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AYUNTAMIENTO DE MADRID

BIBLIOTECA MUSICAL

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AUTHOR CLAY. (F)

TITLE " DON' QUIXOTE "

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AYUNTAMIENTO DE MADRID

BIBLIOTECA MUSICAL

# DON QUIXOTE

Grand Comic and Spectacular Opera

IN THREE ACTS

LIBRETTO BY

MR. A. MALTBY AND MR. H. PAULTON

MUSIC BY

FREDERIC CLAY

K

Ent. 8ta. Hall

Price 6s. Nett

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AYUNTAMIENTO DE MADRID



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# DON QUIXOTE.

## PRELUDE.

ALLEGRO  
RISOLUTO.

DON QUIXOTE.

AYUNTAMIENTO DE MADRID  
BIBLIOTECA MUNICIPAL

DON QUIXOTE.

ACT I.

No. 1. CHORUS—"NOW THE MAGIC SPELLS ARE BROKEN."

ALLEGRO VIVACE.

SOPRANO.

f ALTO.

f TENOR.

f BASS.

DON QUIXOTE.

to - ken witch-craft ne - - ver to re - turn; Then see the ve - ry smoke is curl - ing in - to

to - ken witch-craft ne - - ver to re - turn; Then see the ve - ry smoke is curl - ing in - to

to - ken witch-craft ne - - ver to re - turn;

to - ken witch-craft ne - - ver to re - turn;

wild fan - tas - tic forms,

wild fan - tas - tic forms,

And the sparks a - round us whirl - ing, mad - ly rise in danc - ing

And the sparks a - round us whirl - ing, mad - ly rise in danc - ing

DON QUIXOTE.

Mad - ly rise in danc - ing swarms.

Mad - ly rise in danc - ing swarms.

swarms, mad - ly rise in danc - ing swarms, Mad - ly rise in danc - ing swarms, mad - ly

swarms, mad - ly rise in danc - ing swarms, Mad - ly rise in danc - ing swarms, mad - ly

For now the ma - gic spells are

For now the ma - gic spells are

rise in danc - ing swarms. For now the ma - gic spells are

rise in danc - ing swarms. For now the ma - gic spells are

## DON QUIXOTE

bro - ken, watch the use - less lum-ber burn, Mark the flames, how they be - to - ken witchcraft

bro - ken, watch the use - less lum-ber burn, Mark the flames, how they be - to - ken witchcraft

bro - ken, watch the use - less lum-ber burn, Mark the flames, how they be - to - ken witchcraft

bro - ken, watch the use - less lum-ber burn, Mark the flames, how they be - to - ken witchcraft

ne - ver to re - turn; See the ve - ry smoke is curl - ing in - to weird fan - tas - tic

ne - ver to re - turn; See the ve - ry smoke is curl - ing in - to weird fan - tas - tic

ne - ver to re - turn; See the ve - ry smoke is curl - ing in - to weird fan - tas - tic

ne - ver to re - turn; See the ve - ry smoke is curl - ing in - to weird fan - tas - tic

## DON QUIXOTE

7

forms, And the sparks a - round us, and the sparks a - round us mad - - - ly

forms, And the sparks a - round us, and the sparks a - round us mad - - - ly

forms, And the sparks a - round us, and the sparks a - round us mad - - - ly

forms,

rise in danc - - ing swarms. Now the spells are bro - ken,

rise in danc - - ing swarms. Now the spells are bro - ken,

rise in danc - - ing swarms. Now the spells are bro - ken,

Now the spells are bro - ken,

DON QUIXOTE

rit. *rit.* *rit.* *rit.* *rit.*

low-ly, watch the use-less lum-ber burn. . . . .

low-ly, watch the use-less lum-ber burn. . . . .

low-ly, watch the use-less lum-ber burn. . . . .

low-ly, watch the use-less lum-ber burn. . . . .

low-ly, watch the use-less lum-ber burn. . . . .

No. 2. "WELCOME TO THE GOLDEN SPEAR."  
 ALTISSIDOMA, DUCHESS, SAMSON, AND CHORUS.

ALLEGRO MODERATO

DON QUIXOTE

SAMSON.

Wel-come to the Gold-en Spear, Not a hos-tel far or near . . . Has such rich and

*Chorus.*

dain-ty cheer, Neighbours, is it not so here? Not a hos-tel far or near Can

Not a hos-tel far or near Can

Not a hos-tel far or near Can

Not a hos-tel far or near Can

match the Gold-en Spear, Not a hos-tel far or near . . Can . .

match the Gold-en Spear, Not a hos-tel far or near . . Can . .

match the Gold-en Spear, Not a hos-tel far or near . . Can . .

match the Gold-en Spear, Not a hos-tel far or near . . Can . .

DON QUIXOTE.

SAMPSON.

match the Gold - en Spear, En - ter - tain - ment good and sound, Such as rare - ly may be  
 match the Gold - en Spear.  
 match the Gold - en Spear.  
 match the Gold - en Spear.

ALTISSIDORA.

found. Good wine doth need no bush, we know, But re - com - mends it - self; . . 'Tis  
 DUCHESS.  
 Good wine doth need no bush, we know, But re - com - mends it - self; . . 'Tis

clear that when you praise it so, The op - - po - site we fear; . . . Good  
 clear that when you praise it so, The op - - po - site we fear;

DON QUIXOTE.

wine doth need no bush, we know, But re - com - mends it - self; . . .

SAMPSON.

when you o - ver - praise it so, The op - po - site we fear. Speaking as an old fre -

ALTISS.

We'd fain com - ply, but stop this about - ing,  
 DUCHESS.  
 - quen - ter, You will ne'er re - gret it, en - - ter. We'd fain com - ply, but stop this about - ing,



DON QUIXOTE.

We do hate such toot - - ing, Your cheer we're not mis - doubt - -

We do hate such toot - - ing,

ing, we are . . not . . mis - - doubt . . ing.

We . . are . . not . . mis - - doubt . . ing.

**CHORUS.**

Then wel - come to the Gold - en Spear, Not a hos - tel far or near . . .

Then wel - come to the Gold - en Spear, Not a hos - tel far or near . . .

Then wel - come to the Gold - en Spear, Not a hos - tel far or near . . .

Then wel - come to the Gold - en Spear, Not a hos - tel far or near . . .

DON QUIXOTE.

Has such rich and dain - ty cheer, Neigh - bours, is it not so here? Not a

Has such rich and dain - ty cheer, Neigh - bours, is it not so here? Not a

Has such rich and dain - ty cheer, Neigh - bours, is it not so here? Not a

Has such rich and dain - ty cheer, Neigh - bours, is it not so here? Not a

hos - tel far or near Can match the Gold - en Spear, Not a

hos - tel far or near Can match the Gold - en Spear, Not a

hos - tel far or near Can match the Gold - en Spear, Not a

hos - tel far or near Can match the Gold - en Spear, Not a

hos - tel far or near Can match the Gold - en Spear, . . . Can match the Gold - en Spear, . .

hos - tel far or near Can match the Gold - en Spear, . . . Can match the Gold - en Spear, . .

hos - tel far or near Can match the Gold - en Spear, . . . Can match the Gold - en Spear, . .

hos - tel far or near Can match the Gold - en Spear, . . . Can match the Gold - en Spear, . .

*f* ALTHEA  
Can match the Gold - en, the Gold - en Spear.

DUCHESS  
Gold - en Spear.

*f* SAMSON  
Can match the Gold - en, the Gold - en Spear.

the Gold - en, Gold - en Spear.

the Gold - en, Gold - en Spear.

the Gold - en, Gold - en Spear.

the Gold - en, Gold - en Spear.

## No. 3.

## "A PRETTY SORT OF RIOT'S THIS."

DON QUIXOTE, SANCHE PANZA, ALTHEA, &amp;c., AND CHORUS

*A LLEGRO.*

CHORUS

A pret - ty sort of ri - ot's this, What's a -

A pret - ty sort of ri - ot's this, What's a -

A pret - ty sort of ri - ot's this, What's a -

A pret - ty sort of ri - ot's this, What's a -

DON QUIXOTE

miss? say, what's a - miss? Why this up - roar? why this fight-ing? Peace-ful folks to war in - cit - ing.

- miss? say, what's a - miss? Why this up - roar? why this fight-ing? Peace-ful folks to war in - cit - ing.

- miss? say, what's a - miss? Why this up - roar? why this fight-ing? Peace-ful folks to war in - cit - ing.

- miss? say, what's a - miss? Why this up - roar? why this fight-ing? Peace-ful folks to war in - cit - ing.

