

de Koven, Reginald

Don Quixote

New York

c 1890

III

R. 23. 048

75/37956

J

AYUNTAMIENTO DE MADRID



0100784481

Ayuntamiento de Madrid

G. SCHIRMER'S EDITION.

Nº 243

# Don Quixote.

A comic Opera in three Acts.  
founded upon Cervantes Novel.

Libretto by  
HARRY B. SMITH.

Music  
by

## Reginald de Koven.

Vocal Score



Price 150 net

NEW-YORK,  
G. SCHIRMER, 35 Union Square

Copyright 1899, by G. Schirmer

Property of Europe: Fritz Brich, Bismarckstr. Leipzig

Ayuntamiento de Madrid

III

# DON QUIXOTE.

## CHARACTERS REPRESENTED.

DON QUIXOTE DE LA MANCHA

SANCHO PANZA

DON FERNANDO

CARDENIO

PEDRO

CAMARCHO

AN ALCALDE

A LICENTATE

GINES DE PASSAMONTE

LUCINDA

DOROTHEA

TERESA PANZA

MARITORNES

RODERIGO

MIGUEL

The Knight of the Rueful Countenance

His Esquire

A Young Nobleman

His Friend

The Village Barber

A Rich Miller

A Brigand

Cardenio's Betrothed

Daughter of one of Fernando's Tenants

Wife of Sancho Panza

Waitress at the Village Inn

Two Pages

Members of the Holy Brotherhood, Muleteers, Villagers, Country Musicians, Bridesmaids, Cavaliers, Pages, etc.

## Argument of the opera.

In his work "Don Quixote", Cervantes gave the final blow to the absurd and often barbarous customs attending the practice of knight-errantry early in the 17th century, and the story of the opera deals with the most familiar scenes in the ridiculous adventures of the chivalrous Don and his philosophical squire. These are woven into a love story of Dorothea and Fernando, and Cardenio and Lucinda. In the first act the scene is laid in a Spanish village, with the inn, kept by Teresa Panza, at the left and the chapel at the right, a road from the mountain leading down at the back of the stage. A serenade and a chorus of muleteers, led by Gines, a bandit in disguise, introduces this act and leads to a scene in which are begun the confused relations between the two pair of lovers, who play at cross purposes until they are set right in the last act. The chivalrous Don Quixote, in full knightly armour, in company with his phlegmatic squire, make their appearance, mounted, and, upon alighting, these worthies announce their identity and their profession in a duet. Don Quixote sees in Sancho's wife, Teresa, his fair lady, the peerless Dulcinea, and the inn takes on the shape of a castle in his half-crazed brain. Sancho's objections to such mixed notions are met by the promise of an island to govern, and from this point on the trusty squire yields to the whims of his master with little effort to contradict them. The villagers join in humoring Don Quixote's whim, until he, imagining that the arrest of Gines, the bandit, by the holy brotherhood, is an insult to knighthood, attempts his rescue. This results in the defeat of the doughty knight, and his being caged, as described by Cervantes, the act ending with this defeat. The second act passes in the vineyard of Camarcho, a wealthy miller, who has induced Maritornes, the affianced wife of the village barber, to promise to wed him. Much of the action turns upon the clever and successful trick of the barber to regain his bride by a sham suicide; but Don Quixote and Sancho are made prominent in the introduction of the adventures of the wind-mill fight and the flight of the two blindfolded devotees of beauty in distress upon the wooden horse, to vanquish the fair maiden, represented by the village barber in disguise, and caused her face and those of her companions to be defaced by beards. The act ends with the wedding festivities attending the union of the barber and Maritornes. The third act passes in the main hall of Fernando's castle, where Sancho, under the impression that he has reached the goal of his dream and become a veritable governor, finds so much difficulty in securing food which the Don, as his self-appointed physician, will accept as fit for his gubernatorial digestive organs. His disappointment at the non-realization of all his anticipations is told, and he is consoled by the Don in a local duet for the two sufferers from their devotion to bygone chivalric ideas. The opera ends on the reconciliation of the lovers, the reunion of Sancho and his wife, and the departure of the less knight of the rueful countenance, who is supposed to wander forth alone in search of further adventures.

Ayuntamiento de Madrid

X 2 1405

IV

PROPERTY OF  
THE CITY OF NEW YORK

# DON QUIXOTE.

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH

Music by  
REGINALD DE KOVEN

## Overture.

Moderato.

PIANO.

Allegro vivace.

1

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) marking. The second system includes a marking for *ff con forza*. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

2



Tempo di Valse, moderato.  
*con sentimento*



3

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from one flat to two flats across the systems. The score is written in a cursive, handwritten style.

Dynamic markings and performance instructions include:

- cresc.* (crescendo)
- sempre cresc.* (always crescendo)
- ff marcato* (fortissimo, marked)
- pressando* (pressing)
- cresc. molto ed agitato* (crescendo very much and agitated)
- allargando* (rushing)
- dim.* (diminuendo)
- f placido* (fortissimo, placid)
- poco rall.* (a little slowing down)

4

Allegretto.

*Inaugurando*



Allegro vivace.



5-

*cresc.*

*poço rall.* *a tempo*

*cresc. sempre*

6



7

## Tempo di Valse, moderato.

*f con fuoco*

*Cresc.*

*Più mosso.*

P

Ayuntamiento de Madrid



9

## ACT I.

## No 1. Introduction and Chorus.

Moderato.

PIANO.

The piano introduction and chorus section consists of five systems of music. The first system is marked 'Moderato.' and 'PIANO.' with a piano (p) dynamic. The second system includes a 'rall. molto' (rallentando molto) section followed by an 'a tempo' section. The third system continues the 'a tempo' section. The fourth system is marked 'Curtain.' and includes a 'dim.' (diminuendo) section followed by a 'rall.' (rallentando) section. The fifth system continues the 'rall.' section.

Allegro ma non troppo.

Maritornes.

Pedro.

Gines.

Haste, haste dar-ling to me!

Allegro ma non troppo.

10

Tis a ser-e-nade, and it is for me.  
 yes, 'Tis a ser-e-nade, and it is for thee.  
 O'er mountain steeps we roam, The crags and hills our home. Ho!

Gines.

Holloa!

Sopr.

CHORUS.

Tenor

(In distance)

Bass

(Muleteers behind scenes)

O'er moun-tains we roam.

O'er moun-tains we roam.

*al tempo deciso*

Maritornes.

Pedro.

Yes, 'tis a ser-e-nade

Haste, haste dar-ling to me.

*accelerando*

11

for me.

Yes, 'tis a ser-vice for thee.

Sopr.

Tenor. *p* (at back)

Bass. *p*

O-ver the moun-tain steep-s, O-ver the moun-tains we

O-ver the moun-tain steep-s, O-ver the moun-tains we

*colla voce*

*cresc.*

Ah! it is for me. See! who's this draws near?

Yes, it is for thee. See! who's this draws near?

Yes, we hith-er come. See, there is an inn, yes, an

Yes, yes, an

come, yes, hith-er come. Now no more we'll roam. Yes, yes, an

come, come, yes, here we come. See, there is an inn, yes, an

12

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with a 'p' (piano) dynamic marking. The melody is simple and catchy, with a repeating chorus. The score is presented in a single system.

13

14 Allegro con spirito.

Gines.

Tenor.

CHORUS.

Bass.

Allegro con spirito.

A rest af-ter our work Is to us ex-qui-site pleasure, our

A rest af-ter our work Is to us ex-qui-site pleasure, this

A rest af-ter our work Is to us ex-qui-site pleasure, this

work we nev-er shirk, But we much pre-fer our lei-sure, And a draught of ro-sy

toll we nev-er shirk, But we much pre-fer our lei-sure, And a draught of ro-sy

toil we nev-er shirk, But we much pre-fer our lei-sure, And a draught of ro-sy

wine Is to us nec-tar fine, yes 'tis mag-ic, so di-vine. Now, come, bring us some

wine Is to us nec-tar fine, yes 'tis mag-ic, so di-vine. come,

wine Is to us nec-tar fine, yes 'tis mag-ic, so di-vine.

14

Maritornes.

15

Pedro.

Now pay your score!

Gines.

No more!

more, for we pay no score, pay no score.

Tenor.

now, bring us some more, Yet we'll pay no score, pour more.

Bass.

Now come, some more, Yet we pay no score, pour more.

*rit.*  
O yes, bring wine, bring wine a great deal more, To these flagons we

*rit.*  
O yes, bring wine, bring wine a great deal more, To these flagons we

*rit.*  
O yes, bring wine, bring wine a great deal more, To these flagons we

*rit.*

15-

Oh yes! bring  
Oh yes! bring  
cry en-core; Bring wine, bring wine a great deal more, Still we cry en-core. Oh yes! bring  
Oh yes! bring  
cry en-core; Bring wine, bring wine a great deal more, Still we cry en-core. Oh yes! bring  
cry en-core; Bring wine, bring wine a great deal more, Oh yes! bring wine

wine, bring wine a great deal more, To these flag-ons we cry en-core; Bring  
wine, bring wine a great deal more, To these flag-ons we cry en-core; Bring  
wine, bring wine a great deal more, To these flag-ons we cry en-core; Bring  
wine, bring wine a great deal more, To these flag-ons we cry en-core; Bring  
wine, bring wine a great deal more,  
bring wine a great deal more,

16

6

wine, bring wine a great deal more, ev-er we cry en-core. Nay.

wine, bring wine a great deal more, ev-er we cry en-core.

wine, bring wine a great deal more, ev-er we cry en-core.

wine, bring wine a great deal more, ev-er we cry en-core.

bring wine a great deal more, ev-er we cry en-core.

bring wine a great deal more, ev-er we cry en-core.

you will get no more! My gal-lants!

No more. no more.

17

till you pay your score!

No! No! we'll get some

That's right! She says no more!

Come pay, we say.

(Giles gives money to Maritornes)

more, Come pay, now, all, with- out de -

Now pay, we say.

'Tis pay, they say.

'Tis pay, they say.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into two systems. The first system contains the first four staves, and the second system contains the remaining six staves. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, often using chords. The lyrics are in English and are placed below the corresponding vocal staves.

18

Andante.  
Maritornes.

19

What, kind Sirs, will you have? What,

lay.

Andante.

*p*

*acc.*

*ad.*

*ad.*

kind Sirs, will you have?

*ad lib.*

Allegro comodo.

*p* *ritard.*

*a tempo*

Gines.

Jig, jog, so slow - ly we clam - ber the moun - tain steep, slow - ly up -

19

Jig, jog, 'tis toil - some the rude nar - row path to  
 Jig, jog, 'tis toil - some the rude nar - row path to  
 mount - ing, the steps we are count - ing. Yes jig, jog, 'tis toil - some the rude nar - row path to  
 Jig, jog, 'tis toil - some the rude nar - row path to  
 Jig, jog, 'tis toil - some the rude nar - row path to  
 Jig, jog, 'tis toil - some the rude nar - row path to

keep.  
 keep.  
 keep. Up from the val - ley so deep. For 'tis wea - ry.  
 keep.  
 keep.  
 keep.  
 con sentimento  
 p

20

climb - ing, wea - ry climb - ing up the moun - tain so high.

*poco cresc.*  
Yes, 'tis wea - ry climb - ing, wea - ry climb - ing.

*poco cresc.*

**Maritornes.**

**Pedro.** They wea - ri - ly climb the

Yes, they climb

climb - ing Way up so high. We wea - ri - ly climb the

We wea - ri - ly climb the

Yes, we climb

Yes, we climb

*deciso*

21

*rit.*

moun-tains so high, so high.

Ah yes! so high.

moun-tains so high, so high.

moun-tains so high, so high.

Yes, we climb, Yes, so high.

Yes, we climb, Yes, so high.

*Poco più animato.*

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

Jig, jog, so slow-ly we clamb-er the moun-tain steep, slow-ly up-

*Poco più animato.*

24

24

mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to  
 mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to  
 mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to  
 mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to  
 mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to  
 mount-ing, the steps ev - er count-ing, yes, jig! jog! 'tis toil-some the rude nar-row path to

keep, ev - er mount-ing up from the val - leys be - low, from the vales be -  
 keep, ev - er mount-ing up from the val - leys be - low, from the vales be -  
 keep, ev - er mount-ing up from the val - leys be - low, from the vales be -  
 keep, ev - er mount-ing up from the val - leys be - low, from the vales be -  
 keep, ev - er mount-ing up from the val - leys be - low, from the vales be -  
 keep, ev - er mount-ing up from the val - leys be - low, from the vales be -

23

## Vivace.

low. Crack our

low. Crack our

low. Crack our

low. When we're up, then we crack our

low. When we're up, then we crack our

low. When we're up, then we crack our

## Vivace.

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

24

lips and dark eyes flash-ing! Let us crack our whips, ev'-ry ri-val sound-ly

lips and dark eyes flash-ing! Let us crack our whips, ev'-ry ri-val sound-ly

lips and dark eyes flash-ing! Let us crack our whips, ev'-ry ri-val sound-ly

lips and dark eyes flash-ing! So we crack our whips, ev'-ry ri-val sound-ly

lips and dark eyes flash-ing! So we crack our whips, ev'-ry ri-val sound-ly

lips and dark eyes flash-ing! So we crack our whips, ev'-ry ri-val sound-ly

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see; we crack our

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see; we crack our

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see; we crack our

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see;

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see; we crack our

lash-ing, for such jol-ly mu-le-teers as we you rare-ly see; we crack our

25-

whips in gal-lant style, and ev-ry maid we give a mer-ry  
 whips in gal-lant style, and ev-ry maid we give a mer-ry  
 whips in gal-lant style, and ev-ry maid we give a mer-ry  
 Crack, crack, crack, crack, we give a mer-ry  
 whips in gal-lant style, and ev-ry maid will give to us a  
 whips in gal-lant style, and ev-ry maid will give to us a

*rit.*  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
 smile, a mer-ry smile, then crack the whips in dash-ing gal-lant style. So gai-ly do we  
*rit.*

26

ride. Huz - zahl! Huz - zahl! Ah! yes we crack our  
 ride. Huz - zahl! Huz - zahl! Ah! yes we crack our  
 ride. Huz - zahl! Huz - zahl! Ah! yes we crack our  
 ride. Huz - zahl! Huz - zahl! Ah! yes we crack our  
 ride, do we ride. Huz - zahl! do we ride a - way. So then we crack our  
 ride, do we ride. Huz - zahl! do we ride a - way. So then we crack our

*molto f*  
 con sra

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red  
 whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red  
 whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red  
 whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red  
 whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red  
 whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

whips when a - down the moun-tain dash-ing, and we drink, drink, drink, to red

27

lips and dark eyes flashing! Let us crack our whips, ev-'ry ri-val sound-ly lash-ing, jol-ly

lips and dark eyes flashing! Let us crack our whips, ev-'ry ri-val sound-ly lash-ing, jol-ly

lips and dark eyes flashing! Let us crack our whips, as we go, lash-ing, jol-ly

lips and dark eyes flashing! Let us crack our whips, ev-'ry ri-val sound-ly lash-ing, jol-ly

lips and dark eyes flashing! Let us crack our whips, as we go, gay

lips and dark eyes flashing! Let us crack our whips, as we go, gay

*cresc.*

mu-le-teers are we, Yes, are we;

mu-le-teers are we, Yes, are we;

mu-le-teers are we, Yes, are we;

mu-le-teers are we, Yes, are we;

mu-le-teers are we, Yes, gay and free ev-er are we, So free ev-er are

and free, Yes, gay and free ev-er are we, So free ev-er are

28

18

Yes, yes, such gal-lant mu-le-teers are they, such gal-lant mu-le-teers are  
 we, Yes, yes, such gal-lant mu-le-teers are they, such gal-lant mu-le-teers are  
 we, Yes, yes, such gal-lant mu-le-teers are they, such gal-lant mu-le-teers are  
 we, Yes, yes, such gal-lant mu-le-teers are we, such gal-lant mu-le-teers are  
 we, Yes, yes, such gal-lant mu-le-teers are we, such gal-lant mu-le-teers are

they.  
 we.  
 they.  
 we.  
 they.  
 we.  
 we.  
 we.

