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MUSIC

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THE
DOCTOR
OF

ALCANTARA

OPERA BOUFFE.

Libretto by
BENJN F. WOLF.

Music by
Julius Eichberg.

ACT 1st.

<i>Overture</i>			5
<i>Serenade</i> Wake, lady wake.....	Tenor		3½
<i>Quartet</i> You saucy jade.....	Three female voices		
<i>Romance</i> He still was there.....	Soprano		7½
<i>Arioso</i> When a lover is poor.....	Contralto		3½
<i>Duet</i> Away despair.....	Soprano & Contralto		2½
<i>Buenas Noches</i> (Sung in unison).....	Baritone		2½
<i>Cavatina</i> Loves cruel dart.....	Tenor		3½
<i>Ballad</i> The Knight of Alcantara.....	Soprano		4
<i>Duet</i> I love, I love.....	Tenor & Soprano		4
<i>I'm Don Ruygalta Lopez Pamposa</i>	Bass sung		4
<i>Finale 1st Act</i>			12½

ACT 2nd.

<i>Large Air for Flauto</i>			3½
<i>Trio</i> Senor, Senor.....	Soprano, Tenor, Baritone		9
<i>Quartette</i> Good night Senor Balthazar.....	Soprano, Contralto, Baritone		4
<i>Finale 2d Act</i>			8

CHORUSES 10

COMPLETE 30

BOSTON.

Published by Oliver Ditson & Co. 277 Washington St.

Printed by

J. C. Good

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OVERTURE.

JULIUS EICHBERG.

Andantino.

The musical score is written for piano in common time (C) and consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a *ten:* marking. The third system is marked *piu f*. The fourth system features a *ff* dynamic. The fifth system concludes with the instruction *con 8^a ad lib:*. The score is characterized by a steady accompaniment in the left hand and a more melodic line in the right hand, with various chordal textures and rhythmic patterns.

4

First system of musical notation, measures 1-4. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment. Dynamics: *p dim.*, *sempre dim.*

Third system of musical notation, measures 9-12. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment. Dynamics: *pp*, *ppp*.

Moderato. *leggero.*

Fourth system of musical notation, measures 13-16. Treble clef has a melodic line. Bass clef has chords. Dynamics: *p*.

Fifth system of musical notation, measures 17-20. Treble clef has a melodic line. Bass clef has chords. Dynamics: *sf*, *p*, *sf*.

Sixth system of musical notation, measures 21-24. Treble clef has a melodic line. Bass clef has chords. Dynamics: *f*.

dim. P dim.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes dynamic markings: *dim.*, *P*, and *dim.*

Second system of musical notation, featuring a treble and bass clef. The bass clef part includes dynamic markings: *sf*, *p*, and *sf*.

Third system of musical notation, featuring a treble and bass clef. The bass clef part includes dynamic markings: *f* and *p*.

Fourth system of musical notation, featuring a treble and bass clef. The bass clef part includes dynamic markings: *cres.* and *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The bass clef part includes the marking *Ped.* and an asterisk ***.

Sixth system of musical notation, featuring a treble and bass clef. The bass clef part includes dynamic markings: *ff*, *ff*, and *ff*. It also includes the marking *Ped.* and an asterisk ***.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a fermata over a measure. A finger number '6' is written above the treble staff.

Second system of musical notation, featuring a treble and bass clef. The music includes a forte (*f*) dynamic marking and the instruction '8^a ad lib.' (8th measure ad libitum).

Third system of musical notation, featuring a treble and bass clef. The music includes a 'Dot:' marking above the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *cres.* (crescendo) is present in the fourth measure.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *p* (piano) is present in the first measure.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *f* (forte) is present in the fourth measure.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *p* (piano) is present in the fourth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand plays a complex, flowing melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand continues its melodic line. The left hand features a more active accompaniment with some sixteenth-note patterns. A piano *p* dynamic marking is present.

Third system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. Dynamics include *cres.* and *ff*.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand features a steady accompaniment of eighth notes. A *Dol:* (Dolce) marking is present.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand features a steady accompaniment of eighth notes. A piano *p* dynamic marking is present.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand features a steady accompaniment of eighth notes. A *cres.* marking is present.

9

8va

cu

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *8va*. The lower staff provides a rhythmic accompaniment with chords and a dynamic marking of *cu*.

do. *fp*

This system contains the third and fourth staves. The upper staff has a melodic line with a dynamic marking of *do.* and *fp*. The lower staff continues the accompaniment with a dynamic marking of *fp*.

p

This system contains the fifth and sixth staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff continues the accompaniment with a dynamic marking of *p*.

ff *Vivace.* *fp*

This system contains the seventh and eighth staves. The upper staff begins with a dynamic marking of *ff* and a tempo marking of *Vivace.* The lower staff has a dynamic marking of *fp*. There are also some markings like *3* and *3* above the notes in the upper staff.

This system contains the ninth and tenth staves, continuing the musical piece with melodic and accompaniment lines.

This system contains the eleventh and twelfth staves, concluding the musical piece on this page.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef continues the melodic line. The bass clef has a dynamic marking of *p cres.* (piano crescendo) and a *Ped.* (pedal) marking. The music features a mix of chords and moving lines.

Third system of musical notation. Similar to the second system, it features a *p cres.* dynamic marking and a *Ped.* marking in the bass clef. The treble clef continues with its melodic pattern.

Fourth system of musical notation. The bass clef has a dynamic marking of *ff* (fortissimo) and three *Ped.* markings. The treble clef continues with its melodic line. The music is characterized by strong chords and a rhythmic accompaniment.

Fifth system of musical notation. The treble clef has a *dim.* (diminuendo) marking, and the bass clef has a *p* (piano) marking. The music features a mix of chords and moving lines.

Sixth system of musical notation. The bass clef has a dynamic marking of *f* (forte). The music continues with a mix of chords and moving lines in both staves.

Piu mosso.
ova. ad lib:

11

ff

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. A dynamic marking of *ff* is placed in the third measure.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords and eighth notes.

Ped. *

Ped. *

The third system features two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords and eighth notes. Pedal markings (*Ped.*) are present in the second and eighth measures, each followed by an asterisk (*).

Ped.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords and eighth notes. A pedal marking (*Ped.*) is present in the second measure.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords and eighth notes.

1

1

1

The sixth system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords and eighth notes. The number '1' is written above the first, fifth, and ninth measures of the upper staff.

WAKE! LADY WAKE.

SERENADE.

Andantino.

p *rit.*

CARLOS. behind the Scene. *S*: Wake, la - dy wake! the night is wa - ning fast!

1. Wake! la dy wake, the hour of love is near!

tempo. *sempre staccato.*

Wake, la - dy wake! The hour will soon be past! Why

Wake! la - dy wakel . . thy lov - er waits thee here. The

do you scorn me la - dy fair! How can you doom me to despair! 'Tis
moon beams brightly in the skies; To show thee to thy lov - ers eyes, Our

love inspires my plaintive strain, 'Tis love alone can ease my pain, Ah! wake, la-dy

en - e - my the pry - ing sun, His tiresome course long since hath run, Ah! wake; la - dy

wake! I ask one smile from thee! Wake, la - dy wake! and speak of love to

wake, and rob my heart of care; Wake, la - dy wake, and ease my soul's des -

me! The birds &c.

pair. The birds of eve now float around, And make the air with love resound.

CHORUS.

Tenors.

Wake, la - dy wake, thy lov - er waits thee here, Wake, wake, the hour of love is near.

Bass.

Wake, la - dy wake, Wake, la - dy wake, Wake, la - dy
Wake, la - dy

f *p*

wake, the hour of love is near, Wake, la - dy wake, thy
wake the hour the hour of love is near, Wake la - dy wake, Wake la - dy wake, thy lov - er

lov - er waits for thee!
waits for thee

p

Vivace.

