - et - y; I'll rid this land, you'll see, Of

Don Medigua's so - ci - e - ty, And when I meet him, I will

greet him, With - out much pro - pri - e - ty. To

arms, To arms, For lib - er - ty. To arms; To



Be - hold El Cap - i - tan.

arms - for lib - er - ty.

*p*

*sf*

Gaze on his mis - ,an-throp - ic stare. No-tice his pen - e - tra - ting

*pp*

*sf*

*p*

glare; Come match him if you can. He is the

cham - pi - on be - yond com - pare.

*p* Be - hold El

*p*

Gaze on his mis - an-throp - ic stare. No-tice his  
 Cap - i - tan.

pen - e - tra - ting glare.  
 Come match him if you can.

He is the cham - pi - on be - yond com - pare.  
 Com - pare.



# Finale.

ESTRELLA, DON MEDIGUA, CAZARRO, POZZO AND CHORUS.

## Nº 6.

Maestoso.  
SCARAMBA.

Bah! Bah! Do you hear me say Bah! Bah!

How

How

CAZARRO WITH BASSES.

Maestoso.

dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

SCAR.

Bah! Bah! Do you hear me say Bah! Bah!

How ve-ry in-dis-creetThe insult to repeat,He'll

How ve-ry in-dis-creetTheinsult to repeat,He'll

How ve-ry in-dis-creetTheinsult to repeat,He'll

DON MED.

My young and gid-dy friend,Your calm attention

pay most dearly for his bah!bah!

pay most dearly for his bah!bah!

pay most dearly for his bah!bah!

*drum*  
*p*



lend, I'm here to fight, and not to spoon.

*p*  
He's here to fight and not to

*p*  
He's here to fight and not to

*p*  
He's here to fight and not to

ESTR.

Yet when his fighting's done, From love he will not run, But seek it 'neath the smiling

spoon, —

spoon, —

spoon, —

*colla voce*  
*f*

Tempo di Valse.

ESTRELLDA.

moon. SCAR. He's jea-lous of Ca-pi-tan's

I'll see that he knuckles right down to his work,

He's jea-lous of Ca-pi-tan's

He's jea-lous of Ca-pi-tan's

Tempo di Valse.

mer - it - ed fame, DON MED. Bold  
He seems to im - a - gine my dut - y I'll shirk,

mer - it - ed fame, Bold  
mer - it - ed fame, Bold

*p*



ri - val to ques - tion El Ca - pi - tan's claim, — Bah!

Bah!

ri - val to ques - tion El Ca - pi - tan's claim, Bah!

ri - val to ques - tion El Ca - pi - tan's claim, Bah!

*ff*

EST.

He's say - ing Bah!

DON MED.

Bah! He's say - ing,

SCAR.

I'm say - ing Bah! I'm say - ing,

*pp* *p* *f* *ff* *pp*

He's say - ing, He's say - ing, He's say - ing Bah! He's say - ing

*pp* *p* *f* *ff* *pp*

*pp* *p* *f* *ff* *pp*





ESTR. *a tempo*  
*con espressione*

*pp*  
Rash is the man who would ques-tion a maid - - en's

choos - ing, What is the world un - to her if that one

she - is los - - ing, Dear - - er than gold of the

earth or the pearls of the o - - cean Is love, — *Grandioso*

love, — love, — love, — love and love's de - vo - - tion. *rit.*

*a tempo*  
DON MED. & ESTR.

*p* Rash is the man who would ques-tion a maid - -

*p* SCAR. & CAZ. Rash is the man who would ques-tion a maid - -

*p* Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

*p* Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

*p* Bah! Bah! Bah! Bah! Bah!

en's choos - - ing, What is - the

en's choos - - ing, What is - the

Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah!



world un - to her if that one she is los - - ing?

world un - to her if that one she is los - - ing?

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Dear - - er - - than gold of the earth or the pearls of the

Dear - - er - - than gold of the earth or the pearls of the

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!





Allegro.

*ff* ESTR.

Musical staff for ESTR. part 1, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Per-haps it's Don Medigua they have found!

DON MED.

Musical staff for DON MED. part 1, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

More trouble yet awaits me, I'll be bound!

*ff* SCAR.

Musical staff for SCAR. part 1, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Per-haps it's Don Medigua they have found!

*ff* CAZ.

Musical staff for CAZ. part 1, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Per-haps it's Don Medigua they have found!

CHORUS. *ff*

Musical staff for CHORUS part 1, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Per-haps it's Don Medigua they have found!

*ff*

Musical staff for CHORUS part 2, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Per-haps it's Don Medigua they have found!

*ff*

Musical staff for CHORUS part 3, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a series of eighth notes.

Allegro.

Piano accompaniment for the first section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The music includes chords and melodic lines.

Piano accompaniment for the second section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The music includes chords and melodic lines.

Piano accompaniment for the third section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The music includes chords and melodic lines.

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system of music, continuing the musical texture with chords and melodic fragments.

Piano accompaniment for the third system of music, concluding with a double bar line and a repeat sign. A cue is indicated above the staff: *Cue: if he can.*

Tempo di marcia con bravoura.

ESTR.

*f* molto marcato

ESTR. *f* Ev-er rea-dy to de-fend us, Is that man of might tre-

DON MED.

DON MED. [Musical staff with a whole rest]

SCAR.

SCAR. *f* Ev-er rea-dy to de-fend us, Is that man of might tre-

CAZ.

CAZ. *f* Ev-er rea-dy to de-fend us, Is that man of might tre-

*f* Ev-er rea-dy to de-fend us, Is that man of might tre-

*f* Ev-er rea-dy to de-fend us, Is that man of might tre-

*f* Ev-er rea-dy to de-fend us, Is that man of might tre-

Tempo di marcia con bravoura.

Piano accompaniment for the final system of music, featuring a treble and bass clef with chords and a melodic line in the treble.



mendous; Quickly as the lightning flash-es, At our ha-ted foe he dashes. Gag him to prevent his

mendous; Quickly as the lightning flash-es, At our ha-ted foe he dashes. Gag him to prevent his

mendous; Quickly as the lightning flash-es, At our ha-ted foe he dashes. Gag him to prevent his

ly-ing, His i - den-ti - ty de - ny-ing; On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing; On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing; On the scaf-fold he may chat-ter When de - ni - al does not

matter. The lit-tle fife's de - fiance (Of confidence the science,) Should give to all re -

On - - ward! pa-tri-ot - ic son, On

matter. On - - ward! pa-tri-ot - ic son, On

matter. The lit-tle fife's de - fiance (Of confidence the science,) Should give to all re -

matter. On - ward! pa-tri-ot - ic son, On -

liance, Who— wav - er in the field; The lit-tle fife's de - fiance, (Of

ward till the foe's un - done; On - ward

ward till the foe's un - done; On - ward

liance, Who— wav - er in the field; The lit-tle fife's de - fiance (Of

ward till the foe's un - done; On - ward



confidence the science,) Should give to all re - li - ance And bid them nev - er  
 till the bat-tle's won For your coun - try and its glo

confidence the science) Should give to all re - li - ance and — bid them nev - er  
 till the bat-tle's won For its coun - try And its glo

8

(whistle.)  
 drum  
 yield On the field, ra ta ta ta ta, — On the field, imitate Drum.  
 ry. On the field, ra ta ta ta ta, — On the field,  
 ry. On the field, ra ta ta ta ta, — On the field,

yield On the field, ra ta ta ta ta, — On the field,  
 ry. On the field, ra ta ta ta ta, — On the field,

drum  
 drum



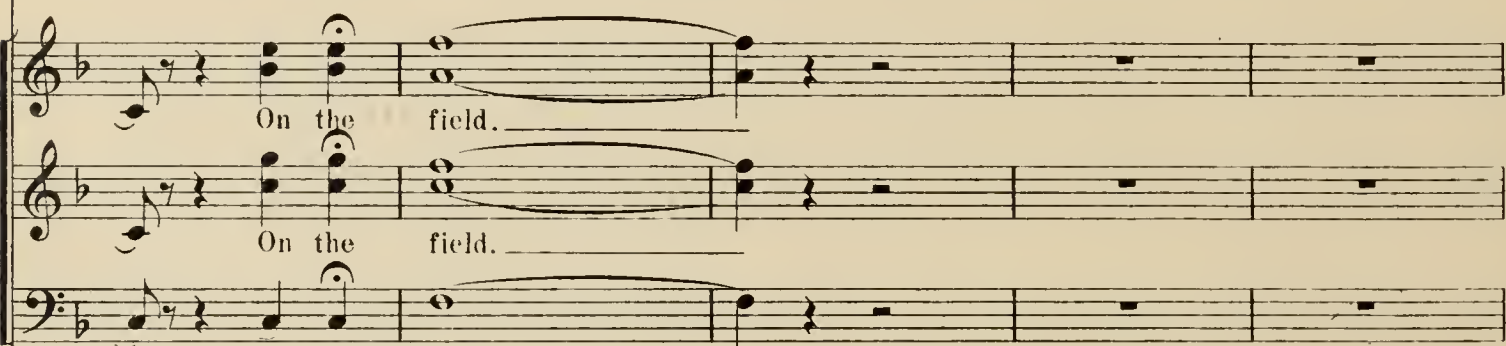
On the field.