*we Presto.*

29

## Nº 2. Song.

Dorothea.

Valse. Lento.  
Dorothea.

*p staccato*

*pp*

Heart, my heart

wilt thou nev-er with joy beat high?

*mf*

Dost not know thy

30

lov - er is nigh? Yet hast no

glad - - - - - ness, Naught but pain and sad - - - - - ness?

Dost thou not know Love is burdened with

woe? That the most per - fect joy is

nev - er with - out its al - loy? Ah! yes, yes! oh

31

*a tempo*

heart, heart thou art not wrong, Love is not

*poco sostenuto*

*CFENC.*

1.

joy a lone, Through its

1.

hap - pi - est song runs a mi - nor tone.

2.

Still through its hap - piest, hap - piest song

*f poco agitato*

*rall.*

runs a mi - nor tone.

52

# No 3.

Don Quixote, Sancho, and Chorus.

Allegro moderato pomposo.  
Don Quixote and Sancho.

Supran.

CHORUS.

Tenori.

Bassi.

Allegro moderato pomposo.

*sf marcato molto*

We are most doughty warriors bold.

High in the books of fame enrolled. Thank you thank you

Supran.

CHORUS.

Tenori.

Bassi.

And you are esteemed as such.

And you are esteemed as such.

*poco rit.*

می می

ver - y much! I was nev - er, nev - er

Yes, he thanks us ver - y much.

Yes, he thanks us ver - y much.

Yes, he thanks us ver - y much.

known to fly. This chap is as brave as I.

*Cresc.* Brav - er - y our hearts must touch.

Brav - er - y our hearts must touch.

Brav - er - y our hearts must touch.

Brav - er - y our hearts must touch.

*ff* Thank you, thank you ver - y much. *mf* Infants and in - firm old ladies,

*poco meno*

34

All can tell how sharp this blade is! We deal strangers their destruction With-out for-mal

in-tro-duc-tion, For-men we de-light to meet, Ah!

CHORUS

He would rath-er fight than eat.

He would rath-er fight than eat.

*Allegro giocoso.*

We are war-riors of the deep-est dye, He-roe such as we are you rarely spy.

55

Aw-ful odds we will-ing-ly and ea-ger-ly de-ly. Ah! we are war-riors of the deep-est dye.

They are war-riors of the deep-est dye, he-roses such as they we

War-riors they of deep-est dye, such he-roses we

**CHORUS.**

War-riors they of deep-est dye, such he-roses we

War-riors they of deep-est dye, such he-roses we

rare-ly spy. Aw-ful odds they cheer-ful-ly and ea-ger-ly de-ly, de-

rare-ly spy. Aw-ful odds they cheer-ful-ly and ea-ger-ly de-ly, de-

rare-ly spy. Aw-ful odds they cheer-ful-ly and ea-ger-ly de-ly, de-

36

Don Quixote.

27

In a warrior of the deepest dye. This are we, you will see. Ah!

fy, de fy, yes, we see.

fy, de fy, yes, we see.

fy, de fy, yes, we see.

Tempo I!

Sar-a-cens bold and giants with spells flee with the most un-seemly yells.

Thank you, thank you ver-y much.

By such deeds our hearts you touch.

By such deeds our hearts you touch.

37

When this dough-ty knight and squire they see,  
 Yes, he thanks us ver-y much.  
 Yes, he thanks us ver-y much. When this knight and this brave  
 Yes, he thanks us ver-y much. When this knight and this brave

Gi-ant and en-chant-er flee,  
 trem-bling at your light-est touch,  
 scared at your light touch,  
 squire they see, see, scared at your light touch,  
 squire they see, see, scared at your light touch,  
 cresc.

38

At the foe I long to leap, oh! I would rather fight than sleep! Yes

At the en-e-my he longs to leap, oh! he would rather fight than sleep, Yes, fight than

At the en-e-my he longs to leap, oh! he would rather fight than

At the en-e-my he longs to leap, oh! he would rather fight than

I'm a warrior of the deep-est dye. Yes I am.

sleep. You are.

sleep. You are.

sleep. You are.

39

# Nº 4. Duet.

Allegro moderato.  
Dorothea.

Dorothea. Cardenio.

Cardenio.

Allegro moderato.

*p*

*rall.*

*p tempo*

O'er mountain steeps we

O'er mountain steeps we

haste to meet the loved one for us wait - ing, The bells are tink - ling oh! so sweet, playing

haste to meet the loved one for us wait - ing, The bells are tink - ling oh! so sweet,

mu - sic light and gay, to speed us on our way, to speed us on our way.

mu - sic gay, on our way, speed us on our way. Tho' so

Ayuntamiento de Madrid

Tho' so rough the mountain  
rough the moun-tain road to ride, yet love can be our guide, Tho' so

*rit.* Tempo I.  
road to ride, yet love can be our guide, and we ever hear a-cross the val-leys merry, merry  
*rit.*  
rough the road, yet love can be our guide, and we ever hear a-cross the val-leys, jing - ling  
*rit.* Tempo I.

*f* cresc.  
jing-ling of the bells so clear, While the distant horns of hunt-ers sound-ing wake the merry  
of the bells so clear, While the distant horns of hunt-ers sound-ing wake the  
*cresc.*

*Tempo ad lib.* *pp*  
ech.oes far and near. Ta ra tan ta ra ta ra tan ta  
ech.oes far and near. Ta ra tan ta ra ta ra tan ta  
*f* *colla voce* *pp*

41

ra. The horns we hear, so far yet near, tan ta ra ra ra ra.  
 ra. The horns we hear, so far yet near, tan ta ra ra ra ra.

Tempo I.  
 O'er mountain steep we haste to meet the loved one for us.  
 O'er mountain steep we haste to meet the loved one for us

Tempo I.

wait - ing, The bells are tink - ling, oh! so sweet to speed us gai - ly on our way so.  
 wait - ing, The bells are tink - ling, oh! so sweet to speed us gai - ly on our way so

cresc. rit.  
 gai - ly ring - ing. Ne'er is way too hard to ride if love can be our guide.  
 gai - ly ring - ing. Ne'er is way too hard to ride if love can be our guide.

cresc. p rit.

42

# Nº 5. Habanera.

Dorothea, Cardenio, Lucinda and Don Fernando.

Dorothea. *mf* Where waits

Cardenio.

Lucinda.

Don Fernando.

Marcato il movimento.

my love for me, for me? Where shines my heart's bright

star, my heart's bright star? for I have wan-dered

far, so far, on-ly his loved face to see; I've wan-dered



far my love to see. Can I not find a true-er, sur-er guide,  
*poco rubato*  
 no dan-ger fear-ing than such a hap-py care-less mu-le-er, to  
*cresc.*  
*rall.* lead me to his side? Oh! come my dear-est, the  
*rall.* *a tempo*  
 tru-est, near-est, and dwell no long-er far a-part from me, I love thee on-ly, 'Tis  
 ver-y lone-ly, so lone-ly wait-ing, my love, for thee. Yes here a-  
 Cardenio.  
 Yes, come my dear-est, the

49

lone, I wait for thee, yes, here a  
 tri-est, near-est, Oh! dwell no long-er far a part from me, I, love thee on is-lands  
 Lucinda.

Don Fernando. I wait for thee,  
 Fly with me ev-er my love to be, yes, come

lone, I'm wait-ing, wait-ing, my love for thee,  
 ev-er lone-ly, so lone-ly wait-ing, my love for thee,  
 wait for thee, wait for thee,  
 with me, my love, my love to be,

I a-lone wait for thee, wait for thee,  
 a-lone wait for thee, wait for thee,  
 wait for thee, I wait, I wait for thee,  
 come with me, come with me, come with me,

45

Ayuntamiento de Madrid

## Nº 6. Waltz-Quartett.

Lucinda, Dorothea, Cardenio and Don Fernando.

Moderato.

Lucinda.



He comes not, the hour is late;

Dorothea.



Be pa-tient

Cardenio.

Here I must wait.



Don Fernando.



De-lay not, love.

Moderato.



rall.



pray, He'll soon be here.

(to Fer.)

Why dost wear that



Yes, He'll soon be here.

I'll pa-tient-ly a-wait, yes, I'll a-



Al- tho' 'tis true 'tis late

He will sure-ly



Yes.

yes.

Ah! I wear this

a tempo  
sostenuto

rall.

46

Tell me what it is that you to me would say —  
 Yes, the hour is late, I wait —  
 Yes, he'll surely come. Pray, wait — When the  
 hark, your friends might recog-nize and me sur-prise. 'Tis true — When the

*pp*

Tempo di Valse.

Then tis love that  
 heart light-ly bounds and the eyes are most bright.  
 Then tis love that  
 heart light-ly bounds and the eyes are most bright.

Tempo di Valse.

brings the de-light,  
 brings the de-light,  
 When the song sweet-ly sounds and the dance is most.  
 When the song sweet-ly sounds and the dance is most.



Then 'tis love that makes hol - day. Life doth  
 Then 'tis love that makes hol - day. Life doth  
 gay, Life doth  
 Life doth

seem like a dream that no wak - ing may know, and the world is with  
 seem like a dream that no wak - ing may know, and the world is with  
 seem like a dream that no wak - ing may know, and the world is with  
 seem like a dream that no wak - ing may know, and the world is with

sun - light all a - glow; Then love weaves a  
 sun - light all a - glow; Then 'tis love weaves a spell  
 sun - light all a - glow; Love, love  
 sun - light all a - glow; Love, love

48

spell, All those who love know well, so  
 that all who love know well, All those who love know well, so  
 weaves a spell, All know well, so  
 weaves a spell, All know well, so.

*rall.*

*Con sentimento.*

well. Yes, it is hap- pi- ness pur  
 well. Yes, it is hap- pi- ness pur  
 well. Joy is pur  
 well. Joy is pur

*Con sentimento.*

est. When there's no doubt in the heart.  
 est. When there's no doubt in the heart.  
 est. When there's no doubt in the heart.  
 est. When there's no doubt in the heart.

49

*rall.*

If your love's not of the sur- est, Bet- ter 'tis then to  
 If your love's not of the sur- est, Bet- ter 'tis then to  
 If 'tis not sur- est, Best to  
 If 'tis not sur- est, Bet- ter to

*mf*

*rall.*

*Meno mosso.*

part. If doubt is in the heart, Bet- ter at  
 part. If doubt is in the heart, Bet- ter  
 part. Yes, part. 'Tis  
 part. *Meno mosso.* Yes, part. 'Tis

*pp*

is, yes, bet- ter, far bet- ter to part if there's doubt in the heart.  
 far, yes, bet- ter far, if then you should part.  
 best to part, 'tis best to part, you should part.  
 best to part, 'tis best to part, you should part.

*poco rit.*

*rall.* *pp*

50

## Andantino.

51

Heart, though thy love is thy chief-est treas-ure. It is not ev-er a joy a lone.

Heart, though thy love is thy chief-est treas-ure. It is not ev-er a joy a lone.

Heart, though thy love is thy chief-est treas-ure. It is not ev-er a joy a lone.

Heart, though thy love is thy chief-est treas-ure. It is not ev-er a joy a lone.

## Andantino.

For in its light-est and bright-est meas-ure ev-er there mur-murs a

For in its light-est and bright-est meas-ure ev-er there mur-murs a

For in its light-est and bright-est meas-ure ev-er there mur-murs a

For in its light-est and bright-est meas-ure ev-er there mur-murs a

mi-nor tone. Ev-er there mur-murs a mi-nor tone.

mi-nor tone. Ev-er there mur-murs a mi-nor tone.

mi-nor tone. Ev-er there mur-murs a mi-nor tone.

mi-nor tone. Ev-er there mur-murs a mi-nor tone.



## No 7. Duet.

Lucinda and Don Fernando.

Moderato.

Musical score for the beginning of the duet, featuring vocal staves for Lucinda and Don Fernando, and a piano accompaniment. The tempo is marked "Moderato" and "legato".

Car - de - mio? No, tis a stran - ger who would my

peace of mind en - dan - ger. All! trai - tor, come — you to de -

ceive me? Who - e'er you are, — I pray you leave me. All your

52

Andante.

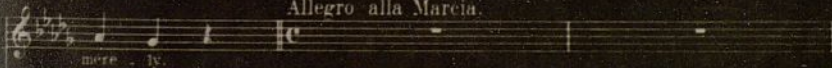
53



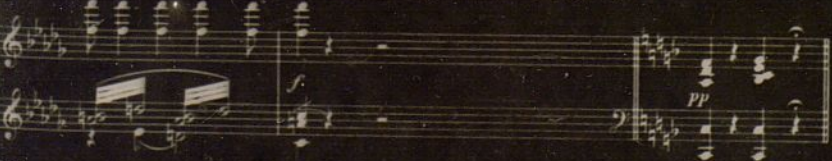
Andante.



Allegro alla Marcia.



Allegro alla Marcia.