LUCREZIA. (appearing at her chamber door.)

A Serenade? Who can it be? Some tender swain in love with me?
 thee! Wake la - dy

Vivace. *Sempre Staccato.*
pp

ISABELLA. (appearing at her door.)

Wake! Wake la - dy wake! A Serenade! Who can it be? The cav-a-

CAR.

lier the cav-a-lier who followed me? Wake la - dy wake! Wake la - dy

INEZ. (appearing at her door.)

IS. LUC. IN.

wake! A Serenade! Ah it is he! car-li-no sings and waits for me! Hark! Hark! Hark!

CAR.

IS.

LUC

IN.

CAR.

Wake la - dy la - dy wake! Hark! Hark! Hark! Wake

IS.

LUC.

IN.

la - dy la - dy wake! I'm sure it's he! Who can it be? Car - li - no

Allegro.

IS.

LUC.

fond - ly waits for me! I'm sure it's he! Who can it be?

IN.

IS.

LUC.

IN.

Car - li - no fond - ly waits for me! Hark! Hark! Hark!

Moderato assai.

IS.
The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the

LUC.
The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the

IN.
The heav'n is spangled with stars; The night spreads her veil o'er the skies; Concealed by the

Moderato assai.

pp

darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!

darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!

darkness from all, My lover des-pair-ingly sighs! Hark! Hark! Hark! Hark!

diminuendo.

Presto.

LUC. (looking from her door.)

(They approach the window.)

(They meet, and run back to their rooms.)

'Twas Isabella and I - nez!

Presto.

p *ppp* *ff* *p*

IS. (looking from her door.)

IN. (with Emphasis.)

All.

'Twas mama and I - nez! 'Twas Isabella and Lu - cre - zia! I will be be

pp

Andantino.

CAR. (outside.)

certain. Wake, la - dy wake! The night is waning fast! Wake, la - dy wake! The

sempre staccato.

hour will soon be past! Why do you scorn me la - dy fair? How can you doom me

to despair? 'Tis love inspires my plaintive strain, 'Tis love alone can ease my pain! Ah!

wake la-dy wake! I ask one smile from thee! Wake la-dy wake! And speak of love to

me! The birds of eve now sing around, And make the air with love resound, Wake, la - dy
 CHORUS.
 Wake, la - dy wake, thy lov - er waits thee here! Wake, wake, the hour of love is near.

wake Wake la - dy wake! Wake la - dy wake! The
 Wake la - dy wake, the hour the

hour of love is near, — Wake la - dy wake! Thy lov - er waits thee

hour of love is near, Wake la - dy wake! Wake la - dy wake! Thy lov - er waits for thee.

Vivace. *LUCC.*

Again that strain! Ah it must be Some tender swain in love with me!

here.

Vivace.

pp

Wake la - dy

IS.

wake! Wake la - dy wake! Again that voice Oh! can it be The cav - a -

CAR.

-lier the cav - a - lier who followed me! Wake la - dy wake!

IN. IS. LUC. IN.

Wake la - dy wake! Again those notes! Ah it is he; Carlino sings and waits for me! Hark! Hark! Hark!

CAR. IS. LU. IN. CAR.

Wake la - dy la - dy wake! Hark! Hark! Hark! Wake

la - dy la - dy wake!

(They advance cautiously to the window.)

dim.

Allegro. LUC. (angrily.) IS. (embarrassed.)

(They meet again.) What means this late intrusion here? I only came to take the air!

ff *p* *p*

LUC. to INEZ.

IN. (embarrassed.)

LUC.

And you speak out why this sur-prise!

I wanted some light ex-er-cise!

At such an

hour! I'm not so blind, Some secret yet remains be-hind

I tell you that I don't be-

IS.

lieve you. And do you think that we'd de-ceive you?

IN. (saucily.)

And do you think that we'd de-ceive you?

IS. innocently.

LU. (embarrassed.)

IS. (ironically.) IN. (saucily.)

And pray mania Why are you here?

I heard your voice.

Indeed Oh dear!

YOU SAUCY JADE.

QUARREL TRIO.

LUCREZIA.

Vivace. You saucy jade Go, get to bed, And let me have no im-pu-dence; Or sure as fate If you dare

wait I'll send you quickly packing hence! You saucy jade Go get to

INEZ. (pertly.)

Why do you pray Send me a - way, Have you a ren-de-vous to

bed, If you dare wait I'll send you quickly packing hence You saucy quean... You saucy quean

night! Are you afraid This ser-e-nade Is meant for you you horrid fright! What do you mean! What do you

How dare you chatter thus to me! You jade take care, Oh! can such saucy hussies
 mean? You will not dare! ha! ha! I mean to stay and

cres.

be! Oh! can such saucy hussies be! Oh! can such saucy hussies be! Oh! can such saucy hussies
 see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and see; ha! ha! I mean to stay and

cres. *do.*

ISABELLA.

Pray, Inez pray, Your wrath al - lay, I vow your conduct is a shame, Mama your ire. But adds more
 be! You saucy jade! You saucy jade!
 see! You horrid fright! You horrid fright! He! ha! I mean to stay and

fire, To what is now an angry flame. Pray, I-nez pray, Your wrath al- lay: I vow your conduct is a
 Oh! can such saucy hussies be? You saucy jade! You saucy jade!
 see! ha! ha! I mean to stay and see! You hor-rid fright! You horrid

shame: Mama your ire, But adds more fire, To what is now an an-gry flame! Pray I-nez, pray, Your wrath al-
 You jade take care! You jade take care! Oh! can such saucy hussies
 fright ha! ha! I mean to stay and see: ha! ha! I mean to stay and

lay, I vow your conduct is a shame: Mama your ire, But adds more fire, To what is now an an-gry
 be! Oh! can such saucy hussies be! Oh! can such saucy hussies be! Oh! can such saucy hussies
 see! ha! ha! I mean to stay and see! ha! ha! I mean to stay and see! ha! ha! I mean to stay and

Luc. Presto.

IS. flame! You sau - ey jade, Go get to bed, And let me have no
 be. laughing

See! Presto. Oh! see her storm! She's growing warm! Ha! ha! ha! ha! It's

f *mf*

im - pu - dence; Or sure as fate, If you dare wait, I'll send you quick - ly pack - ing
 ve - ry droll! Poor tender maid; This ser-en-ade Has touch'd her dry and fros - ty

IS. (sobbing.)

Luc. What shall I do! Oh! If I knew To whom be - longs this ser - en - ade! - A -
 hence! You 'sau - ey jade, Go get to bed, And let me have no im - pu - dence; Or
 IN.

scull! Ha see her storm! she's growing warm! Ha! ha! ha! ha! It's ve - ry droll!
CAR. (impatiently.)

Wake la - - dy wake! Wake la - - dy wake!
CHORUS. (outsides)

Wake la - - dy wake! Wake la - - dy wake!

piu f

- las! Heigh! One thing I know: I am a poor un - hap - py maid! Oh! Oh!
 sure as fate, If you dare wait; I'll send you quick - ly pack - ing hence! I vow most shame - ful -
 Poor tender maid; This serenade Has touch'd her dry and fros - ty soul. Ha! ha! ha! ha! It's
 Wake la - - dy wake! Wake la - - dy wake!
 Wake la - - dy wake! Wake la - - dy wake!

Oh! Oh! Un - - hap - - py maid! My heart is bro - -
 - ly I'm used! Was ev - er wo - man so a - bused?
 ve - ry droll! Ha! ha! ha! ha! its ve - ry droll! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
 Wake la - - dy la - -
 Wake la - - dy la - -

ken I'm a - - fraid. Oh! Oh! Oh! Oh! Un - - hap - -

I vow most shame-ful - ly. I'm used! Was ev - er wo - man

ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! it's ve - ry droll Ha! ha! ha! ha! Poor

- - dy wake!