On the field.

On the field.

On the field.

This block contains the first four staves of the musical score, which are vocal parts. Each staff has the lyrics "On the field." written below it. The notation includes treble and bass clefs, a key signature of one flat, and a 7/8 time signature. The music features a melodic line with a fermata over the first measure and rests in subsequent measures.



On the field.

On the field.

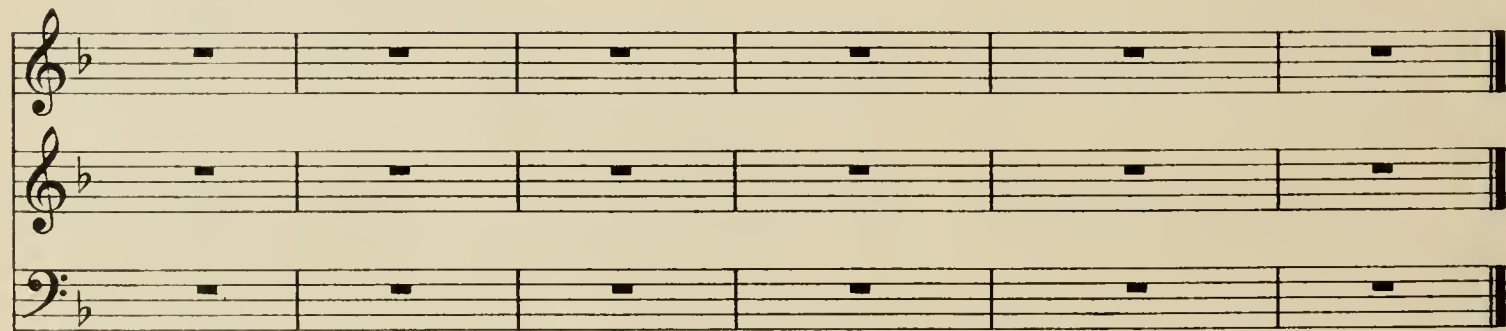
This block contains the next four staves, which are piano accompaniment. The lyrics "On the field." are repeated. The notation includes treble and bass clefs, a key signature of one flat, and a 7/8 time signature. The piano part features a rhythmic accompaniment with chords and a melodic line.



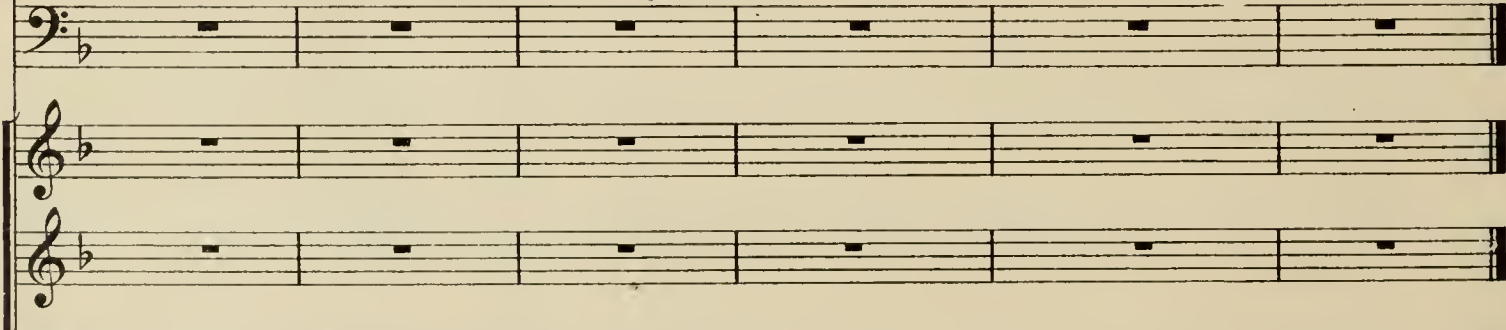
*ff*

*fff*

This block contains the piano accompaniment for the next section. The notation includes treble and bass clefs, a key signature of one flat, and a 7/8 time signature. The piano part features a rhythmic accompaniment with chords and a melodic line. Dynamics markings *ff* and *fff* are present.



This block contains four empty musical staves, likely representing a section where the instruments are silent or the music is not transcribed.



This block contains four empty musical staves, likely representing a section where the instruments are silent or the music is not transcribed.



This block contains the final piano accompaniment section on the page. The notation includes treble and bass clefs, a key signature of one flat, and a 7/8 time signature. The piano part features a rhythmic accompaniment with chords and a melodic line.

END OF ACT I.



# Act II.

- a. Introduction.
- b. Solo and Chorus: Ditty of the Drill.

## SCARAMBA AND CHORUS.

### Nº 7

Moderato.

The first system of music is in 6/8 time and begins with a piano (*p*) dynamic. It features a melody in the treble clef and a bass line in the bass clef. The piece concludes with a *rit.* (ritardando) marking.

The second system continues the piece, marked *a tempo*. It maintains the 6/8 time signature and includes a *p* dynamic marking. The notation shows a continuation of the melodic and harmonic material from the first system.

The third system features a piano (*p*) dynamic. The treble clef part consists of a series of chords, while the bass clef part has a more active rhythmic accompaniment.

The fourth system is marked *p* and includes the instruction "(Trumpet behind the scenes.)". The treble clef part has a melodic line with a *long* (longa) note at the end. The bass clef part provides a steady accompaniment.

Tempo marziale.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The upper staff begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The lower staff is marked *pp* and features a rhythmic accompaniment of eighth notes with a '7' (finger number) under the first note of each pair.

The second system continues the musical piece. The upper staff has a half note Bb4, followed by a quarter note C5, and then a quarter note D5. The lower staff continues the eighth-note accompaniment pattern.

The third system continues the piece. The upper staff has a half note E5, followed by a quarter note F5, and then a quarter note G5. The lower staff continues the accompaniment. A dynamic change to *ff* (fortissimo) is indicated in the lower staff.

The fourth system continues the piece. The upper staff features a series of chords, each marked with an accent (>). The lower staff continues the eighth-note accompaniment.

The fifth system continues the piece. The upper staff features a series of chords, each marked with an accent (>). The lower staff continues the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff features a series of chords, each marked with an accent (>). The lower staff continues the eighth-note accompaniment, ending with a final chord marked with an accent (>).



SCARAMBA.

Fall in — attention!

Marziale.

SCARAMBA.

count fours.

*lunga.*

Your chest throw out in a

marked de-gree, Your arms ex-tend to form a "V," Then bend your bod-y, but

not your knee, To be a per-fect sol - dier;

Tenor.

Bass.

SOLDIERS. Your chest throwout in a marked de-gree, Your

arms ex - tend to form a "V," Then bend your bod-y, but not your knee, To

(Drummer Boys.)

be a per-fect sol - dier. A sail - or's life may be ro-mantic When roll - ing over the

broad At - lan-tic; A sol-dier's life, a fraud gi-gan-tic If this is what he must do: A

sai - lor's life may be romantic, When roll - ing ov - er the broad At - lan-tic; A sol-dier's life a

SCARAMEA.

Ex - tend your left foot well in the air, Up -

fraud gi-gan-tic If this is what he must do.



on your right, your body you bear, And for-ward step with the ut-most care, To be a perfect

sol - dier.

SOLDIERS. *p* Ex - tend your left foot well in the air, Up - on your right your body you bear, And

(Drummer Boys.)

for-ward step with the ut-most care, To be a per-fect sol - dier. A sail - or's life may

he ro-mantic When roll - ing over the broad At-lantic; A sol-dier's life; a fraud gi-gantic When

ALL.

this is what he must do. *f* A sail - or's life may be roman - tic When

roll - ing ov - er the broad At - lan - tic; A sol - dier's life; a fraud gi - gan - tic If

this is what he must do.