ALTISSIMO

Why this clam - our thus pro - fane? . . . . Knight of woe - ful men, ex - plain, Why this

SAMPSON

Why this clam - our thus pro - fane? . . . . Knight of woe - ful men, ex - plain, Why this

clam - our thus pro - fane? Knight of woe - ful men, ex - plain.

clam - our thus pro - fane? Knight of woe - ful men, ex - plain.



AYUNTAMIENTO DE MADRID  
BIBLIOTECA MUSICAL

DON QUIXOTE

DON QUIXOTE *f*

I am that ve - ry fa - mous

*p* *f Più lento.* *p*

ALTISSIMO

What fa - mous knight? . . . . oh, tell us, pray, What fa - mous

DUCHESS

What fa - mous knight? . . . . oh, tell us, pray, What fa - mous

knight.

knight?

knight?

Don Qui - o - te de la Man - cha, . . . For Don - el - ce - no - s'v mha I

DON QUIXOTE.

For Dul - ci - ne - a's sake he fights. . . .  
 For Dul - ci - ne - a's sake he fights. . . .  
 fight. . . .  
 I o - ver - come, by right of might, . . . Gi - ants, ar - mies, bri - gands, witch - es,  
 Seek - ing glo - ry, spurn - ing rich - es, . . . Seek - ing glo - ry, spurn - ing rich - es.  
 I am that ve - ry fam - ous knight, . . . I am that ve - ry fam - ous knight, . . . I'm

DON QUIXOTE.

*Piu mosso.*  
 Don Quix - o - te de la Man - cha, de la Man - cha.  
 SANCHO PANZA.  
 Yes, good folks, and I'm his squire, True as steel and bold as fire, Al - ways with him  
 in the fray, Al - ways with him in the fray, Al - ways first, al - ways first,  
 ALTISSEL. Duchess.  
 Al - ways first to run a - way, to run a - way; Al - ways first to run a -  
 Not at all, al - ways first,

DON QUIXOTE

way, to run a way.

Then pay the re-ver-encethat's due To such a knight and such a

**ALZIBEL.**  
We'll pay the re-ver-encethat's due . . . To such a knight and squire as you, We'll

**DUCHES.**  
We'll pay the re-ver-encethat's due . . . To such a knight and squire as you, We'll

**SAMSON.**  
We'll pay the re-ver-encethat's due . . . To such a knight and squire as you, We'll

squire.

**CHORUS.**  
pay the re-ver-encethat's due . . . To such a knight and squire as you. Ha, ha, ha, ha,

pay the re-ver-encethat's due . . . To such a knight and squire as you. Ha, ha, ha, ha,

pay the re-ver-encethat's due . . . To such a knight and squire as you. Ha, ha, ha, ha,

Ha, ha, ha, ha,

DON QUIXOTE

**ALZIBEL. Unlto.**  
ha, ha, ha, ha, Ha, ha, ha, na, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

**DUCHES. Unlto.**  
ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

**SAMSON. Unlto.**  
ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

*mf* **Vivace.**  
Such a knight, such a knight, such a knight and such a squire,  
Such a knight, such a knight, such a knight and such a squire,  
Such a knight, such a knight, such a knight and such a squire,  
Such a knight, such a knight, such a knight and such a squire,

*mf*  
Ha !  
Ha !  
Ha !  
Ha !

DON QUIXOTE

True as steel and bold as fire, . . . Such a knight, such a knight,  
 True as steel and bold as fire, . . . Such a knight, such a knight,  
 True as steel and bold as fire, . . . Such a knight, such a knight,  
 True as steel and bold as fire, . . . Such a knight, such a knight,

such a knight and such a squire, True as steel and bold as fire, and bold as fire ;  
 such a knight and such a squire, True as steel and bold as fire, and bold as fire ;  
 such a knight and such a squire, True as steel and bold as fire, and bold as fire ;  
 such a knight and such a squire, True as steel and bold as fire, and bold as fire ;

So pay the re - ver - ence that's due, that's due . . . To such a knight and  
 So pay the re - ver - ence that's due, that's due . . . To such a knight and  
 So pay the re - ver - ence that's due, that's due . . . To such a knight and

squire . . . as you, So pay the re - ver - ence that's due, . . . that's due  
 squire . . . as you, So pay the re - ver - ence that's due, . . . that's due  
 squire . . . as you, So pay the re - ver - ence that's due, . . . that's due



DON QUIXOTE

and squire. . . . .

*CHORUS*

and squire. . . . .

and squire. . . . .

and squire. . . . .

and squire. . . . .

No. 4. SONG—"WHAT LOVE IS LIKE I FAIN WOULD KNOW."

ALTISSIDORA

*MODERATO.*

What love is like I fain would know, Ah! that I would, ah! that I would, Its

DON QUIXOTE

pe-nal-ties I'd un-der-go, . . . Ah! that I would, ah! that I would; Its doubts and fears I

ne-ver-knew, Love's pas-sion flow'r for me ne-ver grew, I've court-ed Cu-pid, wood in vain, . . . He

flut-ters near, then flies a-gain, He flut-ters near, then flies a-gain. . . . My

heart's my own, a . . . mal-den heart, I care not to con-veal it, I own I'd free - - ly . . .



DON QUIXOTE

with a part, If some - one would but steal it; My heart's my own, . . . a maid-en heart, I

care not to con - ceal it, I own I'd free - - ly with it part, If some - - one would but

steal it, I own I'd free - ly with it part, If some - one would but steal

I'd

suf - fer much for love's sweet sake, . . . Ah! that I would, ah! that I would, Love's

per - its I would un - der - take, . . . Ah! that I would, ah! that I would. Oh,

fac - lab thought, why thus re - pine, Be - think thee free - dom still is thine, And

pause be - fore thou giv'st a - way . . . The heart that is thine own to - day, that is thine

own, thine own to - day, My heart's my own, a maiden heart,

DON QUIXOTE

I care not to con - ceal it, I own I'd free - ly with it part, If

some - one would but steal it. My heart's my own, . . . a mai - den heart, I

care not to con - ceal it, I own I'd free - ly with it part, If

some - one would but steal it, I own I'd free - ly with it part, If

some - one would but steal it.

DON QUIXOTE

No. 5. FINALE—"SINCE YOUR MASTER WILL NOT PAY."

LANDLORD, SANCHE PANZA, NICHOLAS, DUCHESS, &c., AND CHORUS.

MODERATO.

LANDLORD.

Since your mas - ter will not pay, Since your mas - ter will not pay, Neigh - bours, loss the ras - cal, pray,

SANCHE PANZA.

Neigh - bours, loss the ras - cal, pray. I won't, I shan't, be - cause I can't, And if I could, I wouldn't, there! I

NICHOLAS.

won't, I shan't, be - cause I can't, And if I could, I wouldn't. Then get a blan - ket, shake his bones,

Make him pay in cries and groans; Get a blan - ket, shake his bones, Make him pay in cries and

CHORUS. SOPRANO.  
ALTO.  
TENOR.  
BASS.

Get a blan-ket, get a blan-ket, get a blan-ket, get a blan-ket, shake his  
Get a blan-ket, get a blan-ket, get a blan-ket, get a blan-ket, shake his  
Get a blan-ket, get a blan-ket, get a blan-ket, get a blan-ket, shake his

*They toss SANCHO in a blanket.*

*f* *Vivace.*  
bones. Ah! this is sport, 'tis  
bones. Ah! this is sport, 'tis  
bones. Ah! this is sport, 'tis

just the sort Of fro-lic us de-light-ing, So don't a-bate, oh! what a weight, But  
just the sort Of fro-lic us de-light-ing, So don't a-bate, oh! what a weight, But  
just the sort Of fro-lic us de-light-ing, So don't a-bate, oh! what a weight, But

no-ver mind his fight-ing. Ah! this is sport, 'tis just the sort Of fro-lic us de-  
no-ver mind his fight-ing. Ah! this is sport, 'tis just the sort Of fro-lic us de-  
no-ver mind his fight-ing. Ah! this is sport, 'tis just the sort Of fro-lic us de-

- light-ing, Don't a-bate, what a weight!  
- light-ing, Don't a-bate, what a weight!  
- light-ing, Don't a-bate, what a weight!