- - dy wake!

- py maid My heart is bro - - ken I'm a - - fraid

so a - - bused!

ten - der soul! Ha!ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Wake la - - dy la - - - - dy wake!

Wake la - - dy la - - - - dy wake!

I am be - - trayed! I am be - - trayed!

Was ev - - er wo - - man so ea - - bused.

It's ve - - ry droll poor ten - - der soul:

La - - - dy wake! La - - - dy wake! La - - -

La - - - dy wake! La - - - dy wake! La - - -

I am be - - trayed,

so . . . a - bused.

Poor ten - - der soul.

- dy La - - - dy La - - - dy wake.

dy La - - - dy La - - - dy wake.

HE STILL WAS THERE!

ROMANZA.

Andantino.

ISABELLA.

Beneath the gloo - my Convent wall, Each azure night, each rosy morn, I saw a

faith - ful shadow fall That filled the air with sighs for - lorn: The night dews

fell o'er him in vain, He feared nor sun - ny sky, nor rain: I scened to

be . . . his only care! Turn where I might, he still was there! He still was

there!

His eyes were like . . . the brilliant stars, That nightly deck the sombre

sky; His form might pass for godlike Mars, And like the ze - phyr was his

sigh. So sad his mien, it moved my soul; — His terror

The first system of the musical score consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "sigh. So sad his mien, it moved my soul; — His terror". The lower staff is a piano accompaniment in F-clef, consisting of two staves (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

seemed be - yond con - trol; His voice pur - sued me every -

The second system of the musical score continues from the first. The vocal line (upper staff) contains the lyrics: "seemed be - yond con - trol; His voice pur - sued me every -". The piano accompaniment (lower staff) continues with similar rhythmic patterns and chordal structures.

where: Turn where I might, he still was there! He still was there!

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line (upper staff) contains the lyrics: "where: Turn where I might, he still was there! He still was there!". The piano accompaniment (lower staff) concludes the piece with a final cadence.

The fourth system of the musical score shows the vocal line (upper staff) as a series of rests, indicating that the vocal part has ended. The piano accompaniment (lower staff) continues with a final melodic flourish and ends with a double bar line.

WHEN A LOVER IS POOR.

ARIETTE.

INEZ. *Vivace.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 3/8 time signature, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Vivace'.

The first system shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'When a' and 'On their'. The piano accompaniment continues with chords and eighth notes. A dynamic marking of *p* is present.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'lov - er is poor, He can tru - ly a - dore; Then, his sighs and his knees they im - plore, On their knees they a - dore; And our poor lit - le'. The piano accompaniment provides harmonic support.

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'vows are all hon - est and true: He calls hea - ven and earth, To give hearts are soon moved to be - lieve: So we hear their ap - peal, For their'. The piano accompaniment continues with chords and eighth notes.

proof of his worth, And a - gainst this, pray tell what a poor maid can
an - guish we feel; But, they win our com - pas - sion, a - las! to de -

do! But let for - tune once smile And his love proves all
- ceive. — I have guard - ed my heart A - gainst Love's poi - son'd

pp

guile: No more dare you trust to a word he can
dart, No more to that spot can his barb find a

say: For as sure as you're born, You will find his fire
way: And I warn you take heed, of my words at your

pp

gone:—
need:—

Love, bur-then'd with mon-ey Will die in a

day! Love, bur-then'd with mon-ey Will die in a day!

29 Allegro.

day.

f

marcato.

cres.

ff

36
AWAY DESPAIR.

DUETTINO.

Andantino.

ISABELLA.

A - way des - pair! for - ev - er vanish: Bright - er

dol.

INEZ.

dreams shall fill my heart: Sor - row from your bo - som

IS.

banish. Bid pale care at once de - part! Ah, how

p

IN.

few are hap - py mo - ments! Let us seize them while we

may. Ah! how ma - ny heart - deep tor - ments, One bright

IX. Ah! how ma - ny heart - deep tor - ments, One bright

p *cres.* *f* *p*

mo - ment drives a - way! Ah! how ma - ny heart - deep

mo - ment drives a - way! Ah! how ma - ny heart - deep

p *cres.*

tor - ments, One bright mo - ment drives a - way.

tor - ments, One bright mo - ment drives a - way.

f *p* *rit.* *dol.*

rit.

BUENOS NOCHES.

PEREZ & SANCHO. mysteriously.

Moderato.

Hush all right! Hush all right! It is for

Detailed description: This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in a bass clef with the same key signature and time signature. The tempo is marked 'Moderato'. The lyrics 'Hush all right! Hush all right! It is for' are written below the vocal line. The piano part includes a dynamic marking 'p' (piano) in the first measure.

you! Here we have, Here we have no more to

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'you! Here we have, Here we have no more to'. The piano accompaniment continues with similar rhythmic patterns.

Laughing.

do. Candies, candies, candies; open it and see! Buenos, Buenos noches; He! he!

Detailed description: This system contains the next four measures. The tempo changes to 'Laughing'. The vocal line has a more rhythmic and playful character. The lyrics are 'do. Candies, candies, candies; open it and see! Buenos, Buenos noches; He! he!'. The piano accompaniment features chords that support the vocal melody.

he! He! he! he! He! he! he! He! he! he! He! he! he!

dim. *pp* *ppp*

Detailed description: This system contains the final four measures. The vocal line repeats the 'He! he!' phrase. The piano accompaniment includes dynamic markings 'dim.' (diminuendo), 'pp' (pianissimo), and 'ppp' (pianississimo). The piece concludes with a final chord and a fermata over the last note.

Let us go! Let us go! Our er - rand's

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 rest, followed by the lyrics "Let us go! Let us go! Our er - rand's". The piano accompaniment starts with a piano (*p*) dynamic and consists of rhythmic patterns in both hands.

done! He! he! he! He! he! he! don't mind our

The second system continues the vocal line with the lyrics "done! He! he! he! He! he! he! don't mind our". The piano accompaniment continues with similar rhythmic patterns.

fun! (laughing,) Candies, candies, candies, open it and see! Buenos, Buenos noches; He! he!

The third system features a more melodic vocal line with the lyrics "fun! (laughing,) Candies, candies, candies, open it and see! Buenos, Buenos noches; He! he!". The piano accompaniment is more sparse, with rests in the right hand and notes in the left hand.

he! He! he! he! He! he! he! He! he! he! He! he! he!

The fourth system consists of a vocal line with the lyrics "he! He! he! he! He! he! he! He! he! he! He! he! he!". The piano accompaniment is very light, with dynamics ranging from *dim.* to *ppp*.

LOVE'S CRUEL DART.

CAVATINA.

CARLOS.

Andante.

Carlos gets out of the basket.

Carlos lifts the lid. (looks around and shuts the lid.)

p *f* *p*

Love's cruel dart hath to my heart Its passage found; It spurns control and robs my

soul in grief profound. Oh! can there be no hope for me Her smile to gain! Her smile to

gain! Oh! must she still my bosom fill And cold remain! The

feathered through whose joyous song floats thro' the grove; Have each their mate, but 'tis my fate In

vain to love . . . Heigh ho!

Oh! wilt thou not un-to my lot Give some relief! Oh! must I sigh un-til I

die Of love lorn grief! Should love like mine, in vain repine, And rend me still And rend me

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'die' followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

still! While anx - ious care and blank despair My bosom chill! The

The second system continues the musical score. The vocal line has a longer note for 'still!' followed by eighth notes for 'While anx - ious care and blank despair My bosom chill! The'. The piano accompaniment includes a dynamic marking 'p' (piano) and continues with a similar rhythmic accompaniment.

feathered throng whose joyous song Float thro' the grove; Have each their mate But 'tis my fate In

The third system of the score. The vocal line has a longer note for 'feathered throng' followed by eighth notes for 'whose joyous song Float thro' the grove; Have each their mate But 'tis my fate In'. The piano accompaniment features a dynamic marking 'p' and includes some chordal textures.

vain to love. . . Heigh ho!