35

*Andante con moto.*

Oh! pit - y me, my con-vent home. Was  
 Oh! list my fair-est, while I tell. How

one where-to no love might come, His dark eyes seem my thoughts to read. Yes, I  
 much I love you and how well, And come what may, I will be true, And

know 'tis ver - y wrong in - deed. Ah! yes. Shall I, my faithful friend for  
 for all time I'll love but you. Ah! yes. Come, now a truce to hes - i -

*Poco più animato.*

saking, De-sert the one who loves me well? A fa - tal step I plain-ly see. What  
 ta - tion, And fly with one who loves you well. I ev - er will be true to thee. What

*Poco più animato.*

54

should my an - swer to him be? Ah! Well it might be yes, but it would not be no.

will my sweetheart's an - swer be? Ah! Well it might be yes, but it would not be no.

*rall.*

Well it might be yes, but it would not be no. If it might be yes! 'Tis wrong for

Well it might be yes, but it would not be no. If it might be yes! I pray you

*rall.*

*Andantino.*

me to hes-i-tate a mo-ment, and 'twill be too late, my answer now I dare not

do not hes-i-tate a mo-ment, and 'twill be too late, your answer now I dare not

*cresc.*

*Andantino.*

guess. It might be no, but should it not be yes?

guess.

*colla voce*

55

## Nº 8. Finale.

Allegro moderato.

Maritornes.



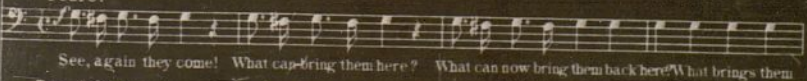
Theresa.



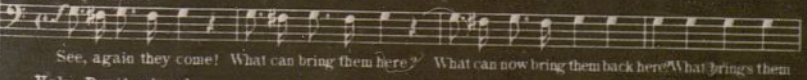
Sancho.



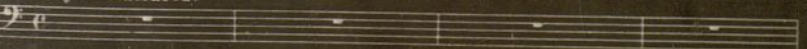
Pedro.



Don Quixote.

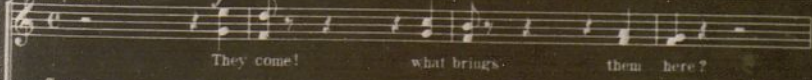


Holy Brotherhood.

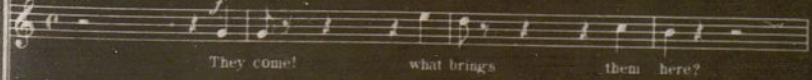


CHORUS.

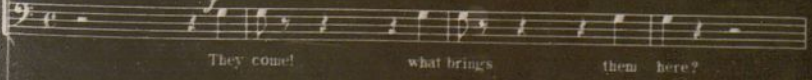
Soprani.



Tenori.



Bassi.



Allegro moderato.



51

here?

here?

**Holy Brotherhood.**

Toil - ing, toil - ing, keep - ing the pub - lic peace,

*dim.*

We're the ho - ly brother-hood, a sort of sanc - ti - fied po - lice. Stamp - ing, stamp - ing

Re - gal, le - gal,

Re - gal, le - gal,

Re - gal, le - gal,

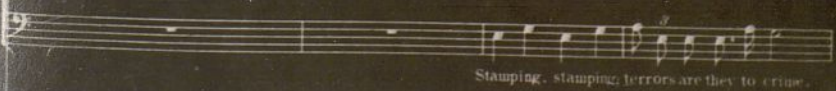
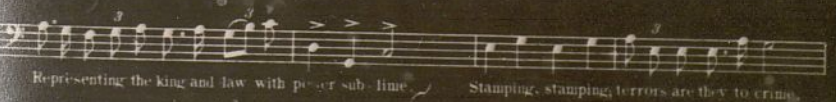
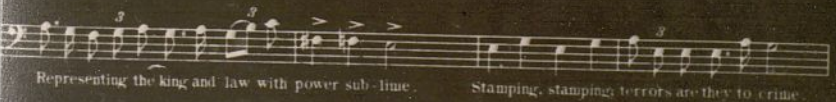
Re - gal, le - gal,

Re - gal, le - gal,

Re - gal, le - gal,

terrors are we to crime, Rep - re - sent - ing the king's law, re - gal, le - gal,

57



58

*stringendo*

Rep-re-sent-ing the king and law with power sub-line. Come and tell us, Sancho, what's the matter,

Rep-re-sent-ing the king and law with power sub-line. Come

Rep-re-sent-ing power sub-line.

Rep-re-sent-ing power sub-line.

Rep-re-sent-ing power sub-line.

Rep-re-sent-ing the king and law with power sub-line.

Rep-re-sent-ing the king and law with power sub-line. Come

Rep-re-sent-ing power sub-line.

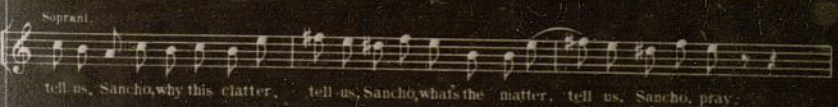
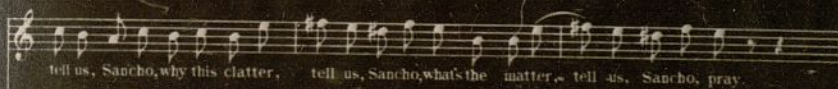
Rep-re-sent-ing power sub-line.

*staccato*

*p*

*stringendo*

29

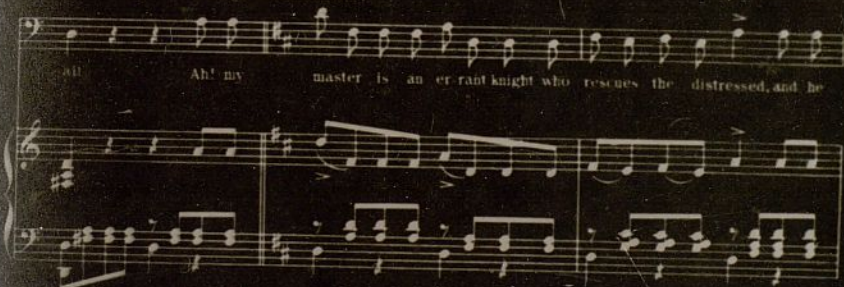


60

Allegro commodo.

#1

All Ah! my master is an er-rant knight who rescues the distressed, and he



Maritornes.

Ah! his master is an er-rant knight who

Theresa.

Ah! his master is an er-rant knight who

Pedro.

Ah! his master is an er-rant knight who

Sancho.

thinks 'tis his ap-parent right to fight for the oppressed.

Don Quixote.

Ah! his master is an er-rant knight who

Soprano.

Ah! his master is an er-rant knight who



61

rescues the distressed.

rescues the distressed.

rescues the distressed.

Sancho.

I as

rescues the distressed.

The Brotherhood.

And he thinks 'tis his ap-pa-rent right to fight for the oppressed.

rescues the distressed, and he thinks 'tis his ap-pa-rent right to fight for the oppressed.

Thinks 'tis his ap-pa-rent right to fight for the oppressed.

Thinks 'tis his ap-pa-rent right to fight for the oppressed.

62

*rall.*  
sured him it was foolish to re-lease that bandit grim, But the Don was always mulish, now they'll

*a tempo*

Yes, the Don is ver-y mulish, let them put the chains on him.

Yes, the Don is, ver-y mulish, let them put the chains on him.

*a tempo*

Don is ver-y mulish, let them put the chains on him.

put the chains on him.

Don is ver-y mulish, let them put the chains on him.

Don is ver-y mulish, let them put the chains on him.

Yes, the Don is ver-y mulish, let them put the chains on him.

Don is ver-y mulish, let them put the chains on him.

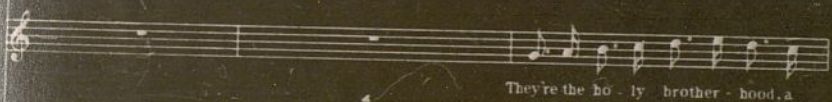
*a tempo*  
Don is ver-y mulish, let them put the chains on him.

63

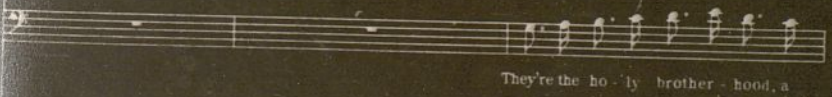
## Tempo 1.



They're the ho - ly brother - hood, a



They're the ho - ly brother - hood, a



They're the ho - ly brother - hood, a



Toil - ing, toil - ing, keeping the public peace.



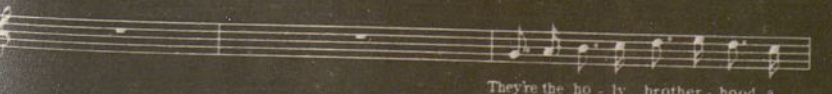
They're the ho - ly brother - hood, a



Toil - ing, toil - ing, keeping the public peace.



They're the ho - ly brother - hood, a



They're the ho - ly brother - hood, a



They're the ho - ly brother - hood, a

## Tempo 1.



84

54

sort of sanc-ti-fied po-lice. —

sort of sanc-ti-fied po-lice. —

sort of sanc-ti-fied po-lice. Yes, Toil-ing, moil-ing, ter-rors are they to crime,

Toil-ing, moil-ing, ter-rors are they to crime,

sort of sanc-ti-fied po-lice. Yes, Toil-ing, moil-ing, ter-rors are they to crime,

Toil-ing, moil-ing, ter-rors are they to crime,

sort of sanc-ti-fied po-lice. —

sort of sanc-ti-fied po-lice. Yes, Toil-ing, moil-ing, ter-rors are they to crime,

sort of sanc-ti-fied po-lice. Yes, Toil-ing, moil-ing, ter-rors are they to crime,

sort of sanc-ti-fied po-lice. Yes, Toil-ing, moil-ing, ter-rors are they to crime,

*ff*

65

ho - ly breth-ren, rep - re - sent - ing the king's law with

ho - ly breth-ren, rep - re - sent - ing the king's law with -

rep - re - sent - ing the king's law, re - gal, re - gal, by the right of

rep - re - sent - ing the king's law, re - gal, re - gal, by the right of

rep - re - sent - ing the king's law, re - gal, re - gal, by the right of

We're the ver - y ho - ly breth-ren, rep - re - sent - ing the king's law with

ho - ly breth-ren, rep - re - sent - ing the king's law with

rep - re - sent - ing the king's law, re - gal, re - gal, by the right of

rep - re - sent - ing the king's law, re - gal, re - gal, by the right of

56

Meno mosso.

power sub-line.

power sub-line.

power sub-line.

power sub-line.

power sub-line.

Traitors and villains, a - valet

and your rib-ald-ry cease,

power sub-line.

yes, rib-ald-ry

power sub-line.

power sub-line.

power sub-line.

Meno mosso.

67

He will cap-tives re-lease,

Re-lease,

Re-lease,

Re-lease,

I in despite of your taunt, — will all captives release. As a

crease, Re-lease,

He will cap-tives re-lease,

Re-lease,

Re-lease,

Re-lease,

Allegro, pomposo alla Marcia.

knight I can do no less, Than to com-fort and aid dis-tress, I will

mf

mf

mf

mf

68

8

strike off all chains, and re - lieve all pains, 'tis the bus - ness I pro -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

less As a knight I can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

As a knight he can do no less than to com - fort and aid dis -

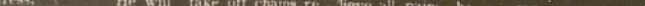
As a knight he can do no less than to com - fort and aid dis -

NO. 7

120

69

tress, He will take off chains, re-lieve all pains, 'tis the bus-ness he does profess,


 tress, He will take off chains, re- lieve all pains, he can, he will.

tress, He will take off chains, re-lieve all pains, he can, he will.

He will take off chains, re-lieve all pains, he can, he will.


 tress, I will take off chains, re- lieve all pains, I can no use

'tis the bus - ness he does profess.

He will strike off chains, re- lieve all pains, he can, he will.

He will strike off chains, re - lieve all pains, he can, he will.

He will strike off chains, re- lieve all pains, he can, he will.

A close-up photograph of a musical score page, showing a single staff with handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and slightly yellowed.

Asuntamienno de Madrid

70

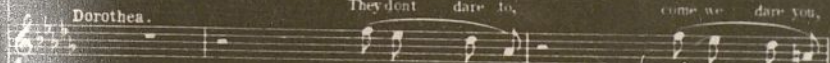
Allegro ma non troppo.

71

Lucinda.



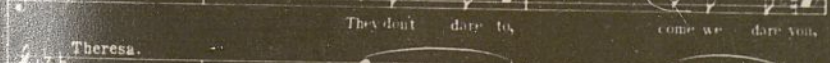
Dorothea.



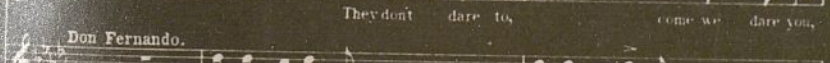
Maritornes.



Theresa.



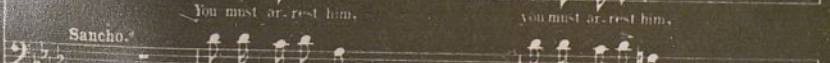
Don Fernando.



Cardenio.



Sancho.



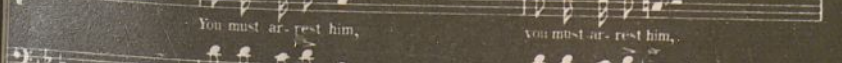
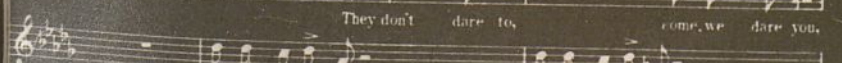
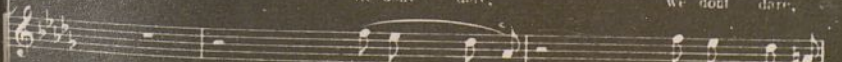
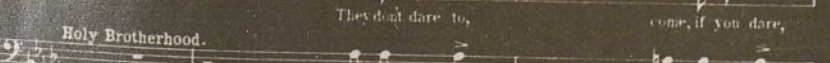
Pedro.



Don Quixote.



Holy Brotherhood.