Ne-ver mind, oh! ne-ver mind his fight-ing.  
Ne-ver mind, oh! ne-ver mind his fight-ing. The knave would skip if  
Ne-ver mind, oh! ne-ver mind his fight-ing. The knave would skip if

## DON QUIXOTE

His rage de-spise, nor heed his cries, Give  
you let slip, In the air give him a trip; . . .  
you let slip, In the air give him a trip; . . .

him in the world a rise. . . Ah! this is sport, 'tis just the sort Of fro-lic us de-  
Ah! this is sport, 'tis just the sort Of fro-lic us de-  
Ah! this is sport, 'tis just the sort Of fro-lic us de-

-light-ing; So don't a-bate, oh! what a weight, But ne-ver mind his fight-ing; Oh!  
-light-ing; So don't a-bate, oh! what a weight, But ne-ver mind his fight-ing; Oh!  
-light-ing; So don't a-bate, oh! what a weight, But ne-ver mind his fight-ing; Oh!

## DON QUIXOTE

this is sport, this is sport, 'Tis just  
this is sport, this is sport, 'Tis just  
this is sport, this is sport, 'Tis just

our sort of sport.  
our sort of sport.  
our sort of sport.

-light-ing; So don't a-bate, oh! what a weight, But ne-ver mind his fight-ing; Oh!

*Piu lento.*  
Ah! hold your hands, what cru-el jest, Stay, my friends, give him a

DON QUIXOTE.

SCENE I.  
SAMPSON.

What's his crime, . . . the risk I'll take, And save him for his daughter's sake, . . . his

*Piu mosso.* DUCHESS.

daughter's sake. Look! look! behold the crazy knight At - tacks the windmill in its

SOPRANO.  
ALTO. Be - hold, be -  
TENOR.  
fight. CHORUS. Be - hold, behold in fool - ish rage He with wind - mills does en - gage; Be - hold, be -  
BASE.

DON QUIXOTE.

*MARCO MARIAS.*

- hold, be - hold, be - hold! So pay the  
- hold, be - hold, be - hold! So pay the  
- hold, be - hold, be - hold! So pay the

*rit.*  
*pesante.*

re - ver - ence that's due, . . . that's due To such a knight and such . . . a  
re - ver - ence that's due, . . . that's due To such a knight and such . . . a  
re - ver - ence that's due, . . . that's due To such a knight and such . . . a

squire, So pay the re - ver - ence that's due, . . . that's due To such a  
squire, So pay the re - ver - ence that's due, . . . that's due To such a  
squire, So pay the re - ver - ence that's due, . . . that's due To such a

DON QUIXOTE.

knight and such a squire, Oh! such a knight, such a knight, such a knight and  
 knight and such a squire, Oh! such a knight, such a knight, such a knight and  
 knight and such a squire, Oh! such a knight, such a knight, such a knight and

such a squire, True as steel and bold as fire, . . Such a knight and  
 such a squire, True as steel and bold as fire, . . Such a knight and  
 such a squire, True as steel and bold as fire, . . Such a knight and

such a squire, . . Such . . . a knight and such a  
 such a squire, . . Such . . . a knight and such a  
 such a squire, . .

DON QUIXOTE.

squire, . . . . . To such a knight . . . . . and squire. . . . .  
 squire, . . . . . To such a knight . . . . . and squire. . . . .  
 and squire. . . . .



ENTR'ACTE.

ANDANTE.

rit.

a tempo.

rit.

ACT II.

No. 6. HUNTING CHORUS—"AWAY, AWAY."

V.VACE.

*f* SOPRANI.

*f* ALTI.

*f* TENORI.

*f* BASSI.

A - way, a - way, a - way, a - way the sun is high, The

A - way, a - way, a - way, a - way the sun is high, The

A - way, a - way, a - way, a - way the sun is high, The

A - way, a - way, a - way, a - way the sun is high, The

A - way, a - way, a - way, a - way the sun is high, The

hounds im - pa - tient - ly give cry, im - pa - tient - ly give cry; . . . Then set the fal - con free, . . . the

hounds im - pa - tient - ly give cry, im - pa - tient - ly give cry; . . . Then set the fal - con free, . . . the

hounds im - pa - tient - ly give cry, im - pa - tient - ly give cry; . . . Then set the fal - con free, . . . the

hounds im - pa - tient - ly give cry, im - pa - tient - ly give cry; . . . Then set the fal - con free, . . . the

DON QUIXOTE.

feet-wing'd fal-con free, . . . The he-ron seeks the marsh-y lea, Then set the fal-con free, Thro' glen and  
 feet-wing'd fal-con free, . . . The he-ron seeks the marsh-y lea, Then set the fal-con free, Thro' glen and  
 feet-wing'd fal-con free, . . . The he-ron seeks the marsh-y lea, Then set the fal-con free.  
 feet-wing'd fal-con free, . . . The he-ron seeks the marsh-y lea, Then set the fal-con free

vale, . . . o'er hill and dale, . . . Thro' glen and vale, o'er hill and dale, . . . With  
 vale, . . . o'er hill and dale, . . . Thro' glen and vale, o'er hill and dale, . . . With  
 Thro' glen and vale, o'er hill and dale, Thro' glen and vale, o'er hill and dale, . . . With  
 Thro' glen and vale, o'er hill and dale, Thro' glen and vale, o'er hill and dale, . . . With

DON QUIXOTE.

loos-en'd rein and flow-ing mane We'll fly with health, with health and beau-ty, With loos-en'd rein and  
 loos-en'd rein and flow-ing mane We'll fly with health, with health and beau-ty, With loos-en'd rein and  
 loos-en'd rein and flow-ing mane We'll fly with health, with health and beau-ty, With loos-en'd rein and  
 loos-en'd rein and flow-ing mane We'll fly with health, with health and beau-ty, With loos-en'd rein and

flow-ing mane We'll fly with health, with health and beauty; A-way thro' glen and vale, . . . o'er hill and  
 flow-ing mane We'll fly with health, with health and beauty; A-way thro' glen and vale, . . . o'er hill and  
 flow-ing mane We'll fly with health, with health and beauty; A-way thro' glen and vale, . . .  
 flow-ing mane We'll fly with health, with health and beauty; A-way thro' glen and vale, . . .



dale, . . . o'er hill, and vale, and dale, We'll fly with health and  
dale, . . . o'er hill, and vale, and dale, We'll fly with health and  
o'er hill and vale, o'er hill and dale, We'll fly with health and  
o'er hill and vale, o'er hill and dale, We'll fly with health and

beau - ty? beau - ty? beau - ty? beau - ty?  
fel - low in the chase, . . . With en - ger hound and cour - ses fleet, With en - ger hound and cour - ses fleet, To

## No. 7. SONG—"AH! WHO CAN TELL THE MAD DELIGHT."

DUKE AND CHORUS

VIVACE

DUKE

Ah! who can tell the mad de-light, The rap-ture of the chase, Bright

Phe-bus hums a-way the night, The tear from Na-ture's face; As youth and beau-ty join the meet To

fel-low in the chase, . . . With en-ger hound and cour-ses fleet, With en-ger hound and cour-ses fleet, To

## DON QUIXOTE

46

fol - low, to fol - low, to fol - - - low in the chase. . . . Then

*meno forte.*  
fill, fill high, un - stint - ed fill The jew - elled cup with wine, And drink, drink deep, no drop let spill, Di -

a - na, God - dess mine! . . . Di -

**CHORUS, SOPRANO.**  
Then fill, fill high, un - stint - ed fill The jew - elled cup with wine.

**ALTO.**  
Then fill, fill high, un - stint - ed fill The jew - elled cup with wine.

**TENOR.**  
Then fill, fill high, un - stint - ed fill The jew - elled cup with wine.

**BASS.**  
Then fill, fill high, un - stint - ed fill The jew - elled cup with wine.

## DON QUIXOTE.

47

a - na, God - dess mine! . . . Di - a - na, God - dess mine! . . . We'll drink, drink deep, no

drop let spill, Di - - - - na! Di - a - na!

Di - a - na!

Di - a - na!

Di - a - na!

Di - a - na!

Di - a - na!

Di - a - na!

*Lyrics.*

The quar-ry from its lair doth start, And o'er the up-land flies; And our pur-suit, with

beat-ing heart, The stag a-while de-fies; He's brought to bay, with part-ing breath And slow-ly clos-ing

eyes: . . . The chase is o'er, he's met his death, The chase is o'er, he's met his death, he's met . . . his

death, And like . . . a he-ro dies! . . . Then fill, fill high, un-

- stint-ed fill The jew-el'd cup with wine, And drink, drink deep, no drop let spill, Di-a-na, God-dess

mine! . . . Di-

CHORUS. *f* SOPRANO.

Then fill, fill high, un-stint-ed fill The jew-el'd cup with wine.

*f* ALTO.

Then fill, fill high, un-stint-ed fill The jew-el'd cup with wine.

*f* TENOR.