The fourth and final system on the page. The vocal line has a longer note for 'vain to love. . . Heigh ho!' followed by a final note. The piano accompaniment concludes with a dynamic marking 'p' and a series of chords.

THE KNIGHT OF ALCANTARA.

LUCREZIA.

BALLAD.

Allegretto.

The piano introduction for the first system is written in 6/8 time. It features a treble and bass clef. The treble clef part begins with a quarter note G4, followed by a half note chord of G4-B4-D5. The bass clef part begins with a quarter note G2, followed by a half note chord of G2-B2-D3. The piece is marked with a forte *f* dynamic.

The first line of the ballad consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with the lyrics "There was a Knight as I've been told, Dwelt in a cas-tle strong and old; Its". The piano accompaniment is in 6/8 time and begins with a piano *p* dynamic. The piano part features a steady bass line and chords in the treble.

The second line of the ballad continues the vocal and piano parts. The vocal line has the lyrics "strength all force a - bove; He laugh'd in scorn at". The piano accompaniment continues with a forte *f* dynamic in the middle section and a piano *p* dynamic in the final section.

The third line of the ballad concludes the vocal and piano parts. The vocal line has the lyrics "mortal power: But once in his se - cur - est hour, His fort was storm'd by Love." The piano accompaniment ends with a pianissimo *pp* dynamic.

Tra - la - - la - - la, His fort was storm'd by Love! Tra - la -

Piu Lento.
 - la - la, His fort was storm'd by Love! Oh! Knight of Al - can - ta - ra No

longer waves your crest, Your sword and spurs lie rust - ing, Your lance too is at

rest. Tra - la - la - la. Your lance too is at rest

Tra - la - - la - la, Your lance too is at rest! Gone is the day of

chi-val-ry From out this hapless hapless land, Gone is the day when "Ladye fayre" With

fan and glove in hand, Could win her gallant chevalier, To dance the Sa-ra-

Tempo di Sarabanda.

band. My heart leaps

backward with the strain, And oh! I feel I'm young again. My heart leaps backward

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'backward with the strain, And oh! I feel I'm young again. My heart leaps backward'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

with the strain, And oh! I feel I'm young a-gain. I'm young a-gain, young a-

The second system continues the vocal line with the lyrics 'with the strain, And oh! I feel I'm young a-gain. I'm young a-gain, young a-'. The piano accompaniment includes a dynamic marking of *cris.* (crescendo) and continues with the same rhythmic accompaniment.

gain. O, gay and gallant chevalier, Who nev-er knew what 'twas to fear, Bold

The third system features the vocal line with the lyrics 'gain. O, gay and gallant chevalier, Who nev-er knew what 'twas to fear, Bold'. The piano accompaniment includes a dynamic marking of *p* (piano) and a change in the bass line.

Al-can-ta-ra's Knight. A-las for you chi-

The fourth system concludes the vocal line with the lyrics 'Al-can-ta-ra's Knight. A-las for you chi-'. The piano accompaniment includes a dynamic marking of *p* (piano) and ends with a final chord.

- val-rous youth; Too late you learn'd the sor-ry truth, 'Tis vain 'gainst Love to fight.

Tra - la - - la - - la, 'Tis vain 'gainst Love to fight! Tra - la -

rf dim. *p* *rf dim.*

la - la, 'Tis vain 'gainst Love to fight. 'gainst Love to fight. 'gainst

p *crs.*

Love to fight.

ff

I LOVE, I LOVE.

LUCREZIA & CARLOS.

DUETTINO.

Allegro con moto.

CARLOS. I love, I love! This is my song by night and day! I love, I love! No power is greater than love's sway, I love! I love! I love! I love! 'Tis de-li-ri-um, ex-treme: 'Tis a phantasy su-preme: 'Tis an a-go-ny ea-pricious, And a skyborn joy de-licious! I love! I love! The clouds a-bove do not the sun more faithfully o-bey, Than I love's sway, than I love's

ff p

p

(With fervor.)

sway, By night and day, by day and night, Here in my heart he rules by

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

might. I love, I love! This is my song by day and night. I love, I love! Naught is greater than love's

rall.

f

The second system continues the vocal and piano parts. The vocal line includes the instruction 'rall.' at the end. The piano accompaniment has a dynamic marking of 'f' and also includes 'rall.'.

LUCREZIA. CARLOS.

sway. Why in this basket? Can you

P *leggiero.*

The third system introduces two vocal parts: LUCREZIA and CARLOS. LUCREZIA's part is on a single treble clef staff, and CARLOS's part is on another single treble clef staff. The piano accompaniment is on two staves. The piano part has a dynamic marking of 'P' and the instruction 'leggiero.'.

(With affectation.)

ask it! While love has his full con-trol, While he thus doth sway my

The fourth system features a single vocal line and piano accompaniment. The vocal line is marked '(With affectation.)'. The piano accompaniment continues with its characteristic eighth-note bass line.

LUC. CARL.

LUC.

CARL.

soul! But—Oh—pray don't in-ter-fer- I have told you why I'm here. No in-deed sir! Is that

LUC.

CARL. (drawing her nearer.)

so! Yes, and I at once must know. Lis-ten then: pay all at-tention; Why I'm here I now will

pp

(Very passionately.)

rall.

mention! I love; I love! This is my song by night and day. I love, I love! Naught is greater than love's

sp *f* *rall.*

LUCREZIA. (aside.)

Poor youth he's doomed to love in vain, I dare not ease his bo-som's pain. He loves, he

CARLOS. (with fervor.)

sway. I love, I love, I love! 'Tis an a-go-ny de-

p *Leggiero.*

loves he loves! Poor youth he's doom'd to love in vain, I dare not ease his bosom's

- licious: 'Tis a joy and woe ca - pricious. I love, I love, I love!

pain. He loves, he loves, he loves! Pray tell me, sir, the story of your

'Tis an a-go-ny de - licious 'Tis a joy and woe ca - pricious.

woe.

Mysteriously.

I will I will, 'tis fit that you should know! Lis - ten then, pay all at -

pp

He loves! he loves!

Very passionately.

-ten-tion! Why I'm here I now will mention. I love, I love! This is my song by

he loves! he loves! he loveshe loves! he loves! he

nigh and day I love, I love! Naught is greater than loves sway. I love, I

loves, He loves!

love, I love!

FINALE TO FIRST ACT.

Moderato.

pp

DOCTOR. INEZ. DOC. IN. DOC.

Inez! Doctor! Hush! I'm dumb! The awful night-watch this way come! They heard your

IN. DOC. IN. DOC.

scream, I think I'll go! You're doomed! And you too! Don't say so!

IN. DOC.

Our doom is seal'd as sure as fate! We can not fly; it is too late. Our doom is seal'd as sure as

IN. IS. (entering.)

fate! We can not fly; it is too late. What mean't those screams I heard but

f *pp*

DOC. to IN. IN. to DOC.

now? You're always kicking kicking kicking up a row! I couldn't

f *pp*

IS. (listening)

help it. Ah! that sound! The night-watch marches on its round.

LUCREZIA. (entering)

They come this way! They come this way! What mean't that

cres.

LCC.

IN.

DOC.

Oh luckless jade! We are be-trayed; We are be -

said, They seem a - fraid At what I - said, They seem a - fraid At what I said.

said, They seem a fraid At what she said, At what she said.

-trayed, Oh luckless jade! We are be - trayed, We are be - - trayed. It's all good

-trayed, Oh luckless jade! We are be - trayed, We are be - - trayed. They heard you cry!

DOC. IN. DOC. IN.

bye! - What shall we say? You fool! Hey dey! They heard you cry, It's all good bye! What shall we

LUC.

