

Casilda

Start
Casilda

$\text{♩} = 132$

Sing top line as a solo

Duchess

Luz

Duke

Don
Athambra

A

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

- numbs. Where - fore waste our e - lo - cu - tion On im -

C

Ds

L

Dk

DA

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

- pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

un poco rit. *B₇ a tempo*

C take it as it comes, Let us take it as it comes! Set a - side the

Ds take it as it comes, Let us take it as it comes! Set a - side the

L take it as it comes, Let us take it as it comes! Set a - side the

Dk take it as it comes, Let us take it as it comes! Set a - side the

DA take it as it comes, Let us take it as it comes! Set a - side the

un poco rit. *p a tempo*

C dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no *cresc.*

Ds dull e - nig - ma, We shall guess it all too soon; Fai - lure *cresc.*

L dull e - nig - ma, We shall guess it all too soon; Fai - lure *cresc.*

Dk dull e - nig - ma, We shall guess it all too soon; Fai - lure *cresc.*

DA dull e - nig - ma, We shall guess it all too soon; Fai - lure *cresc.*

C kind of stig - ma - Dance we to an - o - ther tunel

Ds brings, Fai - lure brings no kind of stig - ma -

L brings, no kind of stig - - ma - Dance we

Dk brings, no kind of stig - - - ma - Dance we to an -

DA brings, no kind of stig - - - ma - Dance we to an -

crese.

C Dance we to an - o - ther tunel

Ds Dance we to an - o - - ther tunel String the

L to an - o - ther tunel String the lyre and fill the

Dk - o - - ther tunel String the lyre and

DA - o - - ther tunel String the lyre and

C String the lyre and fill the cup, _____ Lest on sor-row we should

Ds lyre and fill the cup, fill the

L cup, Lest on sor-row we should sup, we should

Dk fill the cup, Lest on sor-row we should sup,

DA fill the cup, Lest on sor-row we should sup,

The first system of the musical score features five vocal staves (C, Ds, L, Dk, DA) and a piano accompaniment. The lyrics are: "String the lyre and fill the cup, _____ Lest on sor-row we should". The piano part includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. There are asterisks under the piano part at the end of the first and third measures.

C sup, String the lyre, fill the cup, Lest on sor-row we should sup. _____

Ds sup, String the lyre, fill the cup, Lest on sor-row we should sup.

L sup, String the lyre, fill the cup, Lest on sor-row we should sup.

Dk String the lyre, fill the cup, Lest on sor-row we should sup.

DA String the lyre, fill the cup, Lest on sor-row we should sup.

The second system of the musical score continues with the same five vocal staves and piano accompaniment. The lyrics are: "sup, String the lyre, fill the cup, Lest on sor-row we should sup. _____". The piano part continues with the same accompaniment style. There is a double bar line at the end of the system.

E

C Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Ds Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

L Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

Dk Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

DA Hop and skip to Fan - cy's fid - dle, Hands a - cross and down the

p *marcato*

C mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

Ds mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

L mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

Dk mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

DA mid - dle- Life's per - haps the on - ly rid - dle That we shrink from giv - ing

C
Ds
L
Dk
DA

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up, Life's per - haps the on - ly rid - dle That we shrink from giv - ing

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

up! Then take it as it comes, Take it

loco.

ff

18844

C
Ds
L
Dk
DA

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

as it comes. String the lyre, fill the cup, Lest on sor-row we should

Ped.

C
Ds
L
Dk
DA

rallentando *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes! *rallentando* *a tempo*

sup! Take life as it comes!

rallentando *a tempo*

f a tempo

ff

ff

ff

ff

18814

Gianetta 1

Start

$d. (d) = 76$, in one
(GIANETTA)

Thank you, gal - lant gon - do - tier - i: In a set and

for - mal mea - sure It is scarce - ly ne - ces - sa - ry

To ex - press our plea - - sure. Each of us to

prove a trea - sure, Con - ju - gal and mo - no - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gon - do - tier - -

- i. Tra la la la la la, Tra la la la la la, Tra la

la la la la la la la la la la la la, la la!

End **TESSA**
Gay and

gal - lant gon - do - lier - i, Take us both and hold us tight - ly,

You have luck ex - tr'er - di - na - ry; We might have been un -

- sight - - ly! If we judge your con - duct right - ly,

Gianetta 2

96

No. 10.

FINALE— ACT I.

♩ = ca. 76 **Start**

Allegretto moderato.

VOICE.

PIANO.

GIANETTA.

1. Kind sir, you can-not have the
2. Some kind of charm you seem to

heart Our lives to part From those to whom an hour a - go We were u - ni - - ted!
find In wo-man-kind—Some source of un - explained de - light (Un-less you're jest - - ing.)