Then fill, fill high, un-stint-ed fill The jew-el'd cup with wine.

*f* BASS.

Then fill, fill high, un-stint-ed fill The jew-el'd cup with wine.

a - na, God - des mine! . . . Di - a - na, God - des mine! . . . We'll drink, drink deep, no drop let spill, Di -

na! . . . Di - a - na! . . . .  
 Di - a - na! . . . .  
 Di - a - na! . . . .  
 Di - a - na! . . . .  
 Di - a - na! . . . .

## No. 8.

## SONG—"LOVE IS OFT A SEA OF TROUBLE."

BAMPSON.

*Allegretto*

*p* Love is

oft a sea of trou - ble, Cold and pi - ti - less as death, 'Tis at best a pret - ty bub - ble, Broken

by the slightest breath. Sly - ly Love, his ar - rows aim - ing, Strikes our un - suspect - ing breast; Cupid

from that mo - ment claim - ing Ev - ry hope of peace or rest. . . . . Hearts and heads are both un -

ru - ly Laws and com - mon sense lovescorns - 'Tis a bed of ro - ses tru - ly - But be - ware the hid - den

thorns; 'Tis a bed of ro - ses tru - - - - ly, But be - ware, be - ware the

hid - den thorns, be - ware the hid - den thorns!

jea - lous, trust - ing, cold, and burn - ing, Sighs and

groans both loud and deep, On our pil - lows toss - ing, turn - ing, Vainly woo - ing fic - kle sleep. Lo - vers

take ex - am - ple ne - ver, Warn - ings to the wind they fling, Moths will seek the can - dle e - ver, So of

love will po - ets sing. . . . . Hearts and heads are both un - ru - ly, Laws and com - mon sense love

scorns - 'Tis a bed of ro - ses tru - ly - But be - ware the hid - den thorns; 'Tis a bed of ro - ses

tru - - - ly, But be - ware, . . . . . be - ware the hid - - den thorns, be - ware the

hid - den thorns!

No. 9.

HUNTING BALLET

No. 1.  
ALLEGRETTO.

*p* (On the stage.)

*cres.*

*f* (On the stage.)

*f*

No. 2.  
ALLEGRETTO  
GRAZIOSO.

*p*

*Horn (on the stage.)*

*piu lento*

*ritard.*

*tempo rno.*

*accelerando.*

*f piu mosso azul.*

No. 3.  
TEMPO DI  
GALOP.

musical score for No. 3, Tempo di Galop, from Don Quixote. The score consists of eight systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a lively, rhythmic character. The first system includes the tempo marking "TEMPO DI GALOP" and the dynamic marking "cresc.".

No. 4.  
ALLEGRO.

musical score for No. 4, Allegro, from Don Quixote. The score consists of eight systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a fast, rhythmic character. The first system includes the tempo marking "ALLEGRO".

No. 5.  
ALLEGRO  
& MOLTO  
LEGGERO.

Partial view of the musical score for No. 5, Allegro & Molto Leggero, from Don Quixote. The score consists of eight systems of piano accompaniment, each with a treble and bass staff. The music is in 2/4 time and features a fast, rhythmic character.

No. 5.  
ALLEGRO  
E MOLTO  
LEGGIERO.

Musical score for No. 5, Don Quixote. The score is written for piano and cello. It consists of eight systems of staves. The piano part is on the upper staff of each system, and the cello part is on the lower staff. The tempo is marked 'ALLEGRO E MOLTO LEGGIERO'. The score begins with a piano (p) dynamic marking. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some triplet figures. The piano part has a melodic line with some slurs, while the cello part provides a rhythmic accompaniment.

No. 6.  
ALLEGRO  
AGITATO.

Musical score for No. 6, Don Quixote. The score is written for piano and cello. It consists of eight systems of staves. The piano part is on the upper staff of each system, and the cello part is on the lower staff. The tempo is marked 'ALLEGRO AGITATO'. The score begins with a piano (p) dynamic marking. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some triplet figures. The piano part has a melodic line with some slurs, while the cello part provides a rhythmic accompaniment. There are dynamic markings such as 'p' and 'p<sup>mo</sup> lento' throughout the score.



No. 7.  
TEMPO GI.  
MAZURKA.

ac - cel - ler - an - do.

cre - scen - do.

## DON QUIXOTE.

No. 8.  
TEMPO DI  
MAZURKA.

Musical score for No. 8, Tempo di Mazurka, from Don Quixote. The score consists of six systems of piano accompaniment, each with a treble and bass staff. The music is in 3/4 time and features a characteristic mazurka rhythm with frequent triplets and syncopation. The tempo is marked "TEMPO DI MAZURKA". The piece concludes with a final cadence.



## DON QUIXOTE.

No. 9.  
ALLEGRETTO.

Musical score for No. 9, Allegretto, from Don Quixote. The score consists of six systems of piano accompaniment, each with a treble and bass staff. The music is in 3/4 time and features a lively, dance-like character. The tempo is marked "ALLEGRETTO". The piece includes dynamic markings such as "p" (piano) and "f" (forte), and concludes with a final cadence.

DON QUIXOTE

FINALE.  
ALLEGRO  
BASSO LUT.

Musical score for page 64, featuring six systems of piano accompaniment for bass lute. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *leggiero*.

BIBLIOTECA

DON QUIXOTE

Musical score for page 65, featuring six systems of piano accompaniment for bass lute. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *con*, *do*, and *loco*.

## No. 10.

## DUET—"LOVELY MAIDEN, WHY SO COY?"

SAMPSON AND ALTISSIDORA.

*ANTINO.*

*© SAMPSON.*  
Lovely mai-den, why so  
coy? Hours of bliss like this are fleet - ing, On thy word my fu - ture joy Hangeth, ear - nest - ly en -  
- treat - ing, My joy, my fu - ture joy, . . . Hangeth, ear - nest - ly en - treat - ing. Love - ly mai - den, why so  
coy? Love - ly mai - den, why so coy? Youth, I fear to bid thee live, Men, I'm told, are fic - kle

e - ver, And be - tray the trust we give, Cu - pid's fet - ters rough - ly se - ver. I fear to bid thee  
live, . . . Men, I'm told, are fic - kle e - ver, Youth, I fear to bid thee live, Youth, I fear to bid thee  
live! *SAMPSON.* that's al - ways chang - ing, un - cer - tain light, those al - ways.  
By the moon By the sun's By the stars—  
rang - ing, or by the night. so quick - ly fa - ding,  
By the day, By the flow'rs, By thy love! . . .

*Piu mosso.*

*Andante*      *a tempo*      *Vivace*

swear not at all, swear not at all, swear not at all

Ah! love-ly maiden, why so coy!

*f a tempo*      *Vivace*

Ah! love e - lat - ing, a - gi - tat - ing, Fool - ish, weak, or blind.

Stub - born, fool - ish, weak, or blind, . . . Ah! changeful e - ver, as the

Love - ly mai - den, why so coy!

wind, as the wind. Ah! love, love e - lat - ing, a - gi - tat - ing, Fool - ish, weak, or blind, So

Ah! love, spine de - ly - ing, love un - dy - ing, Gives us life a - new, So

stub-born, fool - ish, fool - ish, weak and blind,      And changeful e -

hope - ful, on our-selves re - - - - - ing,      True love un - dy -

- ver, and changeful e - - - - - ver . . . as the wind!

- ing, it gives us life a - new, life . . . a - new!

*SAMPSON.*

*2mo tempo.*      Hear me swear my love's un - ceas - ing, Faith - ful it is thine; E - ver grow - ing, ne'er de -

- ceas - ing, I wor - ship at thy shrine, I wor - ship at thy shrine. My heart is a - ve

## DON QUIXOTE

ALTISSIMO. Più mosso

thine, Love-ly mai-den, why so coy? Love-ly mai-den, why so coy? In thine eye a light is

beam-ing, Could not if it would de-ceive, From thy truth-ful lips are stream-ing Vows I can not but be-

-lieve, From thy truth-ful lips are stream-ing Vows I can not but be-lieve. Thou'lt ne'er de-

*Vivace*  
-ceive me, ne'er de-ceive me. **SAMPSON.** Ah!

Ah! trust me, love, ah! trust me, love!

spite de-ly-ing, love un-dy-ing, Gives us life a-new,  
Love-ly mai-den, all mine own!