Allegro ma non troppo



71

he'll not spare you, try and take him, yes, ar - rest him,

he'll not spare you, try and take him, yes, ar - rest him,

he'll not spare you, try and take him, yes, ar - rest him,

he'll not spare you, try and take him, yes, ar - rest him,

you must ar - rest him, try and take him, yes, ar - rest him,

you must ar - rest him, try and take him, yes, ar - rest him,

you must ar - rest him, try and take him, yes, ar - rest him,

you must ar - rest him, try and take him, yes, ar - rest him,

come, if you dare, but of me take care!

yes, we trust we will ar - rest him, we will ar -

he'll not spare you, try and take him, yes ar - rest him,

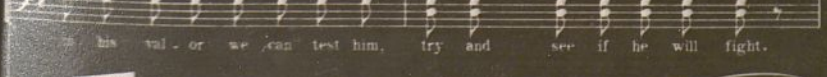
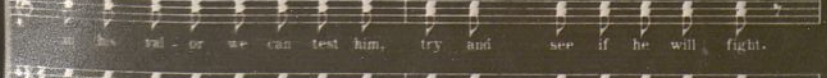
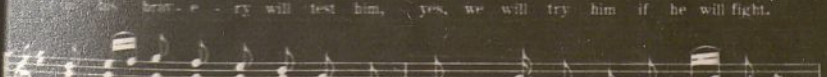
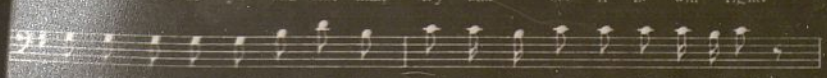
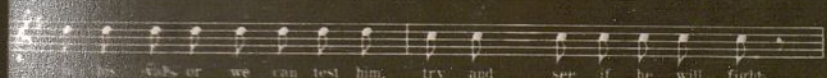
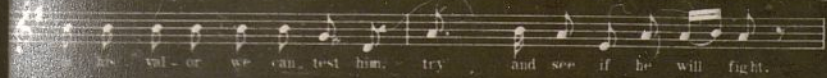
you must ar - rest him, try and take him, yes ar - rest him,

you must ar - rest him, try and take him, yes ar - rest him,

7d

oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight;  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight;  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight;  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest me, yes, ar - rest me, yes, ar - rest this gal - lant knight; and  
 rest him, you must ar - rest him, you must ar - rest this gallant knight,  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and  
 oh! ar - rest him, yes, ar - rest him, yes, ar - rest this gal - lant knight; and

35  
73



38  
74

34  
74

75

*rall.*

Seize this knight! yes, seize this knight! for he will fight you, he will smite you

*rall.*

Seize this knight! yes, seize this knight! for he will fight you, he will smite you

*rall.*

Seize the knight if he will fight, Seize the knight if he will fight, He will fight you, he will smite you

*rall.*

Seize the knight if he will fight, Seize the knight if he will fight, He will fight you, he will smite you

*rall.*

Seize the knight, I know he'll fight, Seize the knight, I know he'll fight, He will fight you, he will smite you

*rall.*

Seize the knight, I know he'll fight, Seize the knight, I know he'll fight, He will fight you, he will smite you

*rall.*

Seize the knight, I know he'll fight, Seize the knight, I know he'll fight, He will fight you, he will smite you

*rall.*

Seize the knight, I know he'll fight, Seize the knight, I know he'll fight, He will fight you, he will smite you

*rall.*

Seize the knight, I know he'll fight, Seize the knight, I know he'll fight, He will fight you, he will smite you

*rall.*

Seize this knight! Seize this knight! He will fight you, he will smite you

*rall.*

Seize this knight! yes, seize this knight! for he will fight you, he will smite you

*rall.*

Seize this knight! Seize this knight! He will fight you, he will smite you

*rall.*

Seize this knight! Seize this knight! He will fight you, he will smite you

*rall.*

Seize this knight! Seize this knight! He will fight you, he will smite you

*rall.*

34  
72

## Allegro vivace.

hard.

hard.

hard.

hard.

hard.

hard.

hard.

hard.

hard.

Now come on!

Cutting, slashing, crushing, crashing, See the sparks a-round us flashing! Steel is gleaming, dan-ger teen-ing.

Cutting, slashing, crushing, crashing, See the sparks a-round us flashing! Steel is gleaming, dan-ger teen-ing.

Cutting, slashing, crushing, crashing, See the sparks a-round us flashing! Steel is gleaming, dan-ger teen-ing.

## Allegro vivace.

56  
76

Yes, I must wan - der ev - er on, Yes, Car -

Yes, I must wan - der ev - er on, Yes, Car -

Ah! this we fear 'tis a

Ah! this we fear 'tis a

Sure - ly 'tis a

Sure - ly 'tis a

Ah! this we fear 'tis a

Ah! this we fear 'tis a

Yes! come on!

We have him now!

Blood we think will soon be streaming; How the swords to - geth - er rat - tle! 'Tis an in - ter - est - ing bat - tle!

Blood we think will soon be streaming; How the swords to - geth - er rat - tle! 'Tis an in - ter - est - ing bat - tle!

Blood we think will soon be streaming; How the swords to - geth - er rat - tle! 'Tis an in - ter - est - ing bat - tle!

477

de - nio is now lost for-ev - er, ev - er lost to me.

de - nio is now lost for-ev - er, ev - er lost to me.

com - bat ver - y dread that we see.

com - bat ver - y dread that we see.

fight ver - y dread, that we see, 'tis a

fight ver - y dread, that's cer - tain. See! 'tis a

com - bat ver - y dread that we see.

com - bat ver - y dread that we see.

Yes! come on! Hal - come

Don't run a-way! Come

our ex-cite-ment would di-min-ish till we see a fa-tal end. How the swords togeth-er rat-tle!

our ex-cite-ment would di-min-ish till we see a fa-tal end. How the swords togeth-er rat-tle!

our ex-cite-ment would di-min-ish till we see a fa-tal end. How the swords togeth-er rat-tle!

358  
78

lost. 'tis true that he whom I love is  
 lost. 'tis true that he whom I love is  
 lost. 'tis true. He is lost to her.  
 lost. 'tis true. He is lost to her.  
 fight that we fear will be most dread, yes, yes we  
 fight that we fear will be most dread, yes, yes we  
 Yes 'tis true. yes, 'tis most  
 Yes 'tis true. yes, 'tis most  
 on! Come on!  
 on! an aw-ful blow!  
 'tis an in-ter-est-ing bat-tle! Our ex-cite-ment must di-min-ish till we see a fa-tal fin-ish!  
 'tis an in-ter-est-ing bat-tle! Our ex-cite-ment must di-min-ish till we see a fa-tal fin-ish!  
 'tis an in-ter-est-ing bat-tle! Our ex-cite-ment must di-min-ish till we see a fa-tal fin-ish!

58  
79

lost, yes, lost to me. Woe to me for  
 lost, yes, lost to me. Woe to me for  
 lost, lost to her. Woe to her, to her for.  
 lost, lost to her. Woe to her, to her for  
 fear. What a scrim - mage! See!  
 fear. What a scrim - mage! See!  
 true, 'tis most true, and now lone - ly she must  
 true, 'tis most true, and now lone - ly she must  
 Yes! come on! Yes! vil-lains, die!  
 Yes, we have got him now! Now is our time!  
 Cutting, slashing, crushing, crashing, see the sparks a-round us flashing! Steel is gleaming, dan-ger teeming,  
 Cutting, slashing, crushing, crashing, see the sparks a-round us flashing! Steel is gleaming, dan-ger teeming,  
 Cutting, slashing, crushing, crashing, see the sparks a-round us flashing! Steel is gleaming, dan-ger teeming,



8307

81

1133

81

This is aw-ful and un-law-ful, such a con-flict saw we nev-er.

This is aw-ful and un-law-ful, such a con-flict saw we nev-er.

aw-ful and un-law-ful, such a con-flict saw we nev-er.

aw-ful and un-law-ful, such a con-flict saw we nev-er.

aw-ful this is aw-ful, such a con-test saw we nev-er.

aw-ful this is aw-ful, such a con-test saw we nev-er.

such a con-test saw we nev-er.

such a con-test saw we nev-er.

such a con-test saw we nev-er.

vain in-deed is your en-deav-or.

Thrust and

Thrust and

Thrust and

Thrust and

82

Such a com-bat we saw nev-er, no we

Such a com-bat we saw nev-er, no we

Such a com-bat we saw nev-er, no we

Such a com-bat we saw nev-er, no we

This is aw-ful, such a com-bat we ne'er

This is aw-ful, such a com-bat we ne'er

This is aw-ful, such a com-bat we ne'er

This is aw-ful, such a com-bat we ne'er

This is aw-ful, such a com-bat we ne'er

par-ry, do not tar-ry, vain in-deed is your en-deav-or.

par-ry, do not tar-ry, vain in-deed is your en-deav-or.

par-ry, do not tar-ry, vain in-deed is your en-deav-or.

par-ry, do not tar-ry, vain in-deed is your en-deav-or.

Aw-ful such a com-bat we ne'er

Aw-ful such a com-bat we ne'er

Aw-ful such a com-bat we ne'er

Aw-ful such a com-bat we ne'er



## Moderato.

ne'er saw. An out-cast I must wan-der on, Car.

ne'er saw. An out-cast I must wan-der on, Car.

ne'er saw.

ne'er saw.

saw. Ah! She must wan-der

saw Ah! She'll wan-der

saw Ah! Lost, lost for

saw Ah! Lost, lost for

saw Ah! Don Quixote. Lost, lost for

saw Ah! The Brotherhood. Lost, lost for

saw Ah! Lost, lost for

saw Ah! Lost, lost for

saw Ah! Lost, lost for

Moderato.





85

## Allegro maestoso.

to me. He is lost to me, all  
 to me. He is lost to me, all  
 to me. He is lost to me, all  
 to me. He is lost to me, all  
 more, they will meet no more. 'Tis time that She is lost to me, to me and  
 more, they will meet no more. 'Tis time that She is lost to me, to me and  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, I can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to  
 meet, meet no more. No, he can do no less than to

Allegro maestoso.

86

hope of love is gone for ev - er, Hope of love is

hope of love is gone for ev - er, Hope of love is

hope of love is gone for ev - er, Hope of love is

hope of love is gone for ev - er, Hope of love is

hope of love is gone, is gone for ev - er, Hope of love is

hope of love is gone, is gone for ev - er, Hope of love is

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, I will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

comfort and aid dis - tress, He will strike off all chains and re - lease all pains 'Tis the

87

gone, all hope is gone. As a knight he can do no less Than to  
gone, all hope is gone. As a knight he can do no less Than to  
gone, all hope is gone. As a knight he can do no less Than to  
gone, all hope is gone. As a knight he can do no less Than to  
gone, all hope is gone. As a knight he can do no less Than to  
gone, all hope is gone. As a knight he can do no less Than to  
business they pro - fess. As a knight he can do no less Than to  
business they pro - fess. As a knight he can do no less Than to  
business I pro - fess. As a knight I can do no less Than to  
business they pro - fess. As a knight he can do no less Than to  
As a knight he can do no less Than to  
business they pro - fess. As a knight he can do no less Than to  
business they pro - fess. As a knight he can do no less Than to

88

133333

88

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, I will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

com-fort and aid dis-tress, He will strike off chains, re-lieve all pains, Ah!

89

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, I will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

yes, what a gal-lant knight, He will put ev-ry foe to flight, Such a

90

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — I do they rare-ly see, such a knight as I do they rare-ly see, I'm a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

knight as — he do we rare-ly see, such a knight as he do we rare-ly see, He's a

91

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight!

gal - lant and doughty knight, He can right an - y wrong at sight!

gal - lant and doughty knight, I can right an - y wrong at sight!

gal - lant and doughty knight, He can right an - y wrong at sight!

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight! Such a

gal - lant and doughty knight, He can right an - y wrong at sight!

92

72

good knight as he we most rare-ly can see, such a gal-lant knight we rare-ly see, such

good knight as he we most rare-ly can see, such a gal-lant knight we rare-ly see, such

good knight as he we most rare-ly can see, such a gal-lant knight we rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as I do they ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

good knight as he we most rare-ly can see, such a gal-lant knight as he we rare-ly

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

knight as he do we ver-y rare-ly, rare-ly see, such

*rit.*

90

## Allegro.

*rall.*

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

knights as he we rare-ly, rare-ly see.

see, such a knight as he we can rare-ly see.

see, such a knight as he we can rare-ly see.

see, such a knight as I they can rare-ly see.

see, such a knight as he we can rare-ly see.

see, such a knight as he we rare-ly see.

knight, such knight as he we rare-ly see.

knight, such knight as he we rare-ly see.

knight, such knight as he we rare-ly see.

*Allegro.*

*rall.*

*pressando sempre*

*Ad.*

*Ad.*



94

# No 9. Entr'acte.

## Marche Grotesque.

Allegro à la marcia.

PIANO.

*p marcato*

*cresc.*

*mf*

*cresc.*

*f*



musical score for piano, featuring seven systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *marcato*, and *ff*.



96

ACT II.

No 10. Serenade.

Dorothea.

Allegro moderato, marcato il movimento.

PIANO.

Wake, young bride, 'tis thy  
mar - riage day, Sun - light wait - eth to greet  
*p con sentimento*  
One so fair, one so gay,  
on this day of all days most sweet.

M307

Ayer, con Dorothea de Madrid



X21435

97

Wake, young bride, 'tis the mat - in hour, In

*cresc.*

glad sum - mer - tide; Sweet - est buds make the

*cresc.*

bright - est flow'rs, A - wake then, 'tis late, sweet bride.

*poco rall. e dim.*

*poco rall. e dim.*

*Poco più animato.*

Cease now from slum - ber, Though thy dreams May be of one

*mf*

ev - er most dear; O - pen thy eyes to the



98

M  
782  
II 368  
d

99

*rall.*

day's bright beams, For soon will thy lov-er be near.

Tra la la la la la la la la.

tra la la la la la la la la.

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

*rit.*

tra la la la la la la la la.

*rit.*

99

*placido a tempo*

Wake, sweet bride, at thy side soon

*p* *rall.*

will he be. So. Wake, sweet bride, 'tis thy

*Tempo I.*

wed - ding day, Sun - light wait - eth to greet

one so fair, one so gay, 'Tis thy

day of all days most sweet. Wake, young

100

00

bride, 'tis the mat - in hour, In

glad sum - mer - tide, Sweet - est buds make the

brightest flow - ers, Then wake, yes wake, sweet bride.

Tra la la la la la, tra la la la la

la, a wake.

*pp*

101

## No 11. Ensemble.

Dorothea, Don Quixote, Don Fernando and Chorus.

Allegro giocoso.

Don Quixote.