(Exit Chorus.)



Solo and Chorus: "Behold El Capitan."

DON MEDIGUA AND MEN.

No 7 bis.

The musical score is arranged in four systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Marziale".

- System 1:** The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a *ppp* dynamic marking. The bass line features a rhythmic pattern of eighth notes with a "7" marking.
- System 2:** The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern.
- System 3:** The vocal line continues. The piano accompaniment includes a *ff* dynamic marking in the bass line.
- System 4:** The vocal line concludes with a final cadence. The piano accompaniment ends with a *ff* dynamic marking.

DON MED.

Be - hold El Cap - i - tan! Gaze on his

*p* *sf* *p*

mis - anthrop - ic stare; Notice his pen - e - tra - ting glare, Come,

match him if you can, He is their cham - pi - on be -

*sf*

yond com - pare.

TENORS.  
CHORUS. Be - hold El Cap - i -  
BASSES



Gaze on his mis - anthrop - ic stare; Notice his

tan.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The lyrics are "Gaze on his mis - anthrop - ic stare; Notice his". The bottom staff is the piano accompaniment, featuring a long, sustained chord in the right hand and a rhythmic pattern in the left hand. A "tan." (tandem) marking is placed above the piano staff.

pen - e-tra - ting glare,  
Come, match him if you can

Detailed description: This system contains the next two staves. The vocal line continues with "pen - e-tra - ting glare," and then "Come, match him if you can". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The lyrics are aligned with the vocal notes.

He is the cham - pi-on be - yond com - pare.  
com - pare.

*ff*

Detailed description: This system contains the final two staves. The vocal line concludes with "He is the cham - pi-on be - yond com - pare." and "com - pare.". The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking. The lyrics are aligned with the vocal notes.

Duet: "I've a most decided notion."

N<sup>o</sup> 8.

ESTRELLA AND DON MEDIGUA.

Moderato con spirito.

DON MEDIGUA.

I've a most de - ci - ded no - tion, that your

maid - en - ly de - vo - tion Is - n't lavished in a quarter that will

bring you much re - turn; I have pegged a-head of for - ty, I've a



rep - u - ta - tion sport - y, And I con - se - quent - ly haven't a - ny

wick - ed - ness to learn. If you'll stop and think a min - ute, You'll ad -

mit I am not in' it With the chaps who make a sup - - er - fine im -

pres - sion on a girl, For I'm trou - bled with rheuma - ties; and you'd

need your mathe - mat - ics, To dis - cover when this head of mine was

*rit.*

DON MED.

*rit.*

bothered with a curl.

Was both-ered with a

ESTR.

Was bothered with a curl.

*rit.*

*rit.*

Grazioso.

curl.

That the sol - dier so mag - net - ic, Is in love a - po - - lo -

Grazioso.

*p*

get - ic Is a mor - al par - a - dox - ic - al, A ve - ry fun - ny



fact; You may spare your mod - - est tat - tle, Might - y

cham - pi - on of bat - tle, For a he - ro's ve - ry

weak - ness - es a maid - - en will at - tract. Then I'll

DON MED.

*L'istesso tempo.*

have to men - tion mat - ters, Which would tear the love to tat - ters, Of the

most roman - tic pet - ti - coat that ev - er liked to spoon: I'm an

an - i - ma - ted bluf - fer, And at fight - ing I'm a duf - fer, I'm as

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5, and continues with a series of eighth and quarter notes. The piano accompaniment starts with a bass clef, a key signature of one flat, and a 7/8 time signature. It features a mix of eighth and quarter notes, with some chords and a prominent bass line.

hol-low and as noi-sy as a dou-ble-bass bas - soon. My ad -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its 7/8 time signature and includes some chords with a sharp sign, possibly indicating a key change or modulation.

ven - - tures grim and go-ry. Are a high - ly sea-soned sto-ry; Why, the

The third system shows the vocal line with a more varied rhythm, including dotted notes and rests. The piano accompaniment continues with a steady eighth-note pattern in the bass line and chords in the right hand.

ve - - ry smell of pow - - der makes me tremble like a leaf; I have

The fourth system features a vocal line with a mix of eighth and quarter notes. The piano accompaniment includes some chords with a sharp sign, consistent with the previous system.

ne - - ver earned a lau-rel In a cre - - dit-a-ble quarrel, And my

The fifth system concludes the page with a vocal line that includes a dotted quarter note and eighth notes. The piano accompaniment continues with its characteristic eighth-note bass line and chords.



*rit.* ESTRELLA.

ter-ri-fy-ing record has been sin-gu-lar-ly brief. What, sin-gu-lar-ly

ESTR. *Grazioso.*

brief? You but deep-en my af-

DON MED. *rit.*

Yes, sin-gu-lar-ly brief.

fec-tion, by your char-ac-ter dis-sec-tion; We are cer-tain-ly af-

fin-i-ties, if ev-er there were two, For, a-part from gun and

ESTR.

dag - ger, And your mil - i - ta - ry swag - ger, There's a something un - de -  
 DON MED.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'dag' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

fin - a - ble That draws my love to you.  
 DON MED. *pp calando.*  
 No doubt your words are

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'fin' and then a phrase. The piano accompaniment includes dynamic markings *pp* and *voce colla.*

No doubt my words are true. There's a some-thing un - de -  
 true. There's a some-thing un - de -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'No' and then a phrase. The piano accompaniment includes the dynamic marking *calando*.



fin - a - ble that draws my love to you.

fin - a - ble No doubt her words are true.

**DANCE.**  
Molto Moderato.

*pp grazioso*

*rit.*

Double Chorus and Solos: "Bowed with Tribulation."

ISABEL, PRINCESS, ESTRELLA, DON MEDIGUA, SPANISH AND PERUVIAN LADIES.

Nº 9.

Moderato assai.

The musical score for "Moderato assai" consists of three systems of piano accompaniment. Each system includes a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system features a piano (*p*) dynamic in the bass line and a piano-piano (*pp*) dynamic in the treble line. The second system continues the piano accompaniment. The third system features a mezzo-forte (*mf*) dynamic in the bass line and a piano (*p*) dynamic in the treble line.

ISABEL, PRINCESS and SPANISH LADIES.

DOLOROSO.

The musical score for "Doloroso" features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "DOLOROSO." and the dynamic is piano (*p*). The lyrics "Bowed with trib - u -" are written under the vocal line. The piano accompaniment includes a grand staff with a treble and bass clef, featuring a piano (*p*) dynamic.





mains, Could we free the

mar - tyr from his dun - geon

SPANISH LADIES.

chains. Bow'd with trib - u -

PRINCESS.

Torn with ma - ny a  
 la - - - tion, Torn with ma - ny a



ISABEL with fear.

ISABEL with fear.

fear,

fear, Hearts in des - per -

This system contains the first vocal line for Isabel, the piano accompaniment, and the beginning of the second vocal line. The piano part features a rhythmic pattern of eighth notes in the bass clef.

Bring their sor - row

a - - - tion, Bring their sor - row

This system continues the vocal lines and piano accompaniment. The piano part maintains its rhythmic pattern with some melodic movement in the right hand.

*calando*

Their sor - row here, Their sor - row here,

This system concludes the vocal lines for Isabel. The tempo marking *calando* is placed above the first vocal line. The piano accompaniment continues.

PRINCESS.

here, their sor - row here, their sor - row

This system begins the vocal line for the Princess. The piano accompaniment continues with the same rhythmic pattern.

SPAN. LADIES.

here, their sor - row here, their sor - row

This system begins the vocal line for the Spanish Ladies. The piano accompaniment continues.

This system continues the vocal line for the Spanish Ladies and the piano accompaniment. The piano part features a melodic line in the right hand.

## Allegretto con brio.

here, their sor - row here.

here, their sor - row here.

Allegretto con brio.

*f*

*drum*

Detailed description: This system contains the first vocal entry. It features two vocal staves with lyrics and a piano accompaniment. The tempo is 'Allegretto con brio'. The piano part includes a dynamic marking of *f* and a drum effect indicated by 'drum'.

(Entrance of ESTRELLA and PERUVIAN LADIES.)