## DON QUIXOTE

Thou, I know, wilt ne'er de-ceive . . . me, I'm thine own, yes, for e-ver, I'm thine own. Ah! love,  
Ah! love,

spite de-ly-ing! love un-dy-ing! Gives us life a-new! So hope-ful, . . . in our-selves re-  
spite de-ly-ing! love un-dy-ing! Gives us life a-new! So hope-ful, . . . in our-selves re-

ly . . . ing, . . . true love un-dy-ing, It gives us life a-new,  
ly . . . ing, . . . true love un-dy-ing, It gives us life a-new,

life . . . a-new!  
life . . . a-new!

## No. 11. QUARRELLING QUARTETT—"MEN ARE FICKLE."

ALTISSIDORA, SANCHICA, SAMPSON, AND NICHOLAS.

SANCHICA *mf*  
Men are fic - kle, false, de - lu - sive,  
NICHOLAS *mf*  
Though by wo - man treat - ed bad - ly,

*ALLEGRO.*

Born so guile, to wound, de - ceive, Change - ful, jea - lous, rash, a - bu - sive, Great - er bores one can't con - ceive.  
Such up - braid - ings al - ways vex, Seub'd, in - sult - ed, wound - ed sad - ly, Still I will up - hold the sex.

*f* ALTISSI.  
Stop this most un - found - ed rail - ing, Where - in jus - tice finds no clause, Moans, we find, and sham be - wail - ing,  
*f* SAMPSON.  
Wo - man, frown - ing, weep - ing, and - ing, From henceforth will I re - sign, Time with trash no more be - guil - ing,

Most - ly where there's lit - tle cause.  
I'll my plea - sure seek in wine. Wo - man, frown - ing, weep - ing, and - ing, From hence - forth will

*f* ALTISSI.  
I re - sign! Stop this most un - found - ed rail - ing, Where - in jus - tice

*p* NICHOLAS.  
finds no clause. Though by wo - man treat - ed bad - ly, Still will I up - hold the

*f* SAMPSON. *f* ALTISSI.  
sex. I'll my plea - sure seek in wine. Stop this most un - found - ed rail - ing.

SANCHICA. SAMPSON.  
Men are fic - kle, false, de - lu - sive. I'll my plea - sure seek in wine.

## DON QUIXOTE.

ALTISSIMO.

Where - in jus - tice finds, . . . she finds . . . no clause!

*f* SANCHICA.

Men are fic - kle, false, de -

SAMPSON.

I'll seek . . . in wine.

*f* NICHOLAS.

Tho' by wo - man treat - ed

Ah! . . . Stop this most un -

- lu - sive, Born to guile, to wound, de - ceive. Ah! . . . Men are fic - kle,

Ah! . . . Wo - man, weep - ing,

bad - ly, Still will I up - hold the sex. Ah! . . . Tho' by wo - man



## DON QUIXOTE.

- founded sail - ing, Where - in jus - tice finds no clause; None, we find, and shame be - wall - ing, Most - ly when there's

false, de - lu - sive, Born to guile, to wound, de - ceive; Change - ful, just - ice, rash, a - bu - sive, Great - er than one

knowing, smil - ing, From henceforth will I re - sign; Time no more with trash be - guil - ing, I'll my pleasure

treated bad - ly, Such up - holdings al - ways vex; Scolded, in - sult - ed, wounded bad - ly, Still will I up -

lit - tle cause. Stop this most un - founded sail - ing, Where's jus - tice finds no clause, Stop this most un -

can't conceive. Men are fic - kle, false, de - lu - sive, Born to guile, to wound, de - ceive, Men are fic - kle,

seek in wine. Woman, weep - ing, knowing, smil - ing, From henceforth will I re - sign; Time with trash we

- hold the sex. Tho' by wo - man treated bad - ly, Still will I up - hold the sex, Tho' by wo - man



found-ed rail-ing, Where-in jus-tice finds no  
false, de-la-sive, Born to guile, to guile, to  
more be-guil-ing, I'll my ples-sure seek, I'll  
treat-ed bad-ly, Still will I up-hold, up-  
close, no clause!  
wound, de-ceive!  
seek in wine!  
hold the sea!

## No. 12. SONG OF CHIVALRY—"IN DAYS OF OLD."

DUCHESS.

ALLEGRO MARZIALE

*f* DUCHESS.  
In days of old, when hon-our-bright Flash'd  
clear-er than the po-lished steel, When no-ble lord and belt-ed knight With blood their vows would e-ver  
seal. In days of old, when hon-our-bright Flash'd clearer than the polished steel, When no-ble lord and  
belt-ed knight With blood their vows would e-ver seal; Ah! those were days, and

those were men, Who fought for life and li - ber - ty, And those were no - ble a - ges then, When

shone the sun of chi - val - ry!

**SOPRANO**  
Ah! those were days, and those were men, Who fought for life and

**TENOR**  
Ah! those were days, and those were men, Who fought for life and

**BASS**  
Ah! those were days, and those were men, Who fought for life and

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

**DUCHESS**  
That time, when e'en fair la - dy's glove To deeds of dar - ing would in - spire; For

hon - our, chi - val - ry, and love, Fell gal - lant knight and gal - lant squire; When on his lance he

sets her gage, And rides a - way to cer - tain death, Her to - ken all his pangs as - seage, As

*ritard.* with a kiss he yields his breath. *a tempo.* Ah! those were days, and those were men, Who fought for life and

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val -

*ry!*

*CHORUS*

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

*ALTO*

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

*TENOR*

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

*BASS*

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

a - ges then, When shone the sun of chi - val - ry: . . . . .

a - ges then, When shone the sun of chi - val - ry: . . . . .

a - ges then, When shone the sun of chi - val - ry: . . . . .

a - ges then, When shone the sun of chi - val - ry! . . . . .

No. 13. SOLO & CHORUS—"THE ENCHANTER, MONTESINOS."

HERALD, DUKE, AND CHORUS

*HERALD. Recit.*

*f* The Enchanter, Mon-te - si - nos, sent me

*ALLEGRO NON TROPPO.*

*CHORUS. SOPRANO.*

Mon - te - si - nos! Mon - te - si - nos! Mon - te -

*ALTO.*

Mon - te - si - nos! Mon - te - si - nos! Mon - te -

*TENOR.*

here! Mon - te - si - nos! Mon - te - si - nos! Mon - te -

*BASS.*

Mon - te - si - nos! Mon - te - si - nos! Mon - te -

*DUKE. Recit.*

Com - eth, then, the dread en - chan - ter near? Mon - te -

*a tempo.*

- si - nos! Mon - te - si - nos!

- si - nos! Mon - te - si - nos!

- si - nos! Mon - te - si - nos!

- si - nos! Mon - te - si - nos!

- si - nos! Mon - te - si - nos!

DON QUIXOTE.

*f* HERALD.  
 To all he bids me in - ti - mate, In si - lent fear, that long you wait: The his - tori - mand - Ed Dul-ci -

*f* SOPRANO.  
 - ne - - a com - eth here! We o - bey, . . . We o - bey!

*f* ALTO.  
 We o - bey, . . . We o - bey!

*f* TENOR.  
 We o - bey, . . . We o - bey!

*f* BASS.  
 We o - bey, . . . We o - bey!

*Stage darkness, strange discordant sounds are heard.*

*Chorus*

*Chorus*

(In a rite and dance grotesquely)

DON QUIXOTE.

*Allegro.*

*Primo tempo.*

*f* RIZO.  
 Be - hold! the spell-bound Dul-ci - ne - a, Who will from this bondage free her?

DON QUIXOTE.  
 That will

Duchess. RIZIO. That will be! It can-not

1! That will 1! That will 1!

SANCHO. RIZIO. SANCHO. (*Attempts to escape.*)  
be; another must. Happy man! 'Tis Sancho! Here's some mistake!

*Allegro.*

RIZIO. DUKE (*roars*). Everyone.  
These . . . are the con-ditions! 'Tis written here that one alone can save the gentle Dulcinea from enchantment. 'Tis Sancho! 'Tis Sancho!

DUKE.—And he three hundred thousand lashes must inflict, SANCHO.—What! I? / give myself three hundred thousand lashes! What's she in me that I should thus myself inflict? No! I!

SANCHICA.—Ill-mannered clown! What hast thou said?—recall—recall! SANCHE.—Halla! there! 'Chica! Come down directly, and don't call your father names!

Duchess. *piu lento.*  
By witchcraft now she doth appear your daughter, But 'tis the sad Dul-ci-ne-a! 'Tis all enchantment, all en-  
*a tempo.*

CHORUS. *f* SOPRANO.  
AD en-chant-ment! All en-chant-ment!  
*f* ALTO.  
-chantment! All en-chant-ment! All en-chant-ment!  
*f* TENOR.  
All en-chant-ment! All en-chant-ment!  
*f* BASS.  
All en-chant-ment! All en-chant-ment!