IS.

IN.

DOC. say! Hey dey!

They're at the door! They're at the door!

You fool! They're at the door! They're at the door!

f (Knocking outside.) *f* (Knocking.) *f* (Knocking.)

TENORI. (Outside.)

BASSI.

Open! in the name of the king! Open! in the name of the king!

DOC. (trembling.) IN. LUC.

Go Inez go! I thank you no! I'm sure there's something wrong I'll find it out ere long! I'll find I'll

find it out ere long! I'm sure there's something wrong I'll find it out ere long! I'll find I'll find it out ere long. (IS. and LUC. go off.)

ff

(Pomposo and Neighbors enter.)

POMPOSO.

The Doctor Par-a-cel-sus! The Doctor

DOC.

Par-a-cel-sus! I am he! Why are you here? - What do you want with me?

POM.

I'm Don Hipo-li-to Lopez Pem-po - so, An-to-nio Ricardo Do-lo-ro - so; A

true and faithful servant of the law! Why did you keep me knocking knocking at the door? I'm Don Hipo - li - to Lopez Pom -

po - so, An - to - nio, Ricardo Do - lo - ro - so, ... A true and faithful servant of the law, Why did you

DOC. (to IN.) IN. (to POM.)

keep me knocking knocking at the door? Why did you keep him Inez? I don't know! But now you're here, I think you'd better

POM.

go. Si - lence all attend to me! But now but now upon your Balco - ny I

heard a loud a loud and deadly scream! I heard a loud a loud a loud and deadly scream! That balcony you

DOC.

surely dream! No he does not, I heard it too! And I! The deuce! what shall I do!

LUC. IS. DOC.

The fact is that there was a cat. No no! come Doctor none of that! I heard a

DOC. LUC.

scream! And I! and I! and I! The devil! do you think I'd lie!

CHORUS. DOC. CHO.

Moderato.

DOC.

IN.

CHO. I tell you no! It was not so!

ery of pain was ve-ry plain, And what it meant we all must know; At once speak out, re - solve our doubt, Be -

IN.

DOC.

IN.

DOC.

I tell you no! It was not so! I tell you no! It was not so!

-fore be - fore from hence we go! A ery of pain was ve - ry plain, And what it meant we all must know; At

IN.

DOC.

I tell you no! It was not so!

once speak out, re - solve our doubt. Be - fore from hence we go! A ery of pain was ve - ry

DOC. and IN.

It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It wasn't! It

plain A cry of pain was ve-ry plain.

IS.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

LUC.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

IN.

wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't!

DOC.

wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't! it wasn't!

CHO.

A cry of pain was ve-ry plain A cry of pain was ve-ry plain!

POM.

Si - - lence!

Si - lence!

Si - - - - - lence! I'm Don Hipolito Lopez Pom-po - so An -

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over the word 'Si' and continues with the lyrics 'lence! I'm Don Hipolito Lopez Pom-po - so An -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- to-nio Ricardo Do-lo - ro - - so, Ex-plain to me the meaning of that cry I heard but now but now upon you bafe-

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- to-nio Ricardo Do-lo - ro - - so, Ex-plain to me the meaning of that cry I heard but now but now upon you bafe-'. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and continues with the same rhythmic pattern.

POM.
- ny No hes - i - ta - tion, al - ter - ca - tion, spec - u - la - tion, dis - pu - ta - tion, Both - er - a - tion, dis - ser -

LUC.
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

IS.
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

CHO.
No hes - i - - ta - tion, al - ter - - ca - tion, spec - u -

The third system is a choral setting with five vocal parts: POM. (Pompier), LUC. (Lucifer), IS. (Isidore), CHO. (Chorus), and a piano accompaniment. The lyrics are: 'No hes - i - ta - tion, al - ter - ca - tion, spec - u - la - tion, dis - pu - ta - tion, Both - er - a - tion, dis - ser -'. The piano accompaniment starts with a dynamic marking of *p* (piano) and includes markings for *cres.* (crescendo) and *f* (forte).

- ta - tion, ly - ing or pre - va - ri - ca - tion. Hes - i - ta - tion, al - ter - ca - tion, spec - u - la - tion, dis - pu -

- la - tion, dis - pu - ta - tion, hes - i - ta - tion, al - ter -

la - tion, dis - pu - ta - tion, hes - i - ta - tion, al - ter -

- la - tion, dis - pu - ta - tion, hes - i - ta - tion, al - ter -

dim. *p* *cres.*

- ta - tion. Both - er - a - tion, dis - ser - ta - tion, ly - ing or pre - va - ri - ca - tion. Ex - plain Ex - plain!

- ca - tion, spec - u - la - tion, dis - pu - ta - tion. Ex - plain Ex - plain!

- ca - tion, spec - u - la - tion, dis - pu - ta - tion. Ex - plain - Ex - plain!

ca - tion, spec - u - la - tion, dis - pu - ta - tion. Ex - plain! Ex - plain!

f *dim.* *f*

"Silence."

INEZ. (to Pomposo.)

(imitates Pomposo.)

To you! To you! To you! To you Hipolito Lopez Pom-po - - so, An - to - ni - o Ricardo Do - lo -

- ro - so; I will explain the meaning of that cry You heard but now but now upon you balco - ny!

CHO. IN.
Know then, Know then, Know then 'twas I? 'Twas you? but why? 'Twas you but why? * I

pp marcato. *cres.* *f* *ff* *dim.*

(mysteriously.)
wandered there to take the air, And in the moonbeams waking dream; While thus entranced, my

eye I glanced Up - on the wa - ter's quivering gleam; And there be-held a stran-ger felled And

plung'd by ruffians in the stream! I saw no more -But trem-bling o'er I gave that wild and

DOC. (to Inez.) IN.
 piercing scream. The deuce! what is it that you say! Sus -
 Oh! horror! Oh! horror! (They run to the window and look out.)
ff marcato. *dim.* *pp*

DOC. IN.
 - pi-cions thus I turn a-way The deuce what is it that you say? Sus - pi-cion thus I

(They come forward again.)

POM. (to Doc.)

turn a-way! I thought of something of the sort When

sempre p

Musical score for POM. (to Doc.) featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like *sempre p* and *rit*.

first when first I heard you scream, And bade a couple of my men To drag within the stream.

f *rit* *f* *risoluto*

Musical score for POM. (to Doc.) continuing from the previous system. The piano part features dynamic markings *f*, *rit*, and *f*, and ends with the instruction *risoluto*.

(Two Men bringing in the basket.)

DOC. (aside.)

IN. (aside.)

LUC. (aside.)

We could find nothing else than this! That basket! That basket! That basket!

p

Musical score for DOC., IN., and LUC. (aside.) featuring three vocal lines and piano accompaniment. The piano part includes a dynamic marking of *p*.

LUC.

IS. (aside.)

That basket!

IN.

DOC.

Something, something, something is a - miss.

Something, something, something is a - miss.

Something, something, something is a - miss.

Something, something, something is a - miss.

Allegro molto.