*drum*

*drum*

*drum*

Detailed description: This system is an instrumental introduction for the entrance of Estrella and the Peruvian Ladies. It consists of piano accompaniment with drum effects marked 'drum'.

ESTRELLA. *Grazioso.*

Nev-er held a heart so much of pleasure, Un-to me to day, All the world is

*p*

Detailed description: This system begins the vocal part for Estrella. The tempo is 'Grazioso'. The piano accompaniment starts with a dynamic marking of *p*.

gay; You are my de - light, my prince, my treas-ure, I, your lit-tle dove, Coo-ing on-ly

Detailed description: This system continues the vocal part for Estrella. The piano accompaniment continues with the same style as the previous system.



DON MEDIGUA.

love. Fate has open'd wide the gate of pleas-ure, Of-fer-ing a brand new hon-ey-

moon; I can be re - pen-tant at my leis-ure, And I need not have my leis-ure

ISABEL, PRINCESS and SPANISH LADIES.

(crying.)  
ESTR. and PERUVIAN L. Boo-hoo, Boo - hool Boo - hoo, Boo -  
(laughing.)  
Ha, ha, ha, ha! ha, ha, ha, ha!

DON MEDIGUA.

soon.

hool Boo - hool Boo - hool Boo - hool Ah!  
ha, ha! ha, ha! ha, ha! Ah!

Bow'd with tri - - bu - la - - - tion,  
 ESTR. AND PERUVIAN LADIES.

With a chain of ros-es'round <sup>us</sup> <sub>them</sub> both we will glide, Bind, side by side, Bridegroom and bride;

torn with ma - ny a fear,  
 Of our hearts with pleasure beat-ing, <sup>She is</sup> <sub>am</sub> the pride, He is the i - dol of the

Harts in des - - per -  
 day! Ah, with a chain of ros-es'round <sup>us</sup> <sub>them</sub> both, we will glide,

a - - - tion, Bring their  
 Bind, side by side, Bride-groom and bride; Of our hearts with pleasure beat-ing



sor - - - rows here. ESTRELDA.

(She is I am) the pride, He is the i - dol of the day. Hap - py as a

fai - ry, sweet - ly dream - ing, In the leaf - y shade Of a wood - y

glade, While the summer air with song is teem - ing, Is a maid at

DON MEDIGUA (aside)

dawn, Of her wed - ding morn. This is just the kind of bliss - ful

dream - ing, That is not en - joyed ex - cept by few, For it takes a

deu - ced lot of schem - ing When you know a nightmare's near - ly

ISABEL, PRINCESS and SPANISH LADIES.

(crying.)

(laughing.)

Boo - hoo! Boo - hoo!

Boo - hoo! Boo -

ESTR. and PERUVIAN LADIES.

Ha, ha, ha, ha!

ha, ha, ha, ha!

DON MEDIGUA.

due.

hoo! Boo - hoo! Boo - hoo! Boo - hoo! Ah!

ha, ha! ha, ha! ha, ha! Ah!

*p*



Bow'd with tri - bu - la -

With a chain of ros - es 'round <sup>us</sup> <sub>them</sub> both we will glide, Bind, side by side,

tion, Torn with ma - ny a

Bridegroom and bride; Of our hearts with pleasure beating, (She is I am) the pride,

fear, Hearts in

He is the i - dol of the day. Ah, with a chain of ros - es 'round <sup>us</sup> <sub>them</sub>

des - per - a - tion,

both we will glide, Bind, side by side, Bridegroom and bride;

Bring their sor - - rows  
 Of our hearts with pleas-ure beat-ing { I am } the pride, He is the i - dol of the

here. Ah! Bow'd with trib - u - la -  
 day. So 'round them we trip with joy - ous feet, Life is fleet,  
 Ah! Bow'd with trib - u - la - tion, trib - u - la - tion,

tion, Hearts in des - per - a -  
 Wed - lock sweet, Hap - py the pain, in love re - plete; Nev - er may the sun of pleasure  
 trib - u - la - tion, Hearts in des - per - a - tion, des - - per -



tion, Ah! All the joy we'd  
 set. Ah! With a chain of ros - es 'round them both we will glide  
 a - tion, All these

This system contains the first three staves of music. The top staff is a vocal line with lyrics: "tion, Ah! All the joy we'd". The second staff is another vocal line with lyrics: "set. Ah! With a chain of ros - es 'round them both we will glide". The third staff is a vocal line with lyrics: "a - tion, All these". Below these are two staves for piano accompaniment, with dynamic markings like *f* and *tr*.

bar - - - ter, Could we  
 Bind, side by side, Bridegroom and bride; Of our hearts with pleasure beat-ing,  
 joys they'd bar - - - ter Could they

This system contains the next three staves of music. The top staff is a vocal line with lyrics: "bar - - - ter, Could we". The second staff is another vocal line with lyrics: "Bind, side by side, Bridegroom and bride; Of our hearts with pleasure beat-ing,". The third staff is a vocal line with lyrics: "joys they'd bar - - - ter Could they". Below these are two staves for piano accompaniment, with dynamic markings like *f* and *tr*.

free the mar - - - tyr.  
 She is the pride, He is the i - dol of the day.  
 free this mar - - - tyr.

This system contains the final three staves of music. The top staff is a vocal line with lyrics: "free the mar - - - tyr.". The second staff is another vocal line with lyrics: "She is the pride, He is the i - dol of the day.". The third staff is a vocal line with lyrics: "free this mar - - - tyr.". Below these are two staves for piano accompaniment, with dynamic markings like *f* and *tr*.

## DANCE.

Molto Moderato grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the lower staff towards the end of the system.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment with chords and single notes.

The fourth system features more complex textures. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment with chords and single notes.

The fifth system concludes the piece. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment with chords and single notes.



Recitative, Solo and Chorus: "Oh, Warrior Grim."

ISABEL AND CHORUS.

Nº 10.

*Maestoso.* ISABEL. *Recitative*

Oh, War-rior grim, your bet - ter self o -

bey, We ask for him, Res-pite from dun-geon gray. Just sup -

*Tempo di Valse.*

pose that your ca - reer Has been

lived with - out a blun - - - der, Just sup -

pose each hap - py year. ——— Brings you friends, That — nought can

*rit.*

sun - der, And they one and all de - clare ——— You're a

*a tempo*

*a tempo*

man — be - yond com - pare. ——— You dont drink, or flirt, or

*rall.* *a tempo*

*rall.* *a tempo*

swear, You are Vir - tue's great - est won - der; But there.

*p rit.* *pp* *Animato.*

*p* *rit.* *f*



*Animato*

comes a fear - ful shock, Jeal - ous foes your

*f* *Energico*

worth de - ny, Cer - tain lit - tle flaws they

*pp*

*pp*

spy, And they drag you to the block.

*f*

All the land is steeped in gloom As they

*rit.*

march you to the tomb; While the deep-toned

bell, With so-lemn knell, Slowly tells your ear - - ly doom. —

Molto moderato.

Boom a boom, Boom a boom, Slow-ly

*p sostenuto.*

*rall.* *a tempo*

tolls your ear - ly doom; Boom

CHORUS. Boom a

*rall.* *a tempo.*



Boom, Slow - ly  
boom, Boom a boom, Slow - ly

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "Boom, Slow - ly" and "boom, Boom a boom, Slow - ly".

tolls your ear - ly doom, Ah! Ah! *dim.*  
tolls your ear - ly doom, *dim.*

This system contains measures 5 through 8. The vocal line continues with the lyrics: "tolls your ear - ly doom, Ah! Ah!" and "tolls your ear - ly doom,". The piano accompaniment includes a *dim.* (diminuendo) marking. The grand staff continues with piano accompaniment.

doom, doom, doom. *pp*

This system contains the final three measures of the piece. The vocal line concludes with the lyrics: "doom, doom, doom." and a *pp* (pianissimo) marking. The piano accompaniment concludes with a final chord and a fermata. The grand staff concludes with piano accompaniment.

Sextette: "Don Medigua here's your wife.

ISABEL, PRINCESS, ESTRELLDA, DON MEDIGUA AND POZZO.

Nº 11.

Molto maestoso.

DON MEDIGUA.

Don Me - di - gua, here's your wife, Yes, your

POZZO.

My wife?

(to PRINCESS.)

wife, you un-der-stand, your wife, your wife; Re - mem-ber you're his wife, His



Allegro. PRINCESS.

comforter in strife, The one to him most dear. Er -

Allegro.

ri - co! POZZO.  
E - u - la - li - a!