*sempre staccato -*

*p*

Sing - ing a ser - e - nade is no

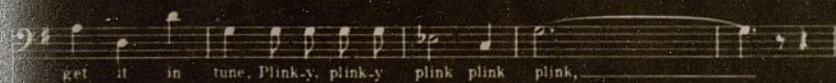
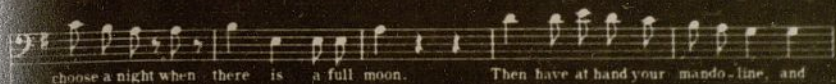
*mf*

light task, I vow. It is a knack that many lack, but I know

how. First, get a love-ly dam-sel to list to your plaint,

Then strike a graceful at-ti-tude, ar - tis - tic and quaint. Al - ways be sure to

102



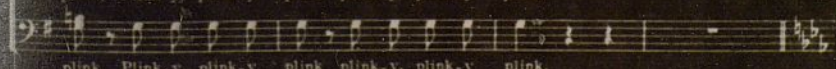
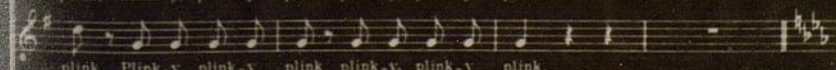
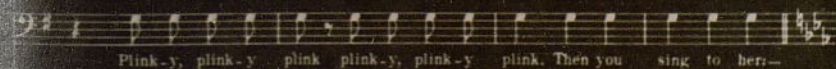
Sopr. and Dorothea.



Tenor and Don Fernando.



Small Chorus.



103

Come, my love o'er the moon-lit lea, And stray with me o'er

Come, love o'er the sea, come with me on the sea

Come, love o'er the sea, come with me on the sea

*Legato.*

*P*

deep blue sea; Ah! yes, come my love 'neath the ax-le-tree,

Come love 'neath the ax-le-tree,

Let us be free, come love o'er the sea,

Let us be free, come love o'er the sea,

We will be ver-y hap-py and free. Come, love o'er the lea, wher-

We will be ver-y free. wher-

o'er the sea,

o'er the sea,

*poco dim.*



**Dorothea.**

**Don Quixote.** Come, my love, come with me o'er the  
 e'er that may be, with me. Love, come with me.

**Don Ferd.** Come, my love, come with me o'er the  
 e'er that may be. come with me.

come with me. Plink plink plink plink plink plink

sea with me. Then if she is a dam - sel soft and  
 come o'er the sea. Then if she is a dam - sel soft heart - ed and  
 sea, with me.

plink plink. *sempre staccato*

true. She will not throw wa - ter be-low as some young maids are wont to do.  
 true. She will not throw wa - ter be-low as some girls do.

115

But such an op-por - tu - ni - ty she will  
 But such an op-por - tu - ni - ty straight-way will seize, Of cul-ti-vat-ing

seize, she will seize.  
 ten-der-ness mid trees, leas, and seas. Yes, such an op-por - tu - ni - ty she

Such an op-por - tu - ni - ty she'll  
 La la la la  
 La la la la

straight-way will seize. Of cul - ti - vat-ing ten-der-ness mid

sure - ly seize. Of wan-der-ing, of wan-der-ing  
 la la la la la la la la  
 la la la la la la la la

106

It is thus we're aid-ing in ser-e-nad-ing.

seas, leas, and trees. 'Tis thus is played a ser-e-nade.

o-ver leas. Thus we're aid-ing in ser-e-nad-ing.

la la la. Thus we're aid-ing in ser-e-nad-ing.

la la la. Thus we're aid-ing, ser-e-nad-ing.

La la la, it is thus we're aid-ing in

Plink plink-y, plink-y plink plink-y; plink-y plink. 'Tis thus is played a

La la la, it is thus we're aid-ing in

La la la, it is thus we're aid-ing in

Thus we aid the

107

*poco a poco dim. al fine*

ser - e - nad-ing, With plink plink-y, plink-y plink plink-y, plink-y plink, Thus we  
 ser - e - nade, Ah! It is a knack that man-y lack, I know

ser - e - nad-ing, With plink plink-y, plink-y plink plink-y, plink-y plink We  
 ser - e - nad-ing, With plink plink-y, plink-y plink plink-y, plink-y plink We  
 ser - e - nade, plink plink plink plink We

*poco a poco dim. al fine*

aid, un-dis-mayed, in this gay ser - e - nade, Fal - la.

how 'tis thus e'er is played a ser-e-nade gay.

joy we aid this ser - e - nade. Fal - la.

joy we aid this ser - e - nade. Fal - la.

joy we aid this ser - e - nade. Fal - la.

*pp*

108

8

## No 12. Trio.

Theresa, Sancho and Don Quixote.

Allegro moderato.

Theresa.



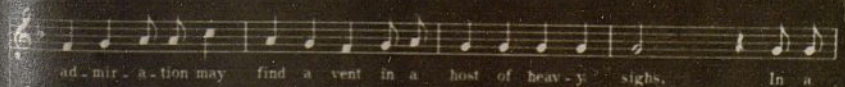
Sancho.



Don Quixote.



Allegro moderato.



109

quette without re-straint. Yes, a mar-ried man may be full of guile, but a mar-ried wom-an

*cresc.*

Refrain all verses.

mayn't. To de-ny it is no

It is a fact in-tact,

You are quite ex-act.

*f* *p*

*a tempo*

use, 'Tis cer-tain-ly a shame, but there's none to blame.

Tho' we seek a change,

Yet it

*a tempo*

110

*rit.*

Ah! that may be sauce for the gan-der bird, but it is not sauce for the goose. 'Tis

is no use. 'Tis

*rit.*

*Poco vivace.*

cer-tain-ly a shame, but there's none to blame, Tho' we seek a change, yet it is no use; Ah!

cer-tain-ly a shame, but there's none to blame, Tho' we seek a change, yet it is no use; Ah!

cer-tain-ly a shame, but there's none to blame, Tho' we seek a change, yet it is no use; Ah!

*Poco vivace.*

That may be sauce for the gan-der bird, but it is not sauce for the goose.

That may be sauce for the gan-der bird, but it is not sauce for the goose.

That may be sauce for the gan-der bird, but it is not sauce for the goose.

111

# No 13. Bolero.

Lucinda.

Allegretto.

Lon-ly I wan-der, night and

day, sing-ing my lay, ev-er and aye, o - hel o

*pp* Ah! Ev-er I wan-der, sing-ing my song, my

*f* song, Ev-er and aye, ah! yes, ev-er and

*mf*

112

aye. Gip - sy - like, I go a -

sing - ing, Hope of hap - py for - tune

sing - ing Hope of hap - py, for - tune ev - er

bring - ing to all. Gip - sy - like, I go a - sing - ing, rall.

sing - ing my song. Ah! Ah! Ah! Yes a

*marcato*



113

Tempo di Bolero.

gip - sy, it must be my fate to rove Far from a world that is de-

ceiv - ing, In care-less free - dom With no hope or care for love

*cresc.* Through the woods and through the fields do I rove with a - zure skies a -

*ff* bove, Through the fields with a - zure skies a - bove. *mp* Let no friends

face - come near To wak - en mem - o - ries dear,



Let me no fond voice hear, Let my past  
dis - ap - pear. I, with my cas - ta - nets and tam - bou - rine, Hap -  
py and free will roam through wood - lands so green, through the woods so  
green, with my tam - bou - rine, Fan - cy free, I would be, I'd  
be. Gipsy it must be my fate to rove,

*cresc.*  
*cresc. molto*

115

Far from a world that is de - ceiv - ing, In care - less

free - dom, With no hope or care for love. Let me then roam the woodlands

free, ev - er, — yes of love I think, nev - er, no ne'er think of

*Poco meno.*  
love. — Let no friend's face — come near

116

*poco rall.*

To wak - en mem - o - ries dear, Let me no voice

lov - ing - ly hear, Let me with cas - ta - nets and light tam - bourine

*con fuoco*

Rove o - ver hills and mea - dows green, Ah! Tra la la la la la,

tra la la la la la, Ah!

117

# Nº 14. Scene and Chorus.

Don Fernando, Sancho, Don Quixote, Chorus.

Moderato maestoso.

Don Fernando.

Moderato maestoso.

soon they'll soar to un-known height with hand-kerchiefs we'll veil their

*molto moderato*

sight, yes, it is well to veil their sight.

118

**Allegro con moto.**  
Don Fernando.

119

CHORUS

Lead the victors  
Lead the victors  
Lead the victors  
Lead the victors

**Allegro con moto.**  
*mf*

to their steed, Gal-lant and brave in good sooth are they, They are to do  
to their steed, Gal-lant and brave in good sooth are they, They are to do  
to their steed, Gal-lant and brave in good sooth are they, They are to do a  
to their steed, Gal-lant and brave in good sooth are they, They are to do a

a no-ble deed, a fierce en-chant-er gi-ant to slay, a fierce en-chant-er to  
a no-ble deed, a fierce en-chant-er gi-ant to slay, a fierce en-chant-er to  
no-ble deed. How gal-lant are they, Fierce en-chant-er to  
no-ble deed. How gal-lant are they, Fierce en-chant-er to

8307

119

## Con spirito.

slay. Soon they will soar o-ver ev'-ry spire, Hail, hail no-ble knight and squire,  
 slay. Soon they will soar o-ver ev'-ry spire, Hail, hail no-ble knight and squire,  
 slay. Soon they will soar o-ver ev'-ry spire, Hail, hail no-ble knight and squire,  
 slay, to slay. Soon they will soar o-ver ev'-ry spire, Hail, hail no-ble knight and squire,  
 Con spirito.

soon they will soar o-ver peak and spire, Hail to the knight, Hail to the knight,  
 soon they will soar o-ver peak and spire, Hail to the knight, Hail to the knight,  
 soon they will soar o-ver peak and spire, Hail to the knight, Hail to the knight,  
 soon they will soar o-ver peak and spire, Hail to the knight, Hail to the knight,  
 marcato molto

Hail to the knight and the squire, and the squire.  
 Hail to the knight and the squire, and the squire.  
 Hail to the knight and the squire, and the squire.  
 Hail to the knight and the squire, and the squire.

120

Sancho.

121

With fear I almost lose my breath,

Don Quixote.

You mor-ti-ly me most to

With fear I almost lose my breath.

death,

You mor-ti-ly me most to death.

Come, I am ready,

*marcato*

I feel un-stead-y,

Let's a-way,

Let's a-way,

this

*cresc.*

*mp*

121

On  
knight-hood business I re-gret, this is the worst that has hap-pened yet.

ter-ra fir-ma I would dwell, to tell the truth I don't feel well.

*cresc.*

Set the horse free, and let him go.

I'm  
I'm going to be ill.

122

Tempo di Valse.

123

*ad lib.*

See, ev-er higher upward they glide, up to the  
going to be ill. oh!  
oh!

See, ev-er higher upward they glide, up to the  
See, ev-er higher upward they glide, up to the  
See, ev-er higher upward they glide, up to the

Tempo di Valse.

clouds they will straight-way fly, Gal-lant-ly, bold-ly do- they ride, Diz-zy the  
clouds they will straight-way fly, Gal-lant-ly, bold-ly do- they ride, Diz-zy the  
clouds they will straight-way fly, Gal-lant-ly, bold-ly do- they ride, Diz-zy the  
clouds they will straight-way fly, Gal-lant-ly, bold-ly do- they ride, Diz-zy the

*pp cresc.*

123

moun - tain heights they must de - fy Breez - es will blow them high - er and high'r,  
 moun - tain heights they must de - fy. Breez - es will blow them high - er and high'r,  
 moun - tain heights they must de - fy. Breez - es will blow them high - er and high'r,  
 moun - tain heights they must de - fy. Breez - es will blow them high - er and high'r,

Hail! gal - lant knight and most gal - lant squire! Have a care, have a care, have a  
 Hail! gal - lant knight and most gal - lant squire! Have a care, have a care, have a  
 Hail! gal - lant knight and most gal - lant squire! Have a care, have a care, have a  
 Hail! gal - lant knight and most gal - lant squire! Have a care, have a care, have a

care, Be - ware, be - ware!  
 care, Be - ware, be - ware!  
 care, Be - ware, be - ware!  
 care, have a care, Be - ware, be - ware!

124

**Allegro.**  
Sancho.

125

Don Quixote.

We must have trav-eled ver-y far,

Tis

**Allegro.**

wonder how far up we are.

passing chil-ly up so high,

Some ver-y dread-ful storm is

I feel a draft, a storm is nigh,

a storm is

**Poco più mosso.**

sigh

This handkerchief I will re-move,

sigh

**Poco più mosso.**

Don't

For if I glance a-round a-while,—

Yes,

do so, it will fa-tal prove.

You're sure to fall at least a mile.

125

Don Fernando.

*poco rall.*

Sancho.

You're sure to fall at least a mile.

I would fall at least a mile.

Don Quixote.

A mile,

Oh, they would fall at least a mile.

Oh, they would fall at least a mile.

Oh, they would fall at least a mile.

*poco rall.*

Tempo di Valse.

*ad lib.*

See, ev - er higher up-ward they glide, up to the clouds they will straight-way

See, ev - er higher up-ward they glide, up to the clouds they will straight-way

See, ev - er higher up-ward they glide, up to the clouds they will straight-way

See, ev - er higher up-ward they glide, up to the clouds they will straight-way

Tempo di Valse.

*pp*

126

*cresc.*

fly. Gal-lant-ly, bold-ly do they ride, Diz-zy the moun-tain heights

*cresc.*

fly. Gal-lant-ly, bold-ly do they ride, Diz-zy the moun-tain heights

*cresc.*

fly. Gal-lant-ly, bold-ly do they ride, Diz-zy the moun-tain heights

*cresc.*

fly. Gal-lant-ly, bold-ly do they ride, Diz-zy the moun-tain heights

they must de-fy. Breez-es will blow them high-er and high'r,

they must de-fy. Breez-es will blow them high-er and high'r,

they must de-fy. Breez-es will blow them high-er and high'r,

they must de-fy. Breez-es will blow them high-er and high'r,

Hail! gal-lant knight and most gal-lant squire, Have a care, have a care, have a

Hail! gal-lant knight and most gal-lant squire, Have a care, have a care, have a

Hail! gal-lant knight and most gal-lant squire, Have a care, have a care, have a

Hail! gal-lant knight and most gal-lant squire, Have a care, have a care, have a

127

care, Be - ware! Ah!

What's

What's

care, Be - ware, be - ware!

care, Be - ware, be - ware!

care, have a care, Be - ware, be - ware!

Lento.

this?

this?

Why

Lento.

We

how - is - this? for we have come Un - to the place we start - ed from.

128

28

**Allegro con moto.**  
Don Fernando.

129

*rall.* *a tempo*

Sancho. *rall.* I know it well, but here's suf - fi - cient  
rode for miles and miles.