Musical score for LUC., IS., IN., and DOC. (aside.) featuring four vocal lines and piano accompaniment. The piano part includes the instruction *Allegro molto.*

LEC. and IS. *f*

IN. *f*

DOC. *f*

POM. *f*

CHO. *f*

A - way A - way there's something wrong; We'll find it out in - deed ere long A - way A -

A - way A - way there's nothing wrong; You'll find it out in - deed ere long. A - way A -

A - way A - way there's nothing wrong; You'll find it out in - deed ere long A - way A -

A - way A - way there's something wrong; We'll find it out in - deed ere long. A - way A -

A - way A - way there's something wrong; We'll find it out in - deed ere long. A - way A -

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

- way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's nothing

- way there's nothing wrong; You'll find it out in - deed ere long. A - way A - way there's nothing

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

- way there's something wrong; We'll find it out in - deed ere long. A - way A - way there's something

wrong; We'll find it out in - deed ere long. A - way A - way there's some - thing wrong We'll
 wrong; You'll find it out in - deed ere long. A - way A - way there's nothing wrong You'll
 wrong; You'll find it out in - deed ere long. A - way A - way there's nothing wrong You'll
 wrong; We'll find it out in - deed ere long. A - way A - way there's something wrong We'll

find it out in - deed ere long. A - way a - way a - way a - way a - way there's
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's
 find it out in - deed ere long. A - way a - way a - way a - way a - way there's

some-thing wrong. A-way a-way a-way a-way a-way there's something
 nothing nothing wrong. A-way a-way a-way a-way a-way there's nothing
 nothing nothing wrong. A-way a-way a-way a-way a-way there's nothing
 something something wrong. A-way a-way a-way a-way a-way there's something
 something something wrong. A-way a-way a-way a-way a-way there's something

p *cres.*

wrong. . . . Come . . . a-way Come . . . a-way . . .
 nothing wrong. . . . Come . . . a-way Come . . . a-way . . .
 nothing wrong. . . . Come . . . a-way Come . . . a-way . . .
 something wrong. . . . Come . . . a-way Come . . . a-way . . .
 something wrong. . . . Come . . . a-way Come . . . a-way . . .

cres *cres*

come a - way! . . . come a - way come a - way come a - way! There's
 come a - way! . . . come a - way come a - way come a - way! There's
 come a - way! . . . come a - way come a - way! There's
 come a - way! . . . come a - way come a - way come a - way! There's
 come a - way! . . . come a - way come a - way come a - way! There's

some thing wrong come a-way! come a - way! There's something wrong Come a - way! come a - way!
 noth - ing wrong come a-way come a-way There's noth - ing wrong Come a - way! come a - way!
 noth - ing wrong Come a-way! There's noth - ing wrong Come a - way! come a - way!
 something wrong come a-way come a-way! There's something wrong Come a - way! come a - way!
 some thing wrong come a-way come a - way! There's something wrong come a - way! come a - way!

Musical score for vocal and piano. The vocal part consists of four staves (Soprano, Alto, Tenor, Bass) with the lyrics "Come a-way!". The piano accompaniment includes a grand staff with treble and bass clefs. The score features a crescendo leading to a fortissimo (ff) section with dense chordal textures.

Piano accompaniment section featuring dense chordal textures in both the treble and bass clefs. The music is characterized by repeated chords and a steady rhythmic pattern.

Piano accompaniment section with sparse notes and chords, possibly serving as a bridge or ending. The texture is lighter than the previous section, with fewer notes per measure.

72
ENTRE ACTE.

ALL' ESPAGNOLA.

All'egro spiritoso.

f *cres.*

Marcato.

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.*

Ped. *

p *cres.* *f.*

Dol:

Ped. * *Ped.* * *Ped.* *

Ped. * *pp* *cres.*

f *p dol:* *rit:* *f*

f Marcato.

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.*

First system of musical notation. The right hand features a complex, rapid chordal texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. A 'Ped.' (pedal) marking is present below the right hand. An asterisk is placed below the first measure of the left hand.

Second system of musical notation. The right hand continues with dense chordal patterns. The left hand has a more active eighth-note line. Dynamics include *p*, *cres.*, *sf*, and *f*. A 'Ped.' marking is present. An asterisk is placed below the first measure of the left hand.

Third system of musical notation. The right hand has a more static, block-like texture. The left hand continues with eighth notes. Dynamics include *p dim.* and *sempre*.

Fourth system of musical notation. The right hand has a sparse texture with some chords. The left hand continues with eighth notes. A *dim.* marking is present.

(Curtain rises.)

Fifth system of musical notation. The right hand has a sparse texture. The left hand continues with eighth notes. Dynamics include *pp* and *rit:*. A 'Ped.' marking is present.

SENOR! SENOR!
TRIO.

Allegro.

CARLOS. DOC. INEZ. CAR.

Senor! Senor! Senor! Sen-

DOC. aside. CAR. aside.

or! How the dev-il came he here! How he stares at me oh dear! Can this my charmers father's be?

pp *sva.*

DOC. CAR. INEZ. CAR.

He looks quite sour: it must be he, it must be he! Sen - or! Sen - or! Sen - or! Sen - or! Sen -

DOC. impatiently. CAR. aside. DOC.

or! Sen - or! Sen - or! I dare not now, not now ex - plain; I'd bet-ter bet-ter call a - gain! Good

can *sva.*

INEZ. (CARRERA.)

night Senor! some other day, Good night Senor! Shall I a-way? Twere best at once to speak my mind Such

INEZ, threatening.

What means your presence here? speak out! Your hon-esty ad-mits of doubt! What do you chance I ne'er a-gain may find.

DOC.

Senor!

Senor!

What means your presence here? speak out! Your hon-esty ad-mits of doubt! What do you

here this time of day? What do you here this time of day? Are your in-tentions honest; say?

marcato.

104.
CAR, very silly, (imitating CAR.) EN, the same.

77

yes!... yes!... yes!... All? risoluto. CAR. All noble hearts as - pire To the sole

All? risoluto.
f *p*

rf aim; one bright de - sire. My heart is torn by beauty's eye; - Love in my breast love in my breast can never *rit.*

f *colla voce.*

die. DOC. (with fear.) INEZ (aside, with terror.) This very night I've seen - Ah! Inez Oh! what can he mean?

p

DOC. (aside to INEZ.) INEZ. (to DOC.) In - ez if he should prove a spy! Should it be so, should it be so! Oh life good -

DOC.
 -bye oh! life good - - bye! oh! life good - - bye!

INEZ, aside.
 p I wonder who this man can be? His presence sore-ly trou- bles me,
 CAR, aside.
 How strangely do they glance at me! They full of trouble seem to.
 DOC, aside.
 p I wonder who this man can be? His presence sore ly troubles me,
 pp *Allegretto con gusto.*

I wonder who this man can be? his presence sorely troubles me.
 me, how strangely do they glance at me? They full of trouble seem to me.
 I wonder who this man can be his presence sorely troubles me.
 Allegro.
 p

INFZ.

79 CAR.

piu mosso.

Sen - or still you do not say Why you're here. One moment pray! The evening

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs). The piano part includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking.

air was soft; The sky was calm above; I cast my eyes a - loft, And gave my

The second system continues the vocal and piano parts. The piano accompaniment consists of a steady, rhythmic accompaniment in the bass clef and chords in the treble clef.

thoughts to love; I gazed up - on the moon And id - ly dream'd of bliss; While grateful -

The third system continues the vocal and piano parts. The piano accompaniment maintains its steady accompaniment.

ly the air Spread o'er my brow its kiss. 'Twas at this Time the evening chime stole on my list'ning

The fourth system concludes the page. It features a *rit.* marking in the piano part, followed by a section marked *Allegretto.* with a 6/8 time signature. The piano accompaniment includes a *rit.* marking and a *Allegretto.* marking.

So *rit.* DOC. (angrily.)

car. The tender sheep had gone to sleep, And not a soul was near. It seems Senor you are a

INEZ. CAR. (affectedly.)

fool! what means this sil - ly rid - i - cule, what means this sil - ly rid - i - cule? Beneath your window

DOC. confused. INEZ. frightened.

in my boat I sat with pensive mien: When such a sight burst on my eye! His eye, What do you mean!

CAR. DOC. IN. DOC. IN. CAR. DOC. INEZ.

What? What? What? Where? Where? Where? There! Upon that balcony, ah heaven! did he see

DETT.

CAR.