*rit.* *f a tempo.* *rit.* *lento.*

No. 14. CHORUS OF DUENNAS—"WE ARE POOR, WEAK THINGS."

(FOR MALE VOICES.)

♩ TENORS

We are poor, weak things, sore afflicted, ah! . . . . . By

*p* BASSES

We are poor, weak things, sore afflicted, ah! . . . . . By

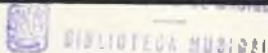
MODERATO

ma - gic spells we're beard - ed, you per - ceive; . . . . . To comb - ing out our hair re - strict - ed,

ma - gic spells we're beard - ed, you per - ceive; . . . . . To comb - ing out our hair re - strict - ed,

ah! . . . . . Till Quixote and his squire our woes re - lieve, ah! . . . . . The

ah! . . . . . Till Quixote and his squire our woes re - lieve, ah! . . . . . The



*Piu mosso ma non troppo.*

wild horse now you must be strid - ing, As should all knights and squires un-known to fear; And

wild horse now you must be strid - ing, As should all knights and squires un-known to fear; And

when mid - air you're swift - ly rid - ing, Our sor - rows with our beards will dis - ap - pear, Our

when mid - air you're swift - ly rid - ing, Our sor - rows with our beards will dis - ap - pear, Our

*ritard.*  
sor - rows, our sor - rows with our beards will dis - ap - pear!

*ritard.*  
sor - rows, our sor - rows with our beards will dis - ap - pear!

## No. 15.

## CHORUS—"NOW THROUGH THE AIR."

ALLEGRO BRETTO

SOBRANO

Now through the air they swift - ly fly, Mid bat and owl you'll find them,

ALTO

Now through the air they swift - ly fly, Mid bat and owl you'll find them,

TENOR

Now through the air they swift - ly fly, Mid bat and owl you'll find them,

BASS

Now through the air they swift - ly fly, Mid bat and owl you'll find them,

VIOLIN OBLIGATO

Mount - ing up - wards to the sky, They leave the earth be - hind them; See the knight with

Mount - ing up - wards to the sky, They leave the earth be - hind them; See the knight with

Mount - ing up - wards to the sky, They leave the earth be - hind them; See the knight with

Mount - ing up - wards to the sky, They leave the earth be - hind them; See the knight with

*maestri.*

dant - less mien Will charge the thun - der clouds with spear, Scarce - ly can they now be seen,

dant - less mien Will charge the thun - der clouds with spear, Scarce - ly can they now be seen,

dant - less mien Will charge the thun - der clouds with spear, Scarce - ly can they now be seen,

dant - less mien Will charge the thun - der clouds with spear, Scarce - ly can they now be seen,

## DON QUIXOTE

Urg - ing on their wild ca-reeer. Now thro' air they swift - ly fly, Mid bat and owl you'll  
 Urg - ing on their wild ca-reeer. Now thro' air they swift - ly fly, Mid bat and owl you'll  
 Urg - ing on their wild ca-reeer. Now thro' air they swift - ly fly, Mid bat and owl you'll  
 Urg - ing on their wild ca-reeer. Now thro' air they swift - ly fly, Mid bat and owl you'll

find them, Scarce - ly can they now be seen, Ah! scarce - ly can they now,  
 find them, Scarce - ly can they now be seen, Ah! scarce - ly can they now,  
 find them, Scarce - ly can they now be seen, Ah! scarce - ly can they now,  
 find them Scarce - ly can they now be seen, Ah! scarce - ly can they now,

## DON QUIXOTE

can they now be seen, scarce - ly, scarce - ly can they  
 can they now be seen, scarce - ly, scarce - ly can they  
 can they now be seen, scarce - ly, scarce - ly can they  
 can they now be seen, scarce - ly, scarce - ly can they

now be seen.  
 now be seen.  
 now be seen.  
 now be seen.



## No. 16. FINALE—"WELCOME KNIGHT AND WELCOME SQUIRE."

CHORUS.

SOPRANO  
ALTO  
TENOR  
BASS

Wel-come knight and wel-come squire To the dread a -

Wel-come knight and wel-come squire To the dread a -

Wel-come knight and wel-come squire To the dread a -

Wel-come knight and wel-come squire To the dread a -

ALLORO  
RISOLUTO.

- bode of fire, . . Take thy vi - sor from thy face, Gaze in - to the realms of space;

- bode of fire, Take thy vi - sor from thy face, Gaze in - to the realms of space;

- bode of fire, . . Take thy vi - sor from thy face, Gaze in - to the realms of space;

- bode of fire, Take thy vi - sor from thy face, Gaze in - to the realms of space;

Trem - ble, thou who know'st no fear, who know'st no fear, . The hour of

Trem - ble, thou who know'st no fear, who know'st no fear, . The hour of

Trem - ble, thou who know'st no fear, who know'st no fear, . The hour of

des - ti - ny, the hour of des - ti - ny.

des - ti - ny, the hour of des - ti - ny.

des - ti - ny, the hour of des - ti - ny, the hour of des - ti - ny, of

the hour of des - ti - ny, of

Tremble, thou who know'st no fear, Tremble, thou who know'st no fear.

Tremble, thou who know'st no fear, Tremble, thou who know'st no fear.

des - ti - ny is near. Tremble, thou who know'st no fear, Tremble, thou who know'st no fear.

des - ti - ny is near. Tremble, thou who know'st no fear, Tremble, thou who know'st no fear.

Take thy vi - sor, take thy vi - sor from thy face, . . The hour of

Take thy vi - sor, take thy vi - sor from thy face, . . The hour of

Take thy vi - sor, take thy vi - sor from thy face, . . The hour of

des - ti - ny, the hour of des - ti - ny.

des - ti - ny, the hour of des - ti - ny.

des - ti - ny, the hour of des - ti - ny, the hour of des - ti - ny, of

the hour of des - ti - ny, of

Tremble, thou who know'st no fear, Tremble, thou who know'st no fear. Then

Tremble, thou who know'st no fear, Tremble, thou who know'st no fear. Then

des - ti - ny is near. Tremble, thou who know'st no fear, Tremble, thou who know'st no fear. Then

des - ti - ny is near. Tremble, thou who know'st no fear, Tremble, thou who know'st no fear. Then

wel-come knight and wel-come squire To the dread a-bode of fire, . . . Take thy vi-sor

wel-come knight and wel-come squire To the dread a-bode of fire, . . . Take thy vi-sor

wel-come knight and wel-come squire To the dread a-bode of fire, . . . Take thy vi-sor

wel-come knight and wel-come squire To the dread a-bode of fire, . . . Take thy vi-sor

from thy face, Gam in-to the realms of space, the realms . . . . .

from thy face, Gam in-to the realms of space, the realms . . . . .

from thy face, Gam in-to the realms of space, the realms . . . . .

from thy face, Gam in-to the realms of space, the realms . . . . .

of space. . . . .

of space. . . . .

of space. . . . .

of space. . . . .

## ENTR'ACTE.

ALLEGRO  
RISOLUTO.

The musical score on page 98 consists of five systems of piano accompaniment. Each system has a treble and bass staff. The tempo is marked 'ALLEGRO RISOLUTO'. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

The musical score on page 99 consists of five systems of piano accompaniment. Each system has a treble and bass staff. The music continues from the previous page, maintaining the same tempo and key signature. The notation includes various rhythmic values and rests. A blue library stamp is visible at the top left of the page.

## ENTR'ACTE.

ALLEGRO  
RISOLUTO

AL  
AL  
AL  
AL

FI  
FI  
FI

## ACT III.

## No. 17. OPENING CHORUS—"ALL IS READY."

ALLEGRO  
M. C. C. R.

All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty toil are shar - ing,  
 All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty toil are shar - ing,  
 All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty toil are shar - ing,  
 All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty toil are shar - ing,

Flags and ban - ners gai - ly fly, Flags, flags and ban - ners are gai - ly fly - ing,  
 Flags and ban - ners gai - ly fly, Flags, flags and ban - ners are gai - ly fly - ing,  
 Flags and ban - ners gai - ly fly, Flags, flags and ban - ners are gai - ly fly - ing,  
 Flags and ban - ners gai - ly fly, Flags, flags and ban - ners are gai - ly fly - ing,

Flags and ban - ners are gai - ly fly - - ing, For all is rea - dy, all pre - par - ing,  
 Flags and ban - ners are gai - ly fly - - ing, For all is rea - dy, all pre - par - ing,  
 Flags and ban - ners are gai - ly fly - - ing, For all is rea - dy, all pre - par - ing,  
 Flags and ban - ners are gai - ly fly - - ing, For all is rea - dy, all pre - par - ing,

None their need - ful help de - ny, All the has - ty toil are shar - ing, Flags and ban - ners gai - ly fly,  
 None their need - ful help de - ny, All the has - ty toil are shar - ing, Flags and ban - ners gai - ly fly,  
 None their need - ful help de - ny, All the has - ty toil are shar - ing, Flags and ban - ners gai - ly fly,  
 None their need - ful help de - ny, All the has - ty toil are shar - ing, Flags and ban - ners gai - ly fly,

DON QUIXOTE

Flags and ban - ners gai - ly fly - ing, Flags and ban - ners gai - ly fly!