Allegro brillante.  
ISABEL (to POZZO.)

Oh, pa - pa, pa - pa, we're so glad to see you, PRINCESS.  
We

Allegro brillante.

DON MEDIGUA.

If la - dies were not pres - ent I would  
pray El Cap - i - tan will quickly free you.

d — you, But as it is I meek-ly ac-qui - esce. ESTR.

Please,

bear in mind, she is a married la - dy; Per - mit me to remark your conduct's

*pp*

**POZZO.**

Oh, do not rob me of my one re-main-ing treas - ure, — **DON MED.**

sha - dy. Go on, kiss,

hug, t'will be a ve - ry short-lived pleas-ure.

*sf*



## Moderato con brio e leggiero. POZZO.

My dar-ling girl and part-ner dear, I

soon shall whirl from this sad sphere; So I'll pro-ceed the sweets to sip With

ut-most speed from ros-y lip. I can-not stand this kind of thing, A

DON MED.

re-primand at him I'll fling, Don't look for-lorn, That simp-ly shows There

ESTR. *Piu animato.*

is a thorn to ev'ry rose. Re - mem-ber they are man and wife, She

DON MED.

is his hope, he is her life; Pro - pri - e - ty, So - ci - e - ty, So

bri - e - ty and Pi - e - ty, With ev'ry oth-er I - e - ty, Don't

just-i - fy their lov - ing at - ti - tude.



ISABEL.

Oh, Pa - pa, pa - pa dear,

*rall.* *a tempo.*

I so miss you, I must kiss you; Pa - pa, pa - pa dear,

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

ISABEL.  
kiss poor Mama too. *f* Pa - pa, pa-pa dear, I so miss you, I must kiss you;

PRINCESS. *f* Pa - pa, pa-pa dear, I so miss you, I must kiss you;

ESTR. *f* Pa - pa, pa-pa dear, I so miss you, I must kiss you;

DON MED. *f* Pa - pa, pa-pa dear, I so miss you, They must kiss you;

POZZO. *f* Pa - pa, pa-pa dear, They so miss you, They must kiss you;

CAZARRO. *f* Pa - pa, pa-pa dear, They so miss you, They must kiss you;

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too. She's flirting with El Cap-i -

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

PRINCESS.

I love you, poor de-ject - ed man!

ESTR.

tan.

DON MED.

If moth - er earth would swal - low me T'would



DON MED.

fill my ach - ing soul with glee, with glee, glee, glee,

The first system consists of a vocal line and piano accompaniment. The vocal line has a melody with lyrics: "fill my ach - ing soul with glee, with glee, glee, glee,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A "rit." (ritardando) marking is present in the final measure of the piano part.

ESTR. *p* Tempo I.

Come, Cap-i - tan, don't in - ter - fere With that poor man, Whose  
glee.

*a tempo.*

The second system continues the vocal line with lyrics: "Come, Cap-i - tan, don't in - ter - fere With that poor man, Whose glee." The piano accompaniment includes a "p" (piano) marking and triplet markings (3) in the right hand.

ESTR.

end is near; But let his bliss have full - est sway And bid him kiss till close of

The third system continues the vocal line with lyrics: "end is near; But let his bliss have full - est sway And bid him kiss till close of". The piano accompaniment includes a sextuplet (6) and triplet (3) markings in the right hand.

DON MED.

day. I scarce can speak, I'm choked with woes, I'd like to tweak the

The fourth system continues the vocal line with lyrics: "day. I scarce can speak, I'm choked with woes, I'd like to tweak the". The piano accompaniment includes a triplet (3) marking in the right hand.

rascal's nose! Don't show surprise, It must be clear Had you been wise you'd not been

ESTR. *Piu animato*

It's not quite right to in - ter - fere, Be - tween two souls, Whose

DON MED.

here;

*Piu animato*

love's sin - cere.

DON MED.

Pro - pri - e - ty, So - ci - e - ty, So - bri - e - ty and



DON MED.

Pi - e - ty, With ev'-ry oth-er I - e - ty, Don't just-i - fy their

lov - ing at - ti - tude.

ISABEL.

Oh, Pa - pa, pa - pa dear, I so miss you,

I must kiss you; Pa - pa, pa - pa dear, kiss poor Ma - ma too.

ISABEL.

*f* Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,

PRINC.

*f* Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,

ESTR.

*f* Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

DON. MED.

*f* Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

POZZO.

*f* Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

CAZ.

*f* Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

*f* Musical accompaniment for the first system, including piano and bass staves.

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

*ff* Musical accompaniment for the second system, including piano and bass staves.



bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a-part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a-part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a-part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a-part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a-part.

Pa - pa, pa - pa dear, I so miss you, I must kiss you;

Pa - pa, pa - pa dear, I so miss you, I must kiss you;

Pa - pa, pa - pa dear, They so miss you, I must kiss you;

Pa - pa, pa - pa dear, They so miss you, They must kiss you;

Pa - pa, pa - pa dear, They so miss you, They must kiss you;

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

*ff*



# Finale II.

PRINCIPALS AND CHORUS.

## Nº 12.

*Allegro con spirito.*

PRINCESS.

He can - not, must not, shall not,

*ff* *p*

dare not wed you! If he has said he would, he has mis - led you.

*Molto moderato.*

DON MED.

(aside)

*rit.*

La - - dies! La - - dies!— I hear the an-gels call-ing me to

*rit.*

*a tempo*

ESTR.

come\_\_\_\_\_

All hopes of catch-ing him, dear Prin - cess, smoth - er,

*a tempo* *fz*

Molto moderato.

DON MED.

(aside)

You're old e-nough to be his great grandmother. La - dies! La - dies! Oh,

PRINCESS to ESTR.

He's mine by ev<sup>2</sup>ry right that love can

ESTRELLA to PRINC.

He's mine by ev'-ry right that love can

DON MED.

I

*rit.* Lord, if they were on - ly deaf and dumb.

*a tempo*

(to DON MED.)

call its own, You love me, dear - est, on - ly me and

(to DON MED.)

call its own, You love me, dear - est, on - ly me and

hear the an - gels call - ing me to come, Oh,



me a - lone. He's much too wise to marry such a one as you, So  
 me a - lone. He's much too wise to marry such a one as you, So  
 Lord, if they were only deaf and dumb.

ISABEL.  
 He hears - - - the

PRINCESS.  
 don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

ESTR.  
 don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

DON MED.  
 I hear \_\_\_\_\_ the an-gels

CHORUS.  
 It seems he's un-de-cid - ed which to  
 It seems he's un-de-cid - ed which to

an - gels calling him to come, call - ing him to come, He  
 call its own, — You love me, dearest, on - ly me and me a - lone; He's  
 call its own, — You love me, dearest, on - ly me and me a - lone; He's  
 calling me to come, — Oh Lord — if they were on - ly deaf and dumb, I  
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just  
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just  
 hears the angels gently calling him to come, Oh, — Lord, if they were on - ly ver - y  
 much too wise to marry such a one as you, So don't you think were best that you should  
 much too wise to marry such a one as you, So don't you think were best that you should  
 hear the angels gently calling me to come, Oh, — Lord, if they were on - ly ver - y  
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and  
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and



deaf and dumb.  
 say a - dieu.  
 say a - dieu.  
 deaf and dumb. *VERRADA. (Recit.)* Post - pone this sense - less clat - ter, For a  
 leave to you.  
 leave to you.

more im - por - tant mat - ter! But a league to the south of — Tam -  
 po - - za's gate, Roy - al le - gions of Spain sleep to - night. — We must

*Moderato.*

meet them in bat - tle, What - ev - er our fate, For the sake of Pe - ru and the

ISABEL.

But a league away,

PRINCESS.

But a league away,

ESTR.

But a league away,

VERRADA. *pp*

Right. — But a league to the south of Tam - po - - za's gate, Roy - al

CHORUS. *pp*

But a league to the south of Tam - po - - za's gate, Roy - al

*pp*

But a league to the south of Tam - po - - za's gate, Roy - al

*pp*

But a league to the south of Tam - po - - za's gate, Roy - al

*pp*



But a league away,

But a league away,

But a league away,

le - gions of Spain sleep to - night.

We must meet them in bat - tle, What-

le gions of Spain sleep to - night.

We must meet them in bat - tle, What-

le gions of Spain sleep to - night.

We must meet them in bat - tle, What-

ISABEL.