We're lost our tale of life is told. Be quiet you make my blood run cold. I think, I

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 2/4 time signature. The lyrics are: "We're lost our tale of life is told. Be quiet you make my blood run cold. I think, I".

have, I think I have, impress'd them well, The rest I now will quickly - tell; the rest I now will quickly

The second system of the score continues the vocal line and piano accompaniment. The lyrics are: "have, I think I have, impress'd them well, The rest I now will quickly - tell; the rest I now will quickly".

INEZ.

p I wonder who this man can be? His presence sore - ly trou - bles
 tell. How strangely do they glance at me? They full - of
 DOC.
p I wonder who this man can be? His presence sore - ly trou - bles

pp Allegretto con gusto.

The third system of the score features three vocal parts: INEZ, DOC., and another vocal line. The piano accompaniment is written in two staves. The lyrics are: "I wonder who this man can be? His presence sore - ly trou - bles tell. How strangely do they glance at me? They full - of". The piano part includes the instruction "*pp* Allegretto con gusto."

me. I wonder who this man can be? His presence sorely troubles me.
 trouble seem to be, how strangely do they glance at me? They full of trouble seem to be.
 me. I wonder who this man can be? His presence sorely troubles me.

Allegro.

Recit. INEZ. (aside to Doctor, with terror.)

Se - nor! it is all a plan, I see the ar - ti -

Recit.

CAR. (with fear.)

fice! *presto.* This honey worded man is an a - gent of police! They eye me

(goes towards the door.) DOC. (preventing Carlos.) IN.

so, I think I'll go! Señor here you must repose Señor

pp *p All?*

DOC. CAR. IN. CAR. frightened.

here you must re - pose! Who you are we now suspect! ch! What your purpose we de - lect! Pray kind

DOC. CAR. DOC. Let me change my pret - ty

peo - ple let me go! I didn't mean to hurt you! no! DOC. No, no, no, you can not

clothes. INEZ. CAR. (pleading.)

pass. Señor here you must repose! Se - nor, Se - nor a - las! Se - nor Se - nor a - las! For a

pp

moment cease your rig-or! Can you harm this pret-ty figure? You can-not revenge in-

Ped. * *Ped.* * *Ped.* *

voke, On my pretty tinsel'd cloak! I am not a thief be-lieve me! Really

Jp

sobbing,

sir I don't decei've you! A no-ble Senor is my pa! A noble la-dy is my ma! Myself am

with an infantine voice. DOC. CAR.

not unknown to fame, And Senor, Carlos is my name! Carlos! Carlos! Carlos! Carlos! Carlos!

p

INEZ. CAR.

DOC (surprised.)

CAR.

Carlos! Car-los! Then you real-ly Car - los are! The son of Se - nor Bal - tha -

INEZ.

Bal - tha - zar! Baltha - zar!

CAR.

zar!
DOC.

Baltha - zar!

Balthazar! Baltha - zar! Baltha - zar! Baltha - zar! Baltha - zar! Baltha -

zar! Bal - tha -

To give of - fence we did not mean, Had we known you it ne'er had

zar!

To give of - fence we did not mean Had we known you it ne'er had

So odd a house I ne'er have seen, This sud - den change what can it

Non troppo.

been, To give of - fence we did not mean, Had we known you it ne'er had been. Oh Se - nor
 mean, So odd a house I ne'er have seen, This sud - den change what can it mean.
 been, To give of - fence we did not mean, Had we known you it ne'er had been, Oh Se - nor

Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor
 Be - cause I'm Car - los!
 Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor

Car - los! Se - nor Car - los! Se - nor Car - los! His presenee a - larming, sus - pic - ious, dis -
 Be - cause I'm Car - los! This conduct is charming but somewhat a -
 Car - los! Se - nor Car - los! Se - nor Car - los! His presenee a - larming, sus - pic - ious, dis -

arming, We still must con-tin-ue to act out our part, His presence a - larming, sus-pic-ious, dis-
 larming, I cannot di-vine what it means for my part; This conduct is charming but somewhat a-
 arming, We still must con-tin-ue to act out our part. His presence a - larming, sus-pic-ious, dis-

arming, We still must con-tin-ue to act out our part. Ah Se - nor Car - los! Se - nor Car - los!
 larming, I cannot di-vine what it means for my part. Be -
 arming, We still must con-tin-ue to act out our part. Ah 'Se - nor' Car - los! Se - nor Car - los!

Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los!
 cause I'm car - los! Be-cause I'm Car -
 Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los! Se - nor Car - los!

Se - nor Car - los! His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to
 - - - los! This conduct is charming but somewhat a - larming, I cannot di - vine what it
 Se - nor Car - los! His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to.

p

act out our part, His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to
 means for my part, This conduct is charming but somewhat a - larming, I cannot di - vine what it
 act out our part, His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to

act out our part, His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to
 means for my part, This conduct is charming but somewhat a - larming, I cannot di - vine what is
 act out our part, His presence a - larming, sus - pi - cious, dis - arming, We still must con - tin - ue to

act out our part. His presence a - larming sus - picious, dis - arming We still must con - tin - ue to
 meant for my part, This conduct is charming, but somewhat a - larming, I cannot di - vine what is
 act out our part, His presence a - larming, sus - picious, dis - arming, We still must con - tin - ue to

act out our part, To act our part, To act our part,
 meant for my part, What for my part, What for my part,
 act out our part, To act our part, To act our part,

To act our part.
 What for my part.
 To act our part.

GOOD NIGHT SENOR BALTHAZAR.

Moderato, ♩

Piano introduction in 3/4 time, marked Moderato. The music is in G major and consists of a series of chords and melodic lines in both hands. The right hand features a descending melodic line, while the left hand provides harmonic support with chords. The piece concludes with a *rit.* (ritardando) marking.

LUC.

Vocal entry for Lucio. The vocal line begins with the lyrics "Ah! Senor Balthazar! Ah! Senor Balthazar! Pleasant dreams and slumbers". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo remains Moderato.

Continuation of the vocal line. The lyrics are "bright Be your happy lot to night. Of gloomy nightmares have no fear. Ghosts nor". The piano accompaniment continues with chords and a bass line. The tempo remains Moderato.

Conclusion of the vocal line. The lyrics are "demons lurk not here. They will not your slumbers mar! Good night Senor Balthazar!". The piano accompaniment continues with chords and a bass line. The tempo remains Moderato.

zar! They will not your slumbers mar! Good night, Senor Bal - tha - zar! Ah!

piu. f

Senor Bal - tha - zar! - Ah! Senor Bal - tha - zar! May no blood stain'd corpse af -

p *pp*

fright you; But may an - gels songs delight you; May no, cold and glas - sy eye, Moans, or

rit. *a tempo.*

- screams of ag - o - ny, Ghosts or fiends, your slumbers mar! Good night, Senor Bal - tha -

rit. *a tempo.*

zar! May no fiends your slumbers mar! Good night, Senor Bal - tha - zar! Ah!

piu. f

Senor Bal - tha - zar! Ah! Senor Bal - tha - zar! Murd'ers dark and rob - bers.

pp

bold, Spare yor life and take your gold; As your here all helpless lie... May each.

pp

bad thing pass you by! May no dreams your slumbers mar! Good night, Senor Bal - tha -

zar! May no dreams your slumbers mar! Good night Senor Bal - tha - zar! Ah!

piu. f

Senor Bal - tha - zar! Ah! Senor Bal - tha - zar! Pay no heed to ghostly

p

dreams: of gibbets in the pale moonbeams; If owlets scream or jackalls bark, Or bats flit

f p

o'er you in the dark; Let them not your slumbers mar! Good night, Senor Bal - tha -

dim.

zar! Let them not your slumbers mar! Good night Senor Bal - tha - zar! Ah!

ff *p dim.*

Se - nor Bal - tha - zar! Vir - tue be your guiding star! Good night Se - nor

pp

Bal - tha - zar! Good night, Senor Bal - tha - zar! Good.

ppp

night! Se - nor! good night! Senor! Bal - tha - zar! tha - zar!

ppp

FINALE.