**Allegro con moto.** *a tempo*

*rall.*

proof to tell. The ge - ant - your great prowess feard. Be - hold each damsel

*ff*

with-out beard, each dam-sel with-out beard

Don Quixote

Brave-ly they rode o-ver peak and spire,

Sancho

each dam-sel with-out beard.

Brave-ly they rode o-ver peak and spire,

each dam-sel with-out beard.

Brave-ly they rode o-ver peak and spire,

each dam-sel with-out beard.

Brave-ly they rode o-ver peak and spire,

*ff*

129

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

Hail, hail to the knight and the squire, Brave - ly they rode o - ver

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

peak and spire, Hail to the knight, hail to the knight, hail to the knight and the

130

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

squire, all hail to the knight and the squire, all

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

hail to the knight and the squire, hail the knight and the squire.

131

## Nº 15. Chorus.

Allegro moderato.

Ob. Clar.

*p*

*f*

*poco a poco cresc.*

*ff*

*Strings*

Soprani

Alti

Tenori

Bassi

Chant their prais - es! cho - ral and wreaths of flow - ers bring,

132

Pay - ing trib - ute flo - ral, it is the prop - er thing;  
 Pay - ing trib - ute flo - ral, it is the prop - er thing;  
 Pay - ing trib - ute flo - ral, it is the prop - er thing; There is no re - sem - blance

And we sing with sad - ness this mat - ri - mo - nial  
 And we sing with sad - ness this mat - ri - mo - nial  
 between their a - ges twain, And we sing with sad - ness this mat - ri - mo - nial

and  
 Deciso.  
 Hail to the bride so meek! Hail to the groom antique!  
 strain. Hail to the bride so meek! Hail to the groom antique!  
 strain.  
 sing. Hail the bride! sing hail!  
 Deciso.

and  
 Deciso.  
 Hail to the bride so meek! Hail to the groom antique!  
 strain. Hail to the bride so meek! Hail to the groom antique!  
 strain.  
 sing. Hail the bride! sing hail!  
 Deciso.

133

Hail! hail with might and main, sing - ing a glad re - frain to hail the bride, to hail the  
 Hail! hail with might and main, sing - ing a glad re - frain to hail the bride, to hail the  
 Hail! hail with might and main, sing - ing a glad re - frain to hail the bride, to hail the  
 Hail! hail with might and main, might and

bride, all hail! all hail! *poco marcato*  
 bride, all hail! all hail! Chant their praises  
 bride, all hail! all hail! Chant their praises  
 main, all hail! all hail! Chant in their  
 main, all hail! all hail! Chant in their

cho - ral, and wreaths of flow - ers bring, Pay - ing trib - ute flo - ral, is  
 cho - ral, and wreaths of flow - ers bring, Pay - ing trib - ute flo - ral, is  
 prais - es, I sweet flow - ers bring, Pay trib - utes flo - ral, 'tis  
 prais - es, I sweet flow - ers bring, Pay trib - utes flo - ral, 'tis

Triang.

134

quite the prop-er thing, it is true now. Hail, hail the bride so meek, Hail un-to the  
 quite the prop-er thing, it is true now. Hail, hail the bride so meek, Hail un-to the  
 quite the prop-er thing, it is true. Hail, hail the bride so meek, Hail un-to the  
 quite the prop-er thing, it is true. Hail, hail the bride so meek, Hail un-to the

groom an-tique! Hail to the groom and hail the love-ly bride She will be hap-py  
 groom an-tique! Hail to groom and bride! She will  
 groom an-tique! Hail to groom and bride! She will be  
 groom an-tique! Hail to groom and bride! She will be

what so e'er betide. Then sing hail the groom And the bride Let us hail, Let us hail the groom and bride.  
 hap-py be by his side, yes, hail the groom and bride.  
 hap-py by his side, yes, hail the groom and bride.  
 hap-py by his side, yes, hail the groom and bride.

135

Meno mosso. *rit.* *a tempo*

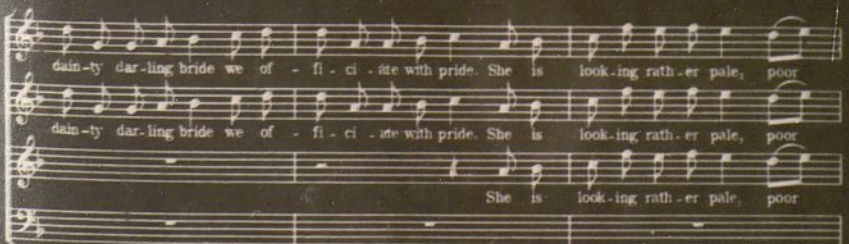
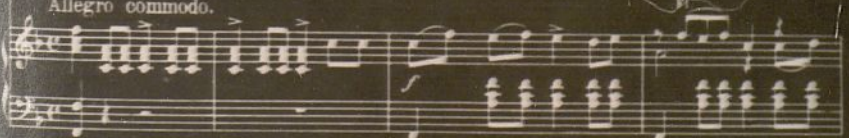
Meno mosso.



Allegro comodo.



Allegro comodo.



136

36

thing! It is nat - ur - al she should. Her  
 thing! It is nat - ur - al she should, as most an - y maid - en would; so  
 thing! an - y oth - er maid - en would so.

solo  
 May no cloud ev - er rise on her  
 pal - lor is the prop - er thing  
 She looks pale, poor thing!  
 She is pale, poor thing!  
 She is pale, poor thing!

life's hap - py skies! May she ev - er be as hap - py as to - day!  
 May no  
 May no

157

cloud ev - er rise in her life's a - zure skies, may she ev - er be as hap - py as to -  
 cloud rise, may skies be bright as to -  
 May no cloud rise on her life's a - zure skies, may she ev - er be as to -  
 May no cloud a - - - rise, may she

day, as to - day hap - py be, ev - er be hap - py, as to - day, to - day,  
 day, as to - day hap - py be, ev - er be hap - py, ev - er hap - py,  
 day, as to - day hap - py be, ev - er be hap - py, ev - er hap - py,  
 be as to - day hap - py be, ev - er be hap - py, be as

Brides-maids we a song must bring, For the dain-ty dar-ling bride We of -  
 Brides-maids we a song must bring, For the bride, for the bride We will  
 Brides-maids we a song must bring, a song we bring, For the bride, for the bride We will  
 Brides-maids we a song must bring, For the bride, for the bride We will

138

*rit.*

fi - ci - ate with pride, Tho' she's look - ing rath - er pale, rath - er pale, poor thing, Her  
 serve and with pride, Tho' she seems rath - er pale, rath - er pale, poor thing, She  
 serve and with pride, Tho' she seems rath - er pale, rath - er pale, poor thing, She  
 serve and with pride, Tho' she seems rath - er pale, rath - er pale, poor thing, She

*Solo p*

May no cloud ev - er rise on my  
 pal - lor is the prop - er thing. Sing, sing to the  
 seems rath - er pale, poor thing. Sing, sing to the  
 seems rath - er pale, poor thing. Sing, sing to the  
 seems quite pale, poor thing. Sing, sing to the

life's a - zure skies, may I ev - er be as gay as to - day.  
 bride, sing to the bride, sing songs of joy by her side. We will  
 bride, sing to the bride, sing songs of joy by her side.  
 bride, sing to the bride, sing songs of joy by her side.  
 bride, sing to the bride, sing songs of joy by her side.

139

39

My bri - dal day is most hap - py and most gay, most  
Hail! may she e'er be as fair and as gay, may she e'er be hap - py by his  
Hail! may she e'er be as fair and as gay, may she e'er be hap - py by his  
Hail! may she e'er be as fair and as gay, may she hap - py be by his  
Hail! hail! hap - py he by his

gay.  
side, in re - frain let us sing once a - gain, let us sing, let us greet the bride.  
side, in re - frain let us sing once a - gain, let us sing, let us greet the bride.  
side, in re - frain let us sing once a - gain, let us sing, let us greet the bride.  
side, in re - frain let us sing once a - gain, let us sing, let us greet the bride.

*Allegro giocoso.*  
Let a jol - ly dance our hap - pi - ness en - hance,  
Let a jol - ly dance our hap - pi - ness en - hance,

*Allegro giocoso.* *ff giocoso* *Horan*

140

140

fa la la la. Dance with all your zest and dance your ver - y best, fa la la

fa la la la. Dance with all your zest and dance your ver - y best, fa la la

fa la la la. fa la la

fa la la la. fa la la

la. Dance, and dance a - gain to mer - ri - est re - frain, fa la la la.

la. Dance, and dance a - gain to mer - ri - est re - frain, fa la la la.

la. fa la la la.

la. fa la la la.

Dance, and do not stop, and dance un - til you drop. fa la la la, so

Dance, and do not stop, and dance un - til you drop. fa la la la, so

la la la la la la la, so

la la la la la la la, so

141

141

grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

mu - sic re - sound - ing we

mu - sic re - sound - ing we

mu - sic re - sound - ing we

mu - sic re - sound - ing we

14

112



grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

grace - ful - ly bound - ing we

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

dance light and gay. To her sing a - way, the love - ly bride; to

mu - sic re - sound - ing we

mu - sic re - sound - ing we

mu - sic re - sound - ing we

mu - sic re - sound - ing we

142 (b)

dance gay and free, we dance by— her— side.  
 dance gay and free, we dance by— her— side.  
 dance gay and free, we dance by— her— side.  
 dance gay and free, we dance by— her— side.

*Poco più animato.*

Let a jol - ly dance our hap - pi - ness en - hance, fa la la  
 Let a jol - ly dance our hap - pi - ness en - hance, fa la la  
 Let a jol - ly dance our hap - pi - ness en - hance, fa la la  
 Let a jol - ly dance our hap - pi - ness en - hance, fa la la

*Poco più animato.*

la, dance with mer - ry zest, and dance your ver - y best, fa la la la,  
 la, dance with mer - ry zest, and dance your ver - y best, fa la la la,  
 la, dance with mer - ry zest, and dance your ver - y best, fa la la la,  
 la, dance with mer - ry zest, and dance your ver - y best, fa la la la,

143

143

dance gay and free, we dance by her side.  
 dance gay and free, we dance by her side.  
 dance gay and free, we dance by her side.  
 dance gay and free, we dance by her side.

*Poco più animato.*

Let a jol-ly dance our hap-pi-ness en hance, fa la la  
 Let a jol-ly dance our hap-pi-ness en hance, fa la la  
 Let a jol-ly dance our hap-pi-ness en hance, fa la la  
 Let a jol-ly dance our hap-pi-ness en hance, fa la la

*Poco più animato.*

la, dance with mer-ry zest, and dance your ver-y best, fa la la la,  
 la, dance with mer-ry zest, and dance your ver-y best, fa la la la,  
 la, dance with mer-ry zest, and dance your ver-y best, fa la la la,  
 la, dance with mer-ry zest, and dance your ver-y best, fa la la la,

143



142

Dance, and dance a - gain to mer - ri - est re - frain, dance un - til you drop, and

Dance, and dance a - gain to mer - ri - est re - frain, dance un - til you drop, and

Dance, and dance a - gain to mer - ri - est re - frain, dance un - til you drop, and.

Dance, and dance a - gain to mer - ri - est re - frain, dance un - til you drop, and

21

dance and do not stop, dance! fa la la la la, tra la la la la

dance and do not stop, dance! fa la la la la, tra la la la la

dance and do not stop, dance! fa la la la la, tra la la la la

dance and do not stop, dance! fa la la la la, tra la la la la

fa la la la la, fa la la la la, tra la la la la

fa la la la, fa la la la, tra la la la la

fa la la la la, fa la la la la, tra la la la la

fa la la la la, fa la la la la, tra la la la la

144

144

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

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

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

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

Tutti.

14

Nº 16a Finale.

Tempo di Valse.

Lucinda.

Dorothea.

Cardenio.

Don Fernando.

Maritornes.

Theresa.

Don Quixote.

Sancho.

Pedro.

Soprani.

Tenori.

Bassi.

Tempo di Valse. *poco agitato*

The musical score is arranged in three systems. The first system contains ten staves for vocal parts: Lucinda, Dorothea, Cardenio, Don Fernando, Maritornes, Theresa, Don Quixote, Sancho, Pedro, and a combined staff for Soprani, Tenori, and Bassi. Each staff begins with a treble or bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The vocal parts are mostly rests, indicating they are silent during this section. The second system shows the piano accompaniment, consisting of a grand staff (treble and bass clefs). It begins with a key signature change to one sharp and a 3/4 time signature. The music is in a waltz-like style, with a tempo marking of 'Tempo di Valse. poco agitato'. The third system continues the piano accompaniment, featuring more complex rhythmic patterns and a key signature change to one flat (Bb) in the final measures.

1416

Don Fernando.

Don Quixote.

## Sancho

**Pedro**

Figure 3

9071

中国代售处  
 北京：中国书店  
 上海：上海书店

10. *Journal of the American Medical Association*, 277: 1005-1006, 1997.

LIFE SAVING  
 24 HOURS

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



147

Lucinda.

Dorothea.

Cardenio.

love he'd fain be steal - ing, and by plots and plans con - ceal - ing, I have

Fernando.

'tis a trick,

'tis a trick, he has

Maritornes.

love he'd fain be steal - ing, and by plots and plans con - ceal - ing, I have

Theresa.

love he'd fain be steal - ing, and by plots and plans con - ceal - ing, I have

His own love he'd fain be steal - ing, 'tis a trick that he has won,

His own love he'd fain be steal - ing, 'tis a trick that he has won,

His own love he'd fain be steal - ing, 'tis a trick that he has won,

Soprani.

love he'd fain be steal - ing, and by plots and plans con - ceal - ing, he has

Tenori.

'tis a trick, he has

'tis a trick,

Bassi.

'tis a trick,

'tis a trick,

148

48

yes, 'twas bold.

yes, 'twas bold.

won by his dou - ble deal - - ing, and by play-ing a game most bold.

won by his dou - ble deal - - ing, and by play-ing a game most bold.

won by his dou - ble deal - - ing, and by play-ing a game most bold.

won by his dou - ble deal - - ing, and by play-ing a game most bold.