Flags and ban - ners gai - ly fly - ing, Flags and ban - ners gai - ly fly!

Flags and ban - ners gai - ly fly - ing, Flags and ban - ners gai - ly fly!

Flags and ban - ners gai - ly fly - ing, Flags and ban - ners gai - ly fly!

*mf* CLORINDA  
Rea - dy for a wel - come meet - ing, Dress'd and wait - ing ev' - ry one, Rea - dy for a

*mf* ANTONIA  
Rea - dy for a wel - come meet - ing, Dress'd and wait - ing ev' - ry one, Rea - dy for a

*p leggiero.*

wel - come meet - ing, a wel - come meet - ing. When the go - ver - nor we're greet - ing, Loud the shout - ing,

wel - come meet - ing, a wel - come meet - ing. When the go - ver - nor we're greet - ing, Loud the shout - ing,



DON QUIXOTE.

fast the fun, Loud the shout - ing, fast the fun, Loud the shout - ing, fast the fun,

fast the fun,

Loud the shout - ing, fast

fast

COL SOPRANI

the fun!

Cor A371

the fun!

CHORUS. *f*

All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty

All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty

All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty

All is rea - dy, all pre - par - ing, None their need - ful help de - ny, All the has - ty

toil are shar-ing, Flags and ban-ners gai-ly fly, Flags, flags and ban-ners, Flags, flags and ban-ners,  
 toil are shar-ing, Flags and ban-ners gai-ly fly, Flags, flags and ban-ners, Flags, flags and ban-ners,  
 toil are shar-ing, Flags and ban-ners gai-ly fly, Flags, flags and ban-ners, Flags, flags and ban-ners,  
 toil are shar-ing, Flags and ban-ners gai-ly fly, Flags, flags and ban-ners, Flags, flags and ban-ners,

## CORINDA.

17  
 Flags, flags and ban-ners gai-ly fly-ing,  
 Flags, flags and ban-ners,  
 Flags, flags and ban-ners,  
 Flags, flags and ban-ners,  
 Flags, flags and ban-ners,  
 Flags, flags and ban-ners,

Loud, loud the shout-ing, fast, . . . . . so fast . . . . . the  
 Flags, flags and ban-ners, So fast . . . . . the  
 Flags, flags and ban-ners, So fast . . . . . the  
 Flags, flags and ban-ners So fast . . . . . the  
 Flags, flags and ban-ners, So fast . . . . . the

fun.  
 fun.  
 fun.  
 fun.  
 fun.



## No. 18. CHORUS—"ALL HAIL! MIGHTY GOVERNOR."

Allegro  
Poco Forno.

**SOPRANI.**  
All hail! might-y go-ver-nor, Great go-ver-nor, hail! all hail! A

**ALTI.**  
All hail! might-y go-ver-nor, Great go-ver-nor, hail! all hail! A

**TENORI.**  
All hail! might-y go-ver-nor, Great go-ver-nor, hail! all hail! A

**BASSI.**  
All hail! might-y go-ver-nor, Great go-ver-nor, hail! all hail! A

ru-ler of such high re-pute, The pop-u-lace to please, can't fail. . . Welcome, might-y go-ver-nor!

ru-ler of such high re-pute, The pop-u-lace to please, can't fail. . . Welcome, might-y go-ver-nor!

ru-ler of such high re-pute, The pop-u-lace to please, can't fail. . .

ru-ler of such high re-pute, The pop-u-lace to please, can't fail. . .



Wel-come, oh, wel-come! All

Wel-come, oh, wel-come! All

Wel-come, might-y go-ver-nor! All hail! thou might-y go-ver-nor! All

Wel-come, might-y go-ver-nor! All hail! thou might-y go-ver-nor! All

**CLORINDA.**  
hail! might-y go-ver-nor, Great go-ver-nor, hail! So cle-ver! So

**ANTONIA.**  
hail! might-y go-ver-nor, Great go-ver-nor, hail! So af-fa-ble!

hail! might-y go-ver-nor, Great go-ver-nor, hail!

hail! might-y go-ver-nor, Great go-ver-nor, hail!

cle-ver! so as - tute! Ru - ler of such re - pute, such high re - pute! .. So  
 Ru - ler of such re - pute, such high re - pute! .. So cle - ver!

af - fab - le! Let the foes of jus - tice, of jus - tice  
 So cle - ver! so as - tute!

quail!

All hail! all hail! all hail! All hail! mighty gover-nor, Great  
 All hail! all hail! all hail! All hail! mighty gover-nor, Great  
 All hail! all hail! all hail! All hail! mighty gover-nor, Great  
 All hail! all hail! all hail! All hail! mighty gover-nor, Great

go - ver - nor, hail! all hail! A ru - ler of such high re - pute, The pop - u - lace to please, can't fail. All  
 go - ver - nor, hail! all hail! A ru - ler of such high re - pute, The pop - u - lace to please, can't fail. All  
 go - ver - nor, hail! all hail! A ru - ler of such high re - pute, The pop - u - lace to please, can't fail. All  
 go - ver - nor, hail! all hail! A ru - ler of such high re - pute, The pop - u - lace to please, can't fail. All

**CLORENDA.**  
 So cle - ver! .. so .. as - tute!

hail! all hail! all hail! all hail! All  
 hail! all hail! all hail! all hail! All  
 hail! all hail! all hail! all hail! All  
 hail! all hail! all hail! all hail! All

All hail! . . . . . Thrice

hail! all hail! all hail! all hail! Thrice

hail! all hail! all hail! all hail! Thrice

hail! all hail! all hail! all hail! Thrice

hail! all hail! all hail! all hail! Thrice

wel - come

wel - come!

wel - come!

wel - come!

wel - come!

## No. 19.

## SONG—"SUCH A SONG OF PROMISES."

SANCHO PANZA.

VIVACE.

SANCHO PANZA.

Such a song of pro - mis - es I'm a - bout to sing, Whe - ther they'll be car - ried out Is

quite a - no - ther thing; O - thers may ex - cel me in The things they un - der - take, But

I can quite e - clipse them With the pro - mis - es I make, You must be con - tent if they

*ritard.*

Fail, as things will do, For I shall pro-mise such de-lights, That ne-ver can come true.

*colla voce.*

*ritard.*

*a tempo.*

Sing a song of pro-mis-es, On my word re-ly, Bless-ings, boons, gra-tu-i-ties Are

*leggiere.*

com-ing by-and-by; Ve-ry few ex-e-cu-tives To rule such plea-sures bring,

*ad lib.* *a tempo.* **SOPRANI, ALTI, AND TENORI.** **CHORUS.** Such a per-fect go-ver-nor, **BASS.**

Such a per-lect go-ver-nor Is fit to be a king. Such a per-fect go-ver-aor,

*colla voce.*

Such a per-fect go-ver-nor, Such a per-fect go-ver-nor Is fit to be a king.

**SANCIO**

Such a per-fect go-ver-nor, Such a per-fect go-ver-nor Is fit to be a king.

To

make the place an E-den, I will all your wa-ges raise, I'll make a law to can-cel debts, And fine the one who pays; I

give my word to take the tax Off su-gar, rum, and tea; I'll low-er all your parish rates, And you shall live rest free; I'll

pro-mise to ab-o-lish work, That all may l. ketheir ease, And life shall be onc round of rinks, Teafights and spelling bees.

*colla voce.* *ritard.*

*a tempo*

Sing a song of pro-mis-es, On my word re-ly, Blessings, boons, gra-tu-lities Are com-ing by-and-by;

*leggiero.*

*ad lib.*

Ve-ry few ex-e-cu-tives To rule such plea-sures bring, Such a per-fect go-ver-nor Is

**CHORUS**

*a tempo.*

Such a per-fect go-ver-nor, Such a per-fect go-ver-nor,  
fit to be a king, Such a per-fect go-ver-nor, Such a per-fect go-ver-nor,

Such a per-fect go-ver-nor Is fit to be a king.  
Such a per-fect go-ver-nor Is fit to be a king.