Lento.

BAŁTH: Dear me, I am very gloomy!

Musical score for the first system, featuring piano accompaniment in 3/4 time. The upper staff is treble clef and the lower staff is bass clef. Dynamics include *pp* and *sf*.

sings.

I feel very miserable on this sofa.

May no dreams your slumbers mar good night, Senor Balthazar.

Musical score for the second system, including vocal line and piano accompaniment in 3/4 time. The vocal line is in treble clef. Dynamics include *pp*.

Ah! what is that! ... How gloomy they were!

What a strange reception! so sad! so confused!

Musical score for the third system, featuring piano accompaniment in 3/4 time. The upper staff is treble clef and the lower staff is bass clef. Dynamic markings are present.

yawns.

Allegretto con moto.

Musical score for the fourth system, including piano accompaniment in 3/4 time. The upper staff is treble clef and the lower staff is bass clef. Dynamics include *pp* and *sf*.

96 13.

tremble o'er with fear!

DOC. IN.

tremble o'er with fear! The moment is supreme: With courage arm yourself! 'Tis

like some horrid dream:— The moment is supreme! But I with fear am cold! But

IN. DOC.

I with fear am cold! With horror, wild you seem! And I am so! How.

Be bold! Approach!

calmly does he sleep! My heart with grief is torn. - our crime is dark and deep! We ne'er shall cease to mourn!

tremble! He sleeps But should he wake! (gloomily.)
 DOC. Have no fear! 'Twill be an-oth-er crime, But

Oh! spare him for my sake. I freeze with fear! A - las should thy ear hear!
 he must die this time. Come quickly.

DOC. (speaks) "Be cautious" IN. (speaks) "It is not easy, truly."
 (They approach the sofa.) Take him, Take him, Take him.
 pp *Vivace.* p *Vivace.*

INEZ. (behind the sofa,)

190C. Yes, it is done! By the

Take him, Take him, Take him! Pull him, Pull him, Pull him, Pull him, Pull him, Pull him!

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'Yes, it is done!' are written below the notes. The second staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'By the' are written below the notes. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings like 'pp' and 'f'.

feet! Yes, it is done!

Take him, Take him, Take him, Take him, Take him, Take him! Pull him, Pull him, Pull him,

The second system of music continues the vocal and piano parts. The top staff is a vocal line in G major, starting with a whole rest followed by a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'feet!' are written below the notes. The second staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'Yes, it is done!' are written below the notes. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings like 'pp' and 'f'.

(horrorstruck) BALD "who goes there!" CAR, draws a long sigh.

By the feet By the feet! What is

Pull him, Pull him, Pull him, By the feet! What is

The third system of music includes a character's reaction and a long sigh. The top staff is a vocal line in G major, starting with a whole rest followed by a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'By the feet By the feet! What is' are written below the notes. The second staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, and a quarter note B. The lyrics 'Pull him, Pull him, Pull him, By the feet! What is' are written below the notes. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings like 'pp' and 'f'.

(Sigh)

that? That ghostly sound!

that? That ghostly sound!

Lento

pp (*Carlos gets out of the sofa and sits upon it.*)

CAR. (dreamily.)

Oh! where am I? I dream! What bliss steals o'er my heart!

dol:

How came I here? Oh yes! They begg'd I'd not depart I'd not depart: Oh words de-li-cious! Oh hope auspici-

INEZ:

CAR.

Yes try a - gain!

Yes - try a - gain!

cieus! Oh words de - li - - cieus Oh hope aus - picious,

DOC.

Come try a - gain!

Come try a - gain!

(Balth:) In vain I listen, 'Twas but a dream!

He sits down on CAR: (Omnes:) Light! Light! Murder! Police! Assassins!

LUC, IN, IS, and Neighbors enter with

All? *molto.*

LUC.

What does it mean? What does it mean? What does it mean? What does it mean? Speak quickly an - swer now! What

IS.

Neighbors.

What does it mean? What does it mean? What does it mean? What does it mean?

Light.

3 3 3 3

means this fearful row? Answer!

BALTH:(seeing CAR.)What! My son!
CAR.(to Balth)Ah!my Pa!embraces Balth;

means this fearful row? Answer!

Answer!

The first system of music features four staves. The top two staves are vocal lines for Balthazar and Caruso. The third staff is a vocal line for another character, and the fourth staff is the piano accompaniment. The piano part includes triplets and dynamic markings of *p* and *f*.

15. CAR.

Is he your son? My ca- va- lier! Ah then I need no lon-ger fear.— That is my
non troppo.

The second system of music features two staves. The top staff is the vocal line for Caruso, and the bottom staff is the piano accompaniment. The piano part consists of a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.

ALL. LUC.(aside) CAR.(to IS.)

pa! His name is Se- nor Bal- tha- zar! Balthazar! He came for her— I still un- to my

The third system of music features two staves. The top staff is the vocal line for Caruso, and the bottom staff is the piano accompaniment. The piano part includes dynamic markings of *f* and *p*.

LUC. (aside.)

CAR.

vows are true. He came for her—I still un-to my vows are true.

IN. (to Carlos.)

ALL.

IN.

Were you not in the ri-ver tossed? I vow, we both thought you were lost! What lost! Were you not

CAR.

IN.

CAR.

IN.

in the basket? When? When it was thrown. I'd left it then. What left it!

DOC. (to Inez.)

We may breathe a-gain! You fool! I said to you, you know when you were frighten'd it was not

Vivace. 15.

Vivace. Ho - ly peace Joy and hope

so, Our bo - soms filling, Al - ternate

p Vivace.

Sorrow banished, dull care vanished, radiant glories o'er us crowd. Ho - ly peace,

thrilling, Sorrow banished, dull care vanished, radiant glories o'er us crowd. Our ho - soms

sf

Joy and hope Sorrow banished, radiant glories o'er us

filling, Al - ternate thrilling! dull care vanished,

crowd. And our sunshine knows no cloud!

Hearts beat light-ly, Hope smiles brightly; Hearts beat lightly, Hope smiles

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time.

And our sunshine knows no cloud!

brightly.

cres. *f*

This system contains the next three staves. The vocal lines continue with the lyrics. The piano accompaniment features a crescendo leading to a fortissimo section. The bottom staff has a dynamic marking of *f*.

Lento. CAR.

Hope ev-er smiling When clouds darkest low-er, Sorrow be-guiling With sunshine's gay

pp Lento.

This system contains the final three staves. The tempo is marked *Lento.* and the style is *CAR.* (Cantabile). The piano accompaniment is marked *pp Lento.* The music is in 6/8 time.

dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to Joys ro-sy

1S.
IN.

Hope ev - er smiling When clouds darkest low - er, Sorrow be - guiling With sunshine's gay
bow'r. Hope ev - er smi - ling! Sor - - row be -

dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to Joys ro-sy bow'r.
dower, Now hovers o'er us, Flying be-fore us, Leading the way un-to Joys ro-sy bow'r.
guiling Now hovers o'er us, Flying be-fore us, Leading the way un-to Joys ro-sy bow'r.

I. C.

ff Hope ev-er smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

IS.

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

IN.

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

CAR.

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

DOC.

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

CHORUS.

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

ff Hope ever smi-ling When clouds darkest lower *ff* Sor - row be - guil - ing With sunshine's gay

ff *sva.* *ff* *sva.*

down Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.
 down Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's ro-sy bow'r.
 down Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.
 down Now hovers o'er us Fly-ing be-fore us Leading the way un-to Joy's rosy bow'r.
 down Now hovers o'er us Fly-ing be-fore us Leading the way unto Joy's rosy bow'r.
 down Now hov-ers o'er us Fly-ing be-fore us Leading the way un-to Joy's ro-sy bow'r.

rit.
f *Vivace.*
 FINE

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