'Tis a trick won by play-ing a game most bold. The

'Tis a trick won by play-ing a game most bold. The

'Tis a trick won by play-ing a game most bold. The

won by his dou - ble deal - - ing, and by play-ing a game most bold.

won by his dou - ble deal - - ing,

'Tis a trick won by play-ing a game most bold. The

'Tis a trick won by play-ing a game most bold. The

149

shall dwell e'er by his side, Happy they will be

shall dwell e'er by his side, Happy they will be

shall dwell e'er by his side, 'tis true he has won

shall dwell e'er by his side, 'tis true he has won

shall dwell e'er by his side, 'tis true he has won

shall dwell e'er by his side, 'tis true he has won

barber's bride what-e'er be-tide shall dwell se-rene - ly by his side, 'tis true he has won

barber's bride what-e'er be-tide shall dwell se-rene - ly by his side, 'tis true he has won

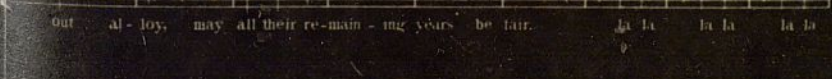
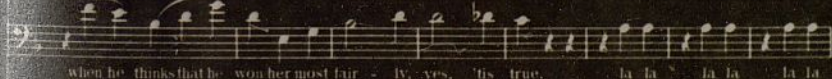
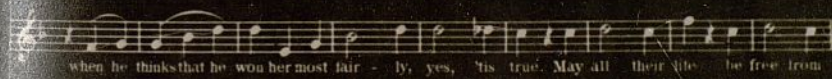
barber's bride what-e'er be-tide shall dwell se-rene - ly by his side, 'tis true he has won

shall dwell e'er by his side,

barber's bride what-e'er be-tide shall dwell se-rene - ly by his side,

barber's bride what-e'er be-tide shall dwell se-rene - ly by his side, we hope that joy with-

150



151

May love be theirs for aye, yes, may their life be free from strife.

May love be theirs for aye, yes, may their life be free from strife,

strife, may love be with them now for aye, yes, may their life be free from strife, may they

strife, may love be with them now for aye, may life be free from strife, may they

strife, may love be with them now for aye, yes, may life be free from strife,

strife, may love be with them now for aye, yes, may life be free from strife,

la la la la, with them now for aye, life be free from strife, joy -

la la la la, with them now for aye, life be free from strife, lov -

la la la la, with them now for aye, life be free from strife, lov -

strife, may love be with them now al - way, yes, may their life be free from strife,

strife, may love be with them now al - way, and in life no strife, may they

la la la la, with them now al - way, and in life no strife, may they

152

lov-ing for aye. He has so pa-tient-ly wait-ed,  
 lov-ing for aye. He has so pa-tient-ly wait-ed,  
 love for aye. He has, he has so pa-tient-ly  
 love for aye. He has, he has so pa-tient-ly  
 lov-ing for aye. He has so pa-tient-ly wait-ed,  
 may they love for aye. He has so pa-tient-ly wait-ed,  
 ing for aye. Pa-tient-ly he wait-ed,  
 ing for aye. Pa-tient-ly he wait-ed,  
 ing for aye. Pa-tient-ly he wait-ed,  
 lov-ing for aye. He has so pa-tient-ly wait-ed,  
 ing for aye. He has, he has so patient-ly  
 ing for aye. He has, he has so patient-ly

153

now he is hap-pi-ly mat-ed, may he in fe-lic-i-ty and joy ev-er dwell,  
 now he is hap-pi-ly mat-ed, may in fe-lic-i-ty and joy ev-er dwell,  
 wait-ed, now wed so happi-ly, may he in fe-lic-i-ty and joy ev-er dwell,  
 wait-ed, now wed so happi-ly, may in fe-lic-i-ty and joy ev-er dwell,  
 now he is hap-pi-ly mat-ed, may he in fe-lic-i-ty and joy ev-er dwell,  
 now he is hap-pi-ly mat-ed, He in fe-lic-i-ty and joy ev-er dwell,  
 He is hap-pi-ly mat-ed, la la la la la la la la  
 He is hap-pi-ly mat-ed, la la la la la la la la  
 He is hap-pi-ly mat-ed, la la la la la la la la  
 May he in fe-lici-ty and joy ev-er dwell,  
 now he is hap-pi-ly mat-ed, He in fe-lici-ty and joy ev-er dwell,  
 wait-ed, now wed so happi-ly, la la la la la la la la  
 wait-ed, now wed so happi-ly, la la la la la la la la

154

4

1. 2.

Tho' as to that there is none can tell. love for aye. 'Tis a

Tho' as to that there is none can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

Tho' as to that there is no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

Tho' as to that there is none can tell. love for aye. 'Tis a

there is none can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

But that no one can tell. love for aye. 'Tis a

1. 2.

155

trick he has been try- - ing to a-void a life of sigh- - ing, all in-

trick he has been try- - ing to a-void a life of sigh- - ing, all in-

trick, 'tis a trick, yes, a trick,

trick, 'tis a trick, yes, a trick,

trick he has been try- - ing to a-void a life of sigh- - ing, all in

trick he has been try- - ing to a-void a life of sigh- - ing, all in

trick, 'tis a trick, 'tis a trick, 'tis a trick,

trick, 'tis a trick, 'tis a trick, 'tis a trick,

trick, 'tis a trick, 'tis a trick, 'tis a trick,

trick he has been try- - ing to a-void a life of sigh- - ing, all in

trick,

trick,

trick,

156

vain would have been vie - ing, yes, 'Gainst his gold that is all un - told. His own

vain would have been vie - ing, yes, 'Gainst his gold that is all un - told. His own

ha ha a trick! 'Gainst his gold that is all un - told. His own

ha ha a trick! 'Gainst his gold that is all un - told. His own

vain would have been vie - ing, yes, 'Gainst his gold that is all un - told. His own

vain would have been vie - ing, yes, 'Gainst his gold that is all un - told. His own

ha ha ha ha ha ha ha ha ha ha ha ha. His own

ha ha ha ha ha ha ha ha ha ha ha ha. His own

ha ha ha ha ha ha ha ha ha ha ha ha. His own

vain would have been vie - ing, yes, 'Gainst his gold that is all un - told. His own

His own

His own

157

love he has been steal - ing, by his plots and plans con - ceal - ing, he has

love he has been steal - ing, by his plots and plans con - ceal - ing, he has

sweet-heart he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so he has

sweet-heart he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so he has

love he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so he has

love he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so he has

sweet-heart he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so

sweet-heart he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so

sweet-heart he would have been stealing, and then by his plots and his plans well con - ceal - ing, that's so

love he has been steal - ing by his plots and plans con - ceal - ing, he has

love he has been steal - ing, and then by his plots and plans con - ceal - ing, that's so he has

love he has been steal - ing, and then by his plots and plans con - ceal - ing, that's so

158

58

won by his dou - ble deal - - ing, by his plots and his plans well con - ceal -  
 won by his dou - ble deal - - ing, by his plots and plans con - ceal'd, yes, he has  
 won by his dou - ble deal - - ing, by his plots and his plans well con - ceal -  
 won by his dou - ble deal - - ing, by his plots and plans con - ceal'd, he has  
 won by his dou - ble deal - - ing, by his plots and his plans well con - ceal -  
 won by his dou - ble deal - - ing, by his plots and plans con - ceal'd, yes, he has  
 He has won, he has  
 He has won, he has  
 He has won, he has  
 plots and his plans well con - ceal -  
 won by his dou - ble deal - - ing, by his plots and plans conceal'd, he has  
 plots and his plans well con - ceal -  
 won by his dou - ble deal - - ing, by his plots and plans conceal'd, he has  
 He has won, he has

159

ing, his true love he has won, he has won, he has won, he has

won, his true love he has won, he has won, as we see he has won, he has

ing, his true love he has won, he has won, as we see he has won, he has

won, his true love he has won, he has won, as we see he has won, he has

ing, his true love he has won, his true love he has won, he has

won, his true love he has won, his true love, his true love he has won, he has won, he has

won, yes, yes, yes, he has won,

won, yes, yes, yes, he has won,

won, yes, yes, yes, he has won,

ing, won, he has won, he has

won, his true love he has won, he has won, he has won, he has won,

ing,

won, his true love he has won, he has won, he has won, yes, he has won,

won, yes, he has won, yes, he has won,

180

60

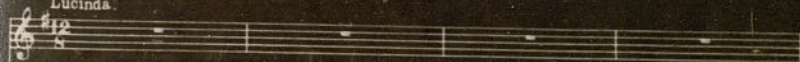
*Presto.* 161

won, he has won his true love, as we see.  
won, he has won his true love, as we see.  
won, he has won his true love, as we see.  
won, he has won his true love, as we see.  
won, he has won his true love, as we see.  
won his true love, he has won his true love, as we see.  
won his true love, won his true love, as we see.  
won his true love, won his true love, as we see.  
won his true love, won his true love, as we see.  
won, won his true love, he has won his true love, as we see.  
won his true love, won his true love, as we see.  
won his true love, won his true love, as we see.

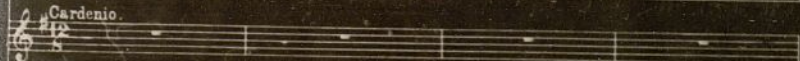
*Presto.*

*rall.*

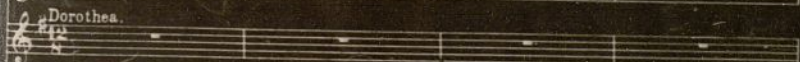
161

Nº 16<sup>b</sup>Moderato.  
Lucinda.

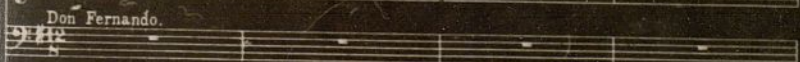
Cardenio.



Dorothea.



Don Fernando.



Maritornes



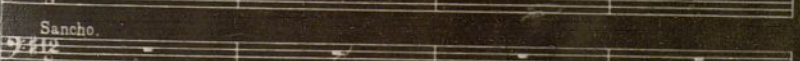
Theresa.



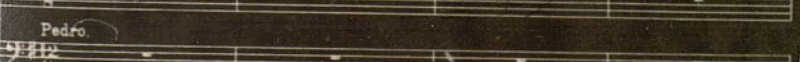
Don Quixote.



Sancho.



Pedro.



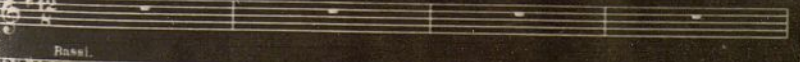
Soprani.



Tenori.



Bassi.

Moderato,  
*misterioso*

Cardenio.



162

trayed me. He has thus for my trust — re - paid me; By his

*con sentimento*  
arts now we two are part - - - ed, I am lone - ly and bro - ken -

heart - - - ed. She is lost, lost to me for - ev - - - er. We must

part, be - un - i - ted nev - - er, Yes, she is lost to me, the

*f legato*

163

bride — of my heart, and we whose love was strong, alas! now must part, for by a

*cresc.*

friend I thought my own. She is

*ff*

torn from me, leav - ing me hap - less and lone. Ah! I would

*p*

*agitato*

glad - ly for - get my love, if twere for her sake that a faith - ful heart like mine should

*rall.*

*rall.*

164

## Maestoso marcato.

Yes she is lost to him, the bride, Their  
 break, She is lost to me, They whose  
 Yes she is lost to him, the bride of his heart, and they whose  
 She is lost to him, yes, and they whose  
 Yes she is lost to him, the bride of his heart, and they whose  
 Yes she is lost to him, the bride of his heart, and they whose  
 She is lost to him, of his heart, and they whose  
 She is lost to him, of his heart, and they whose  
 She is lost to him, of his heart, and they whose  
 She is lost to him, of his heart, and they whose  
 Lost is she to him, yes, and they whose  
 Lost is she to him, yes, and they whose

## Maestoso marcato.

*Cruc.*

162

love was strong, but now they must part by a

love was strong, alas! they must part, by a

love was strong, alas! but now they must part, by a

love was strong, alas! now they must part, by a

love was strong, alas! now they must part, by a

love was strong, alas! must part by a

love was once so strong, now must part, yes, by a

love was once so strong, now must part, yes, by a

love was once so strong, now must part, yes, by a

love was strong, a - las! They must part, by a

love was so strong, but now must part, a - las! by a

love was so strong, but now must part, a - las! by a

156



167

*ff* *rall.*

me, torn from my love, neer shall they  
 love, torn from my love, neer shall we  
 turn from his love, lost, yes, lost to her,  
 love, yes, lost to her, lost, lost to his love,  
*ff* love, torn from my love, neer shall they  
 love, yes, lost to her, Lost, nev - er shall,  
*ff* love, He is torn from his love and they must part, He is torn from his love. They'll nev - er  
*ff* Yes, He is torn from his love and they must part, He is torn from his love. They'll nev - er  
*ff* Yes, They two must part, Yes, they two must part,  
 lost, yes, lost to her, lost, yes, lost to her, neer shall they  
 love, torn from his love, lost, yes, lost to her, neer shall they  
*ff* love, torn from his love. Yes she to him is lost, yes, lost to her, Nev - er more shall they

*ff* *rall.*

168

58

*a tempo*

meet a - - - gain.

meet a - - - gain.

lost, they shall neev meet a - gain.

lost, they never shall meet a - - gain.

meet a - - - gain.

lost, they never shall meet a - - gain.

meet, meet a - - gain.

meet, meet a - - gain.

meet, they nev-er shall meet.

meet, meet a - - gain.

meet, a - - gain.

meet, they nev-er shall meet.

*a tempo*

*p*

*t*

159

## ACT III.

## Nº 17. March.

Tempo di marcia, con spirito.

Piano.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (Piano.) marking and a forte (ff) dynamic. The second system includes a 'poco rall.' marking. The third system includes an 'a tempo' marking. The score is written in 2/4 time and features a variety of musical notations, including chords, single notes, and rests. The key signature is one flat (B-flat).

170

*a tempo*

*rall.*

*cresc.*

*Fine.*

171

Trio.  
Tempo di Polacca.

A musical score for a Trio, Tempo di Polacca. The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often features chords and single notes, while the treble line has more melodic movement. The score is printed on aged, slightly yellowed paper.

172

*poco rall.*

*a tempo*

*Dal Segno al Fine.*

173

73

174

1:45 (2 measures)

## Nº 18. Duett.

Don Quixote and Sancho.

Allegro vivace.

Sancho.

I've

Allegro vivace.

wait-ed for that Isl-and in a fuss, and fume, and fret, I've yearn'd for it, and burn'd for it, and

have not got it yet; I've hop'd for it, and grop'd for it, I've got it yet to get, I have

rall.

a tempo

long'd so for that Isl : and too.

Don Quixote.