PRINC.

We will fly, We will

VERRADA.

We will fly, We will

e'er our fate, For the sake of Pe - ru and the Right.

DON MED.

We will fly, We will

e'er our fate, For the sake of Pe - ru and the Right.

e'er our fate, For the sake of Pe - ru and the Right.

fly. ESTR. PRINC. Bye and bye,bye and bye, ESTR.

fly, In the faee of the foe, Bye and bye, bye and bye, We will strike blow for

fly Bye and bye, bye and bye,

In the face of the foe, We will strike blow for

In the face of the foe, We will strike blow for

PRINC. thow we die, thow we die, ESTR.

blow, Thow we die, thow we die, Brav'ly on - ward we'll go, For the sake of our

Thow we die, thow we die,

blow, Brav'ly on - ward we'll go, For the sake of our

blow, Brav'ly on - ward we'll go, For the sake of our



ISABEL.

ff

PRINC & ESTR.

But a league to the south of Tam-po - - za's gate, Roy-al

land.  
VERRADA.

But a league to the south of Tam-po - - za's gate, Roy-al

DON MED.

But a league to the south of Tam-po - - za's gate, Roy-al

But a league to the south of Tam-po - - za's gate, Roy-al

land, of our land. But a league to the south of Tam-po - - za's gate, Roy-al

land, of our land. But a league to the south of Tam-po - - za's gate, Roy-al

CAZARRO with Bass.

8

*cresc. molto*

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. We will meet them in bat - tle, What

le - gions of Spain sleep to - night. We will meet them in bat - tle, What

to - night



e'er their fate, For the sake of Pe-ru — and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er our fate, For the sake of Pe-ru and the Right,

e'er our fate, For the sake of Pe-ru and the Right, of Pe-ru and the

ev - er be our fate, For the sake of Pe-ru and the Right,

CAZARRO.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.

Right, of Pe - ru **ff** And the Right.



Allegro.  
ENTER SCARAMBA.

Musical score for the introduction of Scaramba. It consists of a piano accompaniment in bass clef with a common time signature. The music is marked *ff* (fortissimo). The key signature has one flat (B-flat).

SCAR.

Musical score for Scaramba's first vocal line. The vocal line is in bass clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The lyrics are: "Your Ex-cel-len-cy, I bring in-for-ma-tion of the en - e - my." The piano part is marked *colla voce* and *f* (forte).

CAZARRO.

Musical score for Cazarro's first vocal line. The vocal line is in bass clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The lyrics are: "Good, most faithful Don Scaramba, the dispatch quickly let me see!" The piano part is marked *f* (forte). A note in the vocal line is marked "(Reads letter.)".

CAZARRO.

Musical score for Cazarro's second vocal line. The vocal line is in bass clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The lyrics are: "Ho, hol ho, hol ha, hal To arms, to arms! On". The piano part is marked *f* (forte).

Musical score for Cazarro's third vocal line. The vocal line is in bass clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The lyrics are: "ev'ry high-way sound a-larms, Load ev' - ry gun, Beat ev' - ry drum, The".

Span - ish Gen - er - al has come!

Load ev' - ry gun, Beat

Load ev' - ry gun, Beat

ev' - - ry drum, The Span - ish Gen - - e - -

ev' - - ry drum, The Span - ish Gen - - e - -

DON MED.  
(Recitative.)

Did you say the Span-ish Gen-er-al is

ral has come!

ral has come!

*colla voce*



DON MED.

*a tempo con energico.*

here? And do you think he'll very soon ap-pear? Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

CAZ.

It's true I do,

*ff* *a tempo.*

rah! for Spain and the Span-iards! He's a trait-or. Kill him! kill him!

*rall.* *SCARAMBA.*

*rall.* *a tempo* *f Allegro con fuoco*

DON MED. *Molto moderato.*

Sop. & Tenor. Non-sense! My war-like na-ture simply rose, In

Bass He's a trait-or. Kill him! kill him;

*lunga p*

*rit.* *Tempo di Marcia.*

admi-ration of such foes, Who'd have the courage to oppose An army led by me.

*rit.* *pp*

CAZ.

DON MED.

CAZ.

DON MED.

Come then, you lead the way! What, me! Yes, you! All

Yes! you, Yes! you,

Piano accompaniment for the first system.

right, I'll lead you on to vic - to - ry — or death.

Piano accompaniment for the second system.

Tempo di Marcia.

ISAB. Boom,

PRINC.& ESTR. Boom,

VERRADA. Boom,

DON MED. A - gainst the Spa - nish ar - my I must lead them, which is

Boom,

Boom,

SCAR.& CAZ. with Basses. Boom,

Tempo di Marcia

Piano accompaniment for the final system.



boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

tough; I'll cer - tainly get hurt, Un - less I can de - sert, — Al -

boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

Piano accompaniment with dynamic markings *f*.

Boom, boom,

Boom, boom,

Boom, boom,

though in this de - ception I have dab - bled quite e - nough, I'll ex - - e -

Boom, boom,

Boom, boom,

Piano accompaniment with dynamic markings *f*.

Boom, boom,boom,  
Boom, boom,boom,  
Boom, boom,boom,  
cute an-oth-er lit-tle bluff. A-gainst the Span-ish ar-my I must  
Boom, boom,boom,  
Boom, boom,boom,

*fz*  
*p*

Boom,boom, Boom,boom, Boom,  
Boom, boom, Boom, boom, Boom,  
Boom, boom, Boom, boom, Boom,  
lead them,which is tough I'll cer-tain-ly get hurt, Un-less I can de-  
Boom,boom, Boom, boom, Boom,  
Boom,boom, Boom, boom, Boom,



boom! Boom, boom!

boom! Boom, boom!

boom! Boom, boom!

sert, — Al-though in this de - cep-tion I have dab - bled quite e - nough, I'll

boom! Boom, boom!

boom! Boom, boom!

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with a 'boom!' or 'Boom, boom!' sound effect. The seventh staff is the piano accompaniment, featuring a melodic line with eighth and sixteenth notes and a bass line with chords.

He'll lead them to the fray, They

He'll lead them to the fray, They

He'll lead us to the fray, They

ex - e-cute a lit - tle bluff. I'll lead you to the fray, We'll

He'll lead them to the fray, We'll

He'll lead us to the fray, We'll

The second system of the musical score consists of seven staves. The top six staves are vocal parts with lyrics. The seventh staff is the piano accompaniment, featuring a melodic line with eighth and sixteenth notes and a bass line with chords. A dynamic marking 'f' is present in the piano part.

say they'll win the day; He'll lead them to the go - ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go - ry fray. Un-sheath the

say they'll win the day; He'll lead us to the go - ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go - ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go - ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go - ry fray. Un-sheath the

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f* sword and the ban-ners fly, When du - ty calls

*f grandioso*



We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines, including accents and dynamic markings.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

The piano accompaniment continues with two staves, showing a change in key signature to B-flat major and the use of a fermata over the final notes.

— Un-sheath the sword, let the ban-ners fly, For du - ty

— Un-sheath the sword, let the ban-ners fly, For du - ty

— Un-sheath the sword, let the ban-ners fly, For du - ty

— Un-sheath the sword, let the ban-ners fly, For du - ty

— Un-sheath the sword, let the ban-ners fly, For du - ty

— Un-sheath the sword, let the ban-ners fly, For du - ty

The first system of the score consists of seven vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three, with a bass line at the bottom. Each vocal staff contains the lyrics: "— Un-sheath the sword, let the ban-ners fly, For du - ty". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

calls\_ we will win or die; The trumpet note

The second system of the score consists of seven vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three, with a bass line at the bottom. Each vocal staff contains the lyrics: "calls\_ we will win or die; The trumpet note". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (^).



and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

come, Boom,

come, Boom,

come, Boom,

come, Come, march be-neath the ban-ner of the dough-ty Cap-i-

come, Boom,

come, Boom,

come, Boom,

come, Boom,

boom, Boom, boom, Boom, boom,  
 boom, Boom, boom, Boom, boom,  
 boom, Boom, boom, Boom, boom,  
 tan, — I'm think-ing of a scheme; Of which you lit-tle dream; To  
 boom, Boom, boom, Boom, boom,  
 boom, Boom, boom, Boom, boom,

Boom, boom,  
 Boom, boom,  
 Boom, boom,  
 make the Span-ish fight for me I've hit up-on a plan, You'll clear - ly  
 Boom, boom,  
 Boom, boom,