## No. 20.

## VOCAL WALTZ—"MAIDEN SIGHING."

ALTISSIMO.

**TEMPO DI VALSE.**

*ALTISSIMO.*

Ah!

Ah!

Ah!

Mai - den sigh - ing, lo - ver

dy - ing, Sad-ness, glad-ness, mirth, and woe... An-guish e-ver, qui-et

ne-ver, Love con-tent-ment ne'er will know... Mai - den sigh - ing, lo - ver

DON QUIXOTE.

dy - ing, Sad - ness, glad - ness, mirth, and woe; . . . . . Mai - den sigh - ing,

lo - ver dy - ing, lo - ver dy - ing.

Ah! . . . . . Maiden sigh - ing, lo - ver

dy - ing, Sad - ness, glad - ness,

mirth, and woe! . . . . . Rea - son dy - ing, pru - dence fly - ing,

DON QUIXOTE.

Peace gives way to pain; . . . . . Rea - son dy - ing, pru - dence fly - ing,

Peace and calm . . give way . . to pain, . . . . . Rea - son dy - ing,

pru - dence fly - ing, Peace gives way . . to pain, . . . . . Lo - vers e - ver

fate will se - ver, Yet . . joy . . . . . nes where love doth

reign.

dy - ing, Sad-ness, glad-ness, mirth, and woe! . . . . . Mai - den sigh - ing,

lo - ver dy - ing, lo - ver dy - ing.

Ah! . . . . . Mai - den sigh - ing, lo - ver

dy - ing, Ah! . . . . . Sad-ness, glad-ness,

mirth, and woe! . . . . . Rea - son dy - ing, pru - dence fly - ing,

Peace gives way to pain; . . . . . Rea - son dy - ing, pru - dence fly - ing.

Peace and calm . . give way . . to pain, . . . . . Rea - son dy - ing,

pru - dence fly - ing, Peace gives way . . to pain, . . . . . Lo - vers e - ver

fate will se - ver, Yet . . joy . . lives where love doth

reign.

Yet joy lives, yet . . . joy lives where love, . . . where  
love doth reign. Lo - vers e - ver fate will se - ver, Ah!  
Ah! . . . joy lives, . . . yes, . . . joy lives . . . where  
love, . . . where love doth reign. Lo - vers fate will se -  
ver, Lo - vers fate . . . will se - ver, Yet joy

lives . . . . . where love . . . doth reign.  
*p* *a tempo.* Mai - den sigh - ing, lo - ver dy - ing, Sad - ness, glad - ness, mirth, and  
woe; . . . An - guish e - ver, qui - et ne - ver, Love con - tent - ment  
ne'er will know. . . . Mai - den sigh - ing, lo - ver dy - ing, Sad - ness,  
glad - ness, mirth, and woe, . . . . . Yet joy lives, . . . yet joy lives



DON QUIXOTE.

where love, love doth reign, Ah! ...  
 joy lives where  
 love doth reign.

*p* *leggiero*

DON QUIXOTE.

No. 21. SONG OF CHIVALRY—"IN DAYS OF OLD."

DUCHESS.

ALLEGRO MARZIALE.

*f* DUCHESS.

In days of old, when hon-our bright Flash'd  
 clear-er than the polished steel, When no-ble lord and belt-ed knight With blood their vows would e-ver  
 seal. In days of old, when hon-our bright Flash'd clearer than the polished steel, When no-ble lord and  
 belt-ed knight With blood their vows would e-ver seal; Ah! those were days, and

*p* *mf* *f*

those were men, Who fought for life and li - ber - ty, And those were no - ble a - ges then, When

shone the sun of chi - val - ry!

SOPRANO.  
Ah! those were days, and those were men, who fought for life and

ALTI.  
Ah! those were days, and those were men, who fought for life and

TENORI.  
Ah! those were days, and those were men, who fought for life and

BASSI.  
Ah! those were days, and those were men, who fought for life and

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val - ry!

DUCHESS.  
That time, when e'en fair la - dy's glove To deeds of dar - ing would in - spire; Y-

hon - our, chi - val - ry, and love, Fell gal - lant knight and gal - lant squire; When on his lance he

sets her gaze, And rides a - way to cer - tain death, Her to - ken all his pangs as - sage, As

*ritard.* with a kiss he yields his breath. *a tempo.* Ah! those were days, and those were men, Who fought for life and

li - ber - ty, And those were no - ble a - ges then, When shone the sun of chi - val -

CHORUS. SOBRANO.

ry!

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

ALTO.

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

BASS.

Ah! those were days, and those were men, Who fought for life and li - ber - ty, And those were no - ble

a - ges then, When shone the sun of chi - val - ry! . . . . .

a - ges then, When shone the sun of chi - val - ry! . . . . .

a - ges then, When shone the sun of chi - val - ry! . . . . .

a - ges then, When shone the sun of chi - val - ry! . . . . .

No. 22.

BALLET.

No. 1.  
ALLEGRO.

No. 2.  
ALLEGRO  
MARZIALE

TRUMPET SOLO.

Musical score for page 126, featuring a trumpet solo and piano accompaniment. The score consists of ten systems of music. The top staff is the trumpet solo, and the bottom two staves are the piano accompaniment. The music is in a major key and 2/4 time. The tempo is marked as 'molto lento'.

Musical score for page 127, featuring brass and piano accompaniment. The score consists of eight systems of music. The top staff is the brass part, and the bottom two staves are the piano accompaniment. The music is in a major key and 2/4 time. The tempo is marked as 'molto lento'. The brass part is marked with 'Brass' and 'p'.



*molto lento.* *a tempo.*

No. 3.  
TEMPO DI VALZE.

*mf* *ritard.* *p*



*Allegro non troppo.*

*f* *p*

*Allegro assai.*

*f*

*1st time.* *2nd time.*

Detailed description: This page contains six systems of musical notation. The first system is a piano introduction with a treble clef and a common time signature. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The tempo is marked *Allegro non troppo.* The second system continues the piano part with a *f* dynamic. The third system introduces a violin part with a treble clef and a common time signature, marked *Allegro assai.* and *f*. The fourth system shows the violin part with first and second endings. The fifth and sixth systems continue the violin part with a *f* dynamic.

No. 4.  
TEMPO DI  
TOLKA.

*piu mosso.*

*stris*

Detailed description: This page contains six systems of musical notation. The first system is a piano introduction with a treble clef and a common time signature. The tempo is marked *TEMPO DI TOLKA.* The second system continues the piano part. The third system introduces a violin part with a treble clef and a common time signature, marked *piu mosso.* The fourth system continues the violin part with a *stris* marking. The fifth and sixth systems continue the violin part.

No. 4.  
TEMPO DI  
TALIA.

*And. Poco Lento.* *grazioso.*

*f* *p*

*1st time.* *2nd time.*

*p* *p* *p* *p* *p*

*grazioso.* *p*

*f* *p*

*1st time.* *2nd time.*

*p* *p* *p* *p* *p*

*grazioso.* *p*

*mol.*

*p* *f*



No. 5.  
ANDANTINO.

Musical score for No. 5, Andantino. The score consists of a single system with a treble clef and a bass clef. The tempo is marked 'ANDANTINO'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes.

No. 6.  
ALLEGRO  
RISOLUTO.

Musical score for No. 6, Allegro Risoluto. The score consists of a single system with a treble clef and a bass clef. The tempo is marked 'ALLEGRO RISOLUTO'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes. The score includes dynamic markings: *p* (piano), *Meno mosso assai.*, *mo. tempo.*, and *piu mosso.*

No. 7.  
GALOP  
FINALE.

Musical score for page 138, featuring six systems of piano and violin parts. The score is for 'No. 7. GALOP FINALE.' It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The notation is in 2/4 time and includes both treble and bass clefs for the piano part and a single staff for the violin part.

Musical score for page 139, continuing the piano and violin parts from the previous page. It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The notation is in 2/4 time and includes both treble and bass clefs for the piano part and a single staff for the violin part.

Musical score for page 140 of Don Quixote. The page contains six systems of piano accompaniment, each consisting of a treble and bass staff. The music is written in a key signature of one flat and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line at the end of the sixth system.

Musical score for page 141 of Don Quixote. The page contains six systems of piano accompaniment, each consisting of a treble and bass staff. The music continues from the previous page, featuring complex rhythmic patterns and dense textures. Dynamic markings such as *f* and *mf* are present. The piece concludes with a double bar line at the end of the sixth system.