Be-fore our flow-ing hopes you stem, Ah, look at them, And pause be - fore you deal thi,
But what at - tracts you, I con - fess, I can-not guess, To me a wo-man's face is

blow, All un-in - vi - - ted! You men can nev-er un-der-stand, That heart and
quite Un-in-ter - est - - ing! If from my sis-ter I were torn, It could be

hand Can - not be se - pa - ra - ted when We go a - yearn - ing; You see, you've
 borne— I should, no doubt, be hor - ri - fied, But I could bear it;— But Mar - co's

on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, — poor men, To
 quite an - o - ther thing— He is my King, He has my heart and none — be - side Shall

un poco rall.
cresc.
culta voce.

set you burn - ing! Ah me, you men will nev - er un - der - stand That wo - man's
 ev - er share it!

allegro
dim.
p
a tempo

heart — is one with wo - man's hand!

2nd time.

heart — is one with wo - man's hand!

End

Tessa

Start

92

$\text{♩} = 84$

Tessa

right and no-thing's wrong!

When a mer-ry mai-den

S

right and no-thing's wrong!

A

right and no-thing's wrong!

T

right and no-thing's wrong!

B

right and no-thing's wrong!

The piano accompaniment for the first system consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with chords and single notes. A vertical line is drawn through the music, starting from the 'Start' label and ending at the first measure of the second system.

mar - ries

Sor-row goes and plea-sure tar - ries;

Ev-'ry sound be-comes a

song-- All is right and no-thing's wrong.

Gnaw-ing Care and ach-ing Sor - row

Get ye gone un-til to - mor - row; Jea-lou-sies in grim ar - ray, Ye are

things of yea - ter - day! When you mar-ry mer-ry mai - den,

rall. *a tempo sostenuto*

Then the air with joy is ia - den; All the cor-ners of the earth Ring with

rall. *a tempo*

ma - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

T

joy in mas-que - rade; Sul - len night is laugh - ing day -

1st SOPRANOS.
Sul - - len night is laugh - ing day -

2nd SOPRANOS.
Sul - - len night is laugh - ing day -

TENORS.
Sul - - len night is laugh - ing day -

BASSES.
Sul - - len night is laugh - ing day -

And. *

T

cresc. Ah - All the year is mer - ry

All the year is mer - ry May! All is

cresc. All the year is mer - ry May! All is

All the year is mer - ry May! All is

cresc. All the year is mer - ry May! All is

All the year is mer - ry May! All is

cresc. *mf*

And. *

rit. dim. a tempo

May,— All the year is mer-ry May!— Mer-ry, mer-ry May, mer-ry, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,
 mer - ry May, Mer-ry May, mer-ry May,

rit. dim. a tempo

End

All the year is— mer-ry, mer - ry May!
 is May!
 is May!
 is May!
 is May!

Duchess

187

Nº 9.

SONG.—(Duchess.)

Allegro con fuoco. ♩ = 192

DUCHESS.

PIANO.

Handwritten notes: "On the 2 But 1" with an arrow pointing to the vocal line.

day when I was wed - ded to your ad - mi - ra - ble sire, I ne -
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a

know - ledge that I dread - ed An ex - plo - sion of his ire. I was
re - so - lute de - fi - ance Of ma - ri - tal in - ter - fer - ence, And a

over - come with pan - ic For his tem - per was vol - ca - nic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To

~~did not dare to~~ ~~ask~~ ~~what I could do~~ ~~For I feared a thun - der - bolt~~ ~~I was~~
 ask what I could do To be wife and hus - band too, Wa - the

~~at any co - ry - nary~~ ~~For his in - ry was re - sta - ti - on~~
 on - ly thing re - qui - red For to make his tem - per sup - ple, And you

~~find to ca - bu - lo - ry~~ ~~Most un - plea - sant - ly em - phat - ic~~ ~~To the~~
 could - n't have de - sired A more re - ci - pro - ca - ting cou - ple, Ey - er

~~thun - der~~ ~~Of this Tar - tar I knowl - ed~~ ~~on - der~~ ~~Like a mor - ty~~ ~~When in -~~
 wil - ling To be woo - ing We were bil - ling - We were too - ing; When I

Slower, colla voce

~~cent - ly He was fu - ming, I was sent to En - a - so - ming - When~~
~~mere - ly From him part - ed We were near - ly Bro - ken - heart - ed - When an~~

Tempo I^o

~~vi - ling Me complet - ly, I was sm - ling We - ry sweet - ly was