Boom, boom,boom,  
Boom, boom,boom,  
Boom, boom,boom,  
see that I'm a brain - y man. Come, march be - neath the ban - ner of the  
Boom, boom,boom,  
Boom, boom,boom,

*fz*  
*p*

Boom, boom, Boom, boom, Boom,  
Boom, boom, Boom, boom, Boom,  
Boom, boom, Boom, boom, Boom,  
dough - ty Cap - i - tan, — I'm think - ing of a scheme Of which you lit - tle  
Boom, boom, Boom, boom, Boom,  
Boom, boom, Boom, boom, Boom,

boom, Boom, boom,  
boom, Boom, boom,  
boom, Boom, boom,  
dream; To make the Span-ish fight for me I've hit up-on a plan, You'll  
boom, Boom, boom,  
boom, Boom, boom,

He'll lead them to the fray, They  
He'll lead them to the fray, They  
He'll lead us to the fray, We'll  
clear - ly see that I'm a brai-ny man. I'll lead you to the fray, We'll  
He'll lead us to the fray, We'll  
He'll lead us to the fray, We'll



say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

*f*  
sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

*f grandioso*

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

The piano accompaniment continues with two staves, including a key signature change to two flats (B-flat and E-flat) in the second system.



— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

calls we will win or die; The trumpet note

calls we will win or die; The trumpet note

calls we will win or die; The trumpet note

calls we will win or die; The trumpet note

calls we will win or die; The trumpet note

calls we will win or die; The trumpet note

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

*ff*

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

8





The musical score consists of two systems. The first system includes seven vocal staves (treble clef, key signature of one flat) and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics. The second system includes seven vocal staves and a piano accompaniment. The piano part continues with similar melodic and bass lines, ending with a final cadence. The text 'END OF ACT II.' is centered at the bottom of the page.

END OF ACT II.



## Act III.

Introduction, Duet and Refrain: "Sweetheart, I'm waiting"

No 13.

ISABEL, VERRADA AND CHORUS.

Andante.

The piano introduction consists of three systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of two flats. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f*, *ff*, and *pp*. The second system continues the chordal texture in the right hand and the melodic line in the left hand, with a *pp* dynamic marking. The third system shows a more active melodic line in the right hand and a supporting bass line in the left hand, also with a *pp* dynamic marking.

VERRADA.  
Andante Semplice.

Sweetheart, I'm wait - ing, wait - ing to hold thee, Wait - ing to clasp thee in

The vocal line for Verrada is written in a single staff with a treble clef and a key signature of two flats. The tempo is marked 'Andante Semplice'. The lyrics are: "Sweetheart, I'm wait - ing, wait - ing to hold thee, Wait - ing to clasp thee in". The melody is simple and expressive, with a *p* dynamic marking.

The piano accompaniment for Verrada's vocal line consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of two flats. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p*. The second system continues the chordal texture in the right hand and the melodic line in the left hand, also with a *p* dynamic marking.

love's close em-brace; Has - ten my true heart, let me en-fold thee,

Let me a-gain, love, gaze on thy face! Hope meets Despair with

*poco animato.*

doubt and with trembling, - Dark is the night and drea - ry the day.

*allarg.*

Tell me, my darling, with - out dis-sem-bling, Tell me your heart is



*p* ISABEL.

Sweetheart, I'm dreaming, dream-ing of you, love,

mine — for aye.

Dream-ing of days so beau-teous, so bright.

Ban-ish the shadows,

quick-ly, my true love! Out of the dark-ness, in to the light!

*allarg.*

Dark is the night and

## VERRADA.

Hope meets Despair, with doubt and with trembling.

*mf*

*pp*

drear - y the day. Tell me, my darling, with - out dissembling,

Tell me your heart is mine for aye.

*rit.*

(Behind the scenes.)

CHORUS. Tell me, my dar - ling,

*pp*

for aye.

*pp*

with - out dessembling, Wheth - er your heart is mine for aye.

*ppp*



## Song. "When some serious affliction."

DON MEDIGUA.

N<sup>o</sup> 14.

Allegretto Moderato. DON MEDIGUA.

When some se - ri - ous af - flic - tion Makes you

seem un - com - mon blue, Such as he - roes meet in fic - tion, At the

end of vol - ume two, At mis - for - tune snap your fing - er, Fill with

wine your flag - on high, And your pangs will on - ly ling - er Till the

## Tempo di Valse vivo.

jug runs dry. Then a - dieu to Care, In the

wine so rare, Let us vow the ras - cal to drown;

— We will stir his blood In a ro - sy flood, And will toss the



med - i - cine down. \_\_\_\_\_ Let the corks pop, pop, To the

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "med - i - cine down. \_\_\_\_\_ Let the corks pop, pop, To the". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand plays chords and single notes, while the left hand plays a steady bass line with some chordal accompaniment.

last gold drop, As we toast the pleas - ures to come;

The second system continues the vocal line with the lyrics "last gold drop, As we toast the pleas - ures to come;". The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

— With a Hip, hur - rah! And a skip, tra - la, And a glass 'twixt

The third system features the lyrics "— With a Hip, hur - rah! And a skip, tra - la, And a glass 'twixt". The vocal line is more rhythmic and expressive, reflecting the celebratory nature of the lyrics. The piano accompaniment provides a lively accompaniment with chords and moving lines.

fin - ger and thumb. \_\_\_\_\_ DON MED. There is

The fourth system concludes with the lyrics "fin - ger and thumb. \_\_\_\_\_ DON MED. There is". The vocal line ends with a long note, and the piano accompaniment features a *p* (piano) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and a steady bass line.

com - fort too, When a friend's with you, To - geth - er you clink your

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'com' followed by quarter notes 'fort' and 'too,'. The piano accompaniment consists of chords and moving lines in both hands.

mugs; ——— And soon for - get That you had met An

The second system continues the vocal line with a half note 'mugs;' followed by a long dash, then quarter notes 'And', 'soon', 'for - get', 'That', 'you', 'had', 'met', and a half note 'An'. The piano accompaniment continues with similar harmonic support.

in - cu - bus called the bugs. ——— If you haven't a

The third system features a vocal line with a half note 'in - cu - bus', quarter notes 'called', 'the', 'bugs.', followed by a long dash, then quarter notes 'If', 'you', 'haven't', and a half note 'a'. The piano accompaniment includes a section with a 'basso continuo' marking in the bass line.

sou. To pay your due, You mer - ri - ly laugh and sing ———

The fourth system shows the vocal line with a half note 'sou.', quarter notes 'To', 'pay', 'your', 'due,', quarter notes 'You', 'mer - ri - ly', quarter notes 'laugh', 'and', and a half note 'sing' followed by a long dash. The piano accompaniment concludes the system with sustained chords.



For seen through the drink, A purse with - out chink, Is the

*poco rit.*

fun - ni - est kind of thing.

*a tempo*

*ff*

But if your friend is un - pleas - ant - ly

*poco stringendo*

crit - ic - al, Or if you dif - fer in mat - ters po - lit - ic - al,

*ff*

Or in Gram - mer, As - tron - o - my, P'lit - ic - al 'con - o - my,

*fz* *stringendo fz* *poco a fz* *poco fz*

Heath - en Myth - ol - o - gy, Draw - Pok - er - ol - o - gy, Som - thing suf -

*fz* *fz* *fz*

fi - cient - ly weight - y to rip - ple The friend - ship e - ter - nal you

*rall*

Spoken (Zip.) *Con fuoco*

swore o'er your tip - ple. Then a - - dieu to Care, In the wine so

*ff* *Con fuoco*



rare, Let us vow the ras - cal to drown; We will

stir his blood, In a ro - - sy flood, And we'll toss the

med - i - cine down. Let the corks pop - pop, To the

last gold drop, As we toast the pleas - ures to come;

With a Hip, hur - rah, And a skip tra - la, And a

Tempo giusto.  
glass 'twixt fing - er and thumb.

But a no - tion soon will

strike you, That your friend will now dis - like you,



That his love has flown for - ev - er; — That's the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

clim - ax of your woes; — So you look a -

The second system continues the vocal and piano parts. The vocal line has a half rest before the lyrics. The piano accompaniment maintains its rhythmic pattern with some chordal changes.

cross the ta - ble, — Just as straight as you are

The third system continues the vocal and piano parts. The vocal line has a half rest before the lyrics. The piano accompaniment continues with its characteristic eighth-note bass line.

a - ble, — And with bit - ter tears a - pol - o -

The fourth system concludes the vocal and piano parts on this page. The vocal line has a half rest before the lyrics. The piano accompaniment ends with sustained chords in the right hand and a final bass note.

gize, For pum - mel - ling his nose.