But there are man.y oth.ers who are

174

sharing your dismay, And looking for some things that from them al-ways keep a-way, They are

*ad lib. quasi parlando* seeking winter strawberries, or needles in the hay, They are looking for an Isl - and  
*a tempo*  
*colla voce*

*con spirito*  
I will bet a pret-ty pen-ny there are ver-y, ver-y man-y who are  
too. I will bet a pret-ty pen-ny there are ver-y, ver-y man-y who are

*cre*  
hoping, moping, groping as I do; And it's quite a con-so-la-tion in my  
hoping, moping, groping as I do; And it's quite a con-so-la-tion in my

175

*cranc.*

present sit-u-a-tion, that they'r looking for an Isl - and too; And it's  
 present sit-u-a-tion, that they'r looking for an Isl - and too; And it's

*poco rall.*

quite a con-so-lation in my present sit-u-a-tion, that they're looking for an Isl-and too.  
 quite a con-so-lation in my present sit-u-a-tion, that they're looking for an Isl-and too.

*poco rall.*

*after last verse.*

## II.

Don Quixote: There are those disgraceful nuisances, The bill-collecting men,  
 Who ask you when you will pay up, and emphasize the when,  
 And you tell them most complacently when they may call again -  
 They are looking for an island too.

Sancho: There are the street musicians too, whose instruments are flat,  
 Who torture dismal waltzes till you don't know what you're at;  
 Then have the adamant nerve to pass around the hat:  
 They are looking for an island too.

Both: I will bet a pretty penny, etc.

## III.

Don Quixote: There's the husband-hunting spinster who is shaky in her joints,  
 To whom men say: "Aroint thee!" but it's rarely she aroints.  
 Though she's old enough to give the oldest settler many points -  
 She is looking for an island too.

Sancho: Then there's the girl who thinks when married, Cash she need not seek,  
 But when she's wed a year, she asks for money mild and meek,  
 He answers, where's that dollar that I gave to you last week -  
 She is looking for an island too.

Both: I will bet a pretty penny, etc.

176

26

# Nº 19. Duett.

Dorothea and Don Fernando.

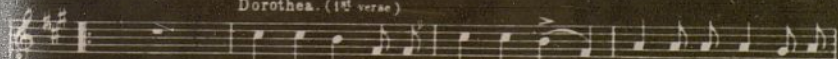
*Allegretto con tenerezza.*



*Allegretto con tenerezza.*

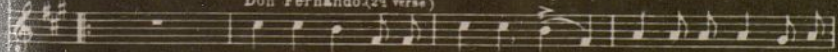


Dorothea. (1<sup>st</sup> verse)

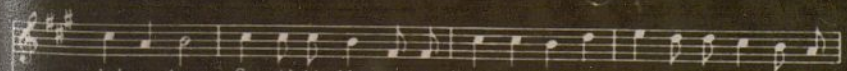


Up and down, in the high-way crowd-ed, wan-der'd a poor lit-tle

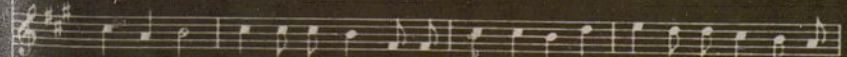
Don Fernando (2<sup>d</sup> verse)



Passers-by in the bus-y cit-y Heed not the pray'r in the



lad a-lone; Cu-pid: his blue eyes so dimmed and cloud-ed, sob-bing his woes in a



child's sweet eyes, Hours are too brief for a thought of pit-y, E-ven for love as he



177

*un poco animando*

dole-ful tone: "Lost in the cit-y, lost am I,  
sobs and sighs: "Turn for a mo-ment, Good folk, pray,

*un poco animando*

What can I do but sob and sigh? When gold doth glis-ten so  
While on you haste, Loves gone a-stray. When gold doth glis-ten so

fair to see, where is there room for a boy like me?"  
fair to see, where is there room for a boy like me."

178

Ding ding dong, love is sold, for a song, in this work - a - day world, heigh -

Ding ding dong, love is sold, for a song, in this work - a - day world, heigh -

o: Its ding ding dong, love is sold for a song, in this

o: Its ding ding, dong, love is sold for a song, in this

*rall. molto*

work - a - day world, heigh - - o: ding dong heigh - o! ding, dong heigh - o!

work - a - day world, heigh - - o: ding dong heigh - o! ding, dong heigh - o!

*rall. molto*

1. *p*

2. *pp*

179

**Nº 20. Octett.**

{ Maritornes. }  
{ Dorothea. }

Theresa.

Don Fernando.

{ Don Quixote.  
{ Pedro.

{ Sancho.  
{ Gines. }

When

When

When

war is near we do not fear, we love to hear the drum's rattling plan, The

war is near we do not fear, we love to hear the drum's rat-a - plan, The

war is near we do not fear, we love to hear the drums rat-a-plan, The

war is near we fear, yes we fear rat-a-plan.

war is near we fear, yes we fear rat-a-plan.

180

trumpets blare will us pre-pare, we hear the re-veil-le rat-a-plan; Be-

trumpets blare will us pre-pare, we hear the re-veil-le rat-a-plan; Be-

trumpets blare will us pre-pare, we hear the re-veil-le rat-a-plan; Be-

that blare is de-spair, war is cru-el, yes, rat-a-plan;

that blare is de-spair, war is cru-el, yes, rat-a-plan;

yond a doubt the foe will rout, de-spair-ing is the sound rat-a-plan, then to

yond a doubt the foe will rout, de-spair-ing is the sound rat-a-plan, then to

yond a doubt the foe will rout, de-spair-ing, plan, plan, then to

yond a doubt the foe will rout, de-spair-ing is the sound rat-a-plan,

no doubt put to rout, we'll be slain, no doubt,

181

arms, yes, to arms, for a bat-tle has its charms;

arms, rat-a-plan, rat-a-plan, rat-a-plan, for a bat-tle has its charms;

arms, rat-a-plan, rat-a-plan, rat-a-plan, for a bat-tle has its charms;

rat-a-plan, rat-a-plan, rat-a-plan, for a bat-tle has its charms;

rat-a-plan, rat-a-plan, rat-a-plan, for a bat-tle has its charms;

and toot toot toot toot, on the war-like flute,

and toot toot toot toot, on the war-like flute,

rub-a-dub a dub, on the big base drum, and toot toot toot toot, on the war-like flute,

rub-a-dub a dub, on the big base drum, and toot toot toot toot, on the war-like flute,

rub-a-dub a dub, on the big base drum, and toot toot toot toot, toot toot toot,

182

Let the bu-gle sound tan-ta - ra ra ra,  
 Let the bu-gle sound tan-ta - ra ra ra,  
 Let the bu-gle sound tan-ta - ra ra ra, let the bu-gle sound tan-ta - ra ra ra,  
 Let the bu-gle sound tan-ta - ra ra ra, let the bu-gle sound tan-ta - ra ra ra,  
 Let the bu-gle sound tan-ta - ra ra ra, let the bu-gle sound tan-ta - ra ra ra,

[illegible]

183

for-ward, noth-ing can dis-may, rat-a-plan, rat-a-plan, rat-a-plan; then

for-ward, noth-ing can dis-may, rat-a-plan, plan plan plan plan; then

for-ward, noth-ing can dis-may, rat-a-plan, plan plan plan; then

for-ward, noth-ing can dis-may, rat-a-plan, plan plan plan; then

for-ward, noth-ing can dis-may, rat-a-plan, plan plan plan; then

for-ward all, rat-a-plan, rat-a-plan, rat-a-plan; wars a

for-ward all, rat-a-plan, rat-a-plan, rat-a-plan; wars

for-ward all, rat-a-plan, rat-a-plan, rat-a-plan; wars a

for-ward all, rat-a-plan, rat-a-plan, rat-a-plan; wars a

for-ward all, rat-a-plan, rat-a-plan, rat-a-plan; wars

184

larks, call to arms, For-ward all, ra-ra-

a-larks, call to arms, For-ward all, ra-ra-

larks, call to arms, For-ward all, ra-ra-

larks, call to arms, For-ward all, ra-ra-

a-larks, call to arms, For-ward all, ra-ra-

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

[illegible]

185

plan, rat-a-plan, plan; For - ward all, rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, plan; For - ward all, rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, plan; War is near, oh dear, we fear rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, plan; War is near, oh dear, we fear rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, plan; War is near, oh dear, we fear rat-a-plan, rat-a-plan, rat-a-plan,

Wars a-larms, call to arms, For - ward  
 Wars a-larms, call to arms, For - ward  
 Wars a-larms, call to arms, For - ward  
 woe, woe, where's the foe, home we fain would go, For - ward  
 woe, woe, where's the foe, home we fain would go, For - ward

186

all, rat-a-plan, rat-a-plan, rat-a-plan, plan plan plan. Glo-ry has for

all, rat-a-plan, rat-a-plan, rat-a-plan, plan plan plan. Glo-ry has for

all, rat-a-plan, rat-a-plan, rat-a-plan, plan plan plan. Glo-ry has for

all, rat-a-plan, rat-a-plan, rat-a-plan, plan plan plan. Glo-ry has for

all, rat-a-plan, rat-a-plan, rat-a-plan, plan plan plan. Glo-ry has for

us ver-y man-y charms, rat-a-plan, rat-a-plan, rat-a-plan, rat-a-plan,

us ver-y man-y charms, rat-a-plan, rat-a-plan, rat-a-plan, rat-a-plan,

us ver-y man-y charms, rat-a-plan, rat-a-plan, rat-a-plan, rat-a-plan, to the

us ver-y man-y charms, rat-a-plan, rat-a-plan, plan plan, plan

us ver-y man-y charms, rat-a-plan, rat-a-plan, plan plan, plan

187

to the charge then let us go, for ward all, Ford  
to the charge then let us go, for ward all, Ford  
charge, to the charge then let us go, for ward all, Ford  
charge, to the charge then let us go, for ward all, Ford  
charge, to the charge then let us go, for ward all, Ford

The first system of the score features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are repeated across the vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment.

all.  
all.  
all.  
all.  
all.  
all.

The second system of the score features five vocal staves and a piano accompaniment. The vocal parts are marked with a fermata and the word "all.". The piano part continues with a right-hand melody and a left-hand accompaniment.

The third system of the score features a piano accompaniment. It consists of a right-hand melody and a left-hand accompaniment.

188

Nº 21. Duett.  
Lucinda and Cardenio.

189

*Andante cantabile.*

Lucinda.

What a drear-y fate is

*Andante cantabile.*

mine!

oh! well may I re-pine! I can-not e'er hope

*cresc.*

That he will par-don me, and yet I ne'er had thought to do him

*rall.*

wrong, and my true love to him ev-er shall be long.

*rall.*

189

Cardenio.  
Ah! Lu - cin - da,

You here! oh! leave me dear, I  
mine your faith, I doubt - ful nev - er,

pray! oh! par - don me! I was be -  
Lov - ing while I live; all I can for - give,

trayed! I loved you ev - er, ah! yes I  
She loves, ah! my love I

190

love you still. Bid me fare-  
love you still. Yes, I love but thee!

well! my love, I vow has e'er be-longed to  
Thou wast true to me, Yes, you will be-long to

you, has e'er be-longed to you, Faith-ful what  
me! yes, to me! Faith-ful what

e'er be-fall, Fond hearts must be,  
e'er be-fall, Fond hearts must be,

191

True love can give to all par - don most free; faith  
 True love can give to all par - don most free; faith

*cresc.*

ful what - e'er be - fall Fond hearts must be,  
 ful what - e'er be - fall Fond hearts must be,

*cresc. e ritard.*

true love gives ev - er par - don most free.  
 true love gives ev - er par - don most free.

*cresc. e rit.*

*a tempo poco a poco dim.*

*pp*

192

# No 22. Finale.

193

Andantino.

Lucinda, Dorothea.

Maritornes, Theresa.

Cardenio, Don Fernando.

Don Quixote, Sancho, Pedro.

Soprani.

Tenori.

Bassi.

Heart, tho' thy love is thy

Heart, tho' thy love is thy

Heart, tho' thy love is thy

Heart, tho' thy love is thy

Andantino.



chief-est treas-ure, it is not al-ways a joy a-lone, — For in its bright-est and  
 chief-est treas-ure, it is not al-ways a joy a-lone, — For in its bright-est and  
 chief-est treas-ure, it is not al-ways a joy a-lone, — For in its bright-est and  
 chief-est treas-ure, it is not al-ways a joy a-lone, — For in its bright-est and



193

*rall.*

light-est meas-ure, Ev-er there mur-murs a mi-nor tone. Ah!

light-est meas-ure, Ev-er there mur-murs a mi-nor tone, ev-er there mur-murs a

light-est meas-ure, Ev-er there mur-murs a mi-nor tone, ev-er there mur-murs a

light-est meas-ure, Ev-er there mur-murs a mi-nor tone.

ev-er there mur-murs a

ev-er there mur-murs a

ev-er there mur-murs a

*rall.*

**Tempo di Marcia.**

For-ward all! rat-a-plan, rat-a-plan rat-a-plan,

mi-nor tone. For-ward all! rat-a-plan, rat-a-plan rat-a-plan,

mi-nor tone. For-ward all! rat-a-plan, rat-a-plan rat-a-plan,

Then, for-ward all! rat-a-plan, rat-a-plan rat-a-plan,

mi-nor tone.

mi-nor tone.

mi-nor tone.

**Tempo di Marcia.**

194

War's a - larms, ha ha, Have their charms, ha ha, For - ward all! rat-a -

War's a - larms, ha ha, Have their charms, ha ha, For - ward all! rat-a -

War's a - larms, ha ha, Have their charms, ha ha, For - ward all! rat-a -

War's a - larms, call to arms, For - ward all! rat-a -

plan, rat-a-plan, rat-a-plan. Glo - ry must ev - er to us fall, rat-a-plan, rat-a -

plan, rat-a-plan, rat-a-plan. Glo - ry must ev - er to us fall, rat-a-plan, rat-a -

plan, rat-a-plan, rat-a-plan. Glo - ry must ev - er to us fall, rat-a-plan, rat-a -

plan, rat-a-plan, rat-a-plan. Glo - ry must ev - er to us fall, rat-a-plan, rat-a -

195-

plan, rat-a-plan, then, For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, then, For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, then, For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 plan, rat-a-plan, then, For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,  
 For-ward all! rat-a-plan, rat-a-plan, rat-a-plan,

War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, have their charms, Hear the drums, rat-a-  
 War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, ha ha, have their charms, ha ha, Hear the drums, rat-a-  
 War's a-larms, have their charms, Hear the drums, rat-a-

196

plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
 plan, rat-a-plan, rat-a-plan, plan plan plan! Glo-ry has for us ver-y man-y  
*cresc. molto*

charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd  
 charms, rat-a-plan, rat-a-plan! For'd all rat-a-plan, rat-a-plan, For'd



197

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.

all! rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan.



198