*pp*

Tempo I.

Then a - dieu to

*pp*

Care, In the wine so rare, Let us vow the ras - cal to

drown; We will stir his blood, In a ro - sy



flood, And we'll toss the med - i - cine down.

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "flood, And we'll toss the med - i - cine down." The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand uses eighth and quarter notes, while the left hand uses chords and eighth notes.

Let the corks pop - pop, To the last gold

The second system continues the melody with the lyrics "Let the corks pop - pop, To the last gold". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

drop, As we toast the pleas - ures to come;

The third system features the lyrics "drop, As we toast the pleas - ures to come;". The piano accompaniment continues with chords and eighth notes in the left hand.

With a Hip, Hur - rah! And a skip, tra -

The fourth system concludes with the lyrics "With a Hip, Hur - rah! And a skip, tra -". The piano accompaniment features a melodic line in the left hand and chords in the right hand.

*Perdendosi* (falls asleep.)

la, And a glass 'twixt fing - er and thumb!

*pp*

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 flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "la, And a glass 'twixt fing - er and thumb!". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo/mood is marked "Perdendosi" and the performance instruction "(falls asleep.)" is placed above the vocal line. The dynamic marking "pp" (pianissimo) is located at the end of the piano accompaniment.

The second system of the musical score continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs, maintaining the key signature of three flats and common time. The piano part features a steady accompaniment with some melodic movement in the right hand.

The third system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The piano part includes a long, sweeping melodic line in the right hand that spans across the system, and a more active bass line.

The fourth system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The piano part continues with a consistent accompaniment pattern, including some melodic fragments in the right hand.



System 1: Treble clef staff with a whole rest. Piano accompaniment in bass clef with a melodic line in the left hand and chords in the right hand. A slur covers the first two measures of the piano part.

System 2: Treble clef staff with a whole rest. Piano accompaniment continues with melodic and harmonic development in both hands.

System 3: Treble clef staff with a whole rest. Piano accompaniment continues with melodic and harmonic development in both hands.

System 4: Treble clef staff with a whole rest. Piano accompaniment concludes with melodic and harmonic development in both hands.

Ditty: "A typical tune of Zanzibar."

DON MEDIGUA, ESTRELLA AND SCARAMBA.

N<sup>o</sup> 15.

Allegretto

The musical score is in 6/8 time and consists of three systems. The first system shows the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The tempo is marked 'Allegretto'. The second system includes a vocal line with lyrics and piano accompaniment. The third system continues the vocal line and piano accompaniment.

Un-der the win - dow he soft - ly crept While fa - ther and moth - er and  
Yours for aye," the maid - en cried," I'm rea - dy to mar - ry, to

Tow - ser slept; Then plunk - ing a tune on his light gui - tar, He  
be your bride, On - ly plunk a - gain on your light gui - tar, That



war - bled a bal - lad of Zan - zi - bar. From out her cham - ber e -  
typ - ic - al tune of Zan - zi - bar. Look - ing with love on his

merged the maid, Begg - ing the name of the tune he played, Said  
bride to be, He tun - ed the strings in an - oth - er key, Then

he as he plunked his light gui - tar, "Tis a typ - ic - al tune of Zan - zi - bar."  
plunked once more on his light gui - tar, That typ - ic - al tune of Zan - zi - bar.

*rit.*

Allegro.

Ya ya ya ya ya ya ya ya

*p*

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya

DON MED.

ya ya ya ya ya ya ya ya ya ya ya ya ya. *2<sup>d</sup> V. "I'm*

*f*

*molto ritard.*

Quick-ly she leaped from the case-ment high In-to his arms and

*p colla voce.* *p*



*a tempo.*

rea - dy to fly But Tow-ser had heard the light gui-tar And the

*molto ritard.*

typ - ic - al tune of Zan - zi-bar. They bur - ied them down by the

o - cean's spray, Where oft at night, (so neigh - bors say,) Is

*a tempo.*

*rit.*

heard the plunk of a light gui-tar, And the typ-ic-al tune of Zan - zi-bar.

Allegro.

Ya ya ya ya ya ya ya ya ya,

*p*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note 'Ya', followed by a series of eighth notes 'ya ya ya ya ya ya ya ya ya,'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with chords and eighth notes. A piano dynamic marking '*p*' is placed at the beginning of the piano part.

ya ya ya ya ya ya ya ya ya

The second system continues the vocal melody with 'ya ya ya ya ya ya ya ya ya'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support with chords and eighth notes.

ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya

The third system features a more complex vocal line with 'ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

ya ya ya ya ya ya ya ya ya.

*f*

The final system concludes the piece with 'ya ya ya ya ya ya ya ya ya.'. The piano accompaniment features a crescendo, with a forte dynamic marking '*f*' appearing in the final measures. The right hand has a melodic line with accents, and the left hand has chords and eighth notes. The system ends with a double bar line.



Chorus and Entrance of the Spanish Troops.

Nº 16.

Tempo di Marcia.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a steady, rhythmic pattern of eighth and sixteenth notes, with some triplets in the upper staff.

The second system of the piano accompaniment continues the rhythmic pattern from the first system. It includes a *cresc.* (crescendo) marking in the upper staff towards the end of the system.

The third system of the piano accompaniment continues the rhythmic pattern. The upper staff has a more active melodic line with eighth and sixteenth notes, while the lower staff maintains the steady accompaniment.

CHORUS.

The chorus section features two vocal staves and a piano accompaniment staff. The vocal parts enter with the lyrics "La la la la la la la la la la". The piano accompaniment provides a steady rhythmic accompaniment for the vocalists.

The final system of the piano accompaniment concludes the piece. It features a more active melodic line in the upper staff and a steady accompaniment in the lower staff, ending with a final chord.

la la

la la

la la

Entrance of Spanish Troops.

la la

la la

la la

la la

la la

la la



# Finale.

## Nº 17.

ISABEL.

PRINC & ESTR.

VERRADA.

DON MED.

CHORUS. We beg your kind con - sid - er - a - tion for El Cap - i -

PAZZO WITH TENORS.

SCARAMBA AND CAZZARRO WITH BASSES.

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. His fate is in your hands, He waits for your com - mands, For -

tan. your hands, com - mands,

tan. your hands, com - mands,

you can,  
 you can,  
 you can,  
 give his ma - ny weak-nes-ses and love him if you can, With heart and voice, Bid  
 you can,  
 you can,

his plan, plan,  
 his plan, plan,  
 his plan, plan,  
 all re-joice and praise his lit-tle plan, We beg your kind con-sid-er-a - tion  
 his plan, plan,  
 his plan, plan,

*p*



i - tan, your hands, com -  
 i - tan, your hands, com -  
 i - tan, your hands, com -  
 for El Cap-i - tan, His fate is in your hands, He waits for your com -  
 i - tan, our hands, com -  
 i - tan, our hands, com -

mands. you can,  
 mands. you can,  
 mands. you can,  
 mands. For - give his ma - ny weaknes-ses and love him if you can, With  
 mands. you can,  
 mands. you can,  
 mands. you can,

and praise his lit - tle plan; With  
and praise his lit - tle plan; With  
and praise his lit - tle plan; With  
heart and voice, Bid all rejoice And praise and praise his lit - tle plan; With  
and praise his lit - tle plan; With  
and praise his lit - tle plan; With

heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the  
heart and voice, Bid all re-joice, And praise his lit - tle plan, Un - sheath the



*f*

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

*f*

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

*Grandioso*

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the





calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

come the trumpet's note and roll of drum Shall

8.

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

8.



The musical score consists of two systems of staves. The first system includes six vocal staves (three soprano/contralto and three tenor/bass) and a grand staff for piano accompaniment. The vocal staves contain rests throughout. The piano accompaniment features a complex texture with many beamed notes and accents. A dynamic marking of *fff* is present. The second system also includes six vocal staves and a grand staff for piano accompaniment. The vocal staves again contain rests. The piano accompaniment continues with similar complexity, ending with a double bar line and a fermata. The text "END OF THE OPERA." is centered at the bottom of the page.

END OF THE OPERA.

(C) 111111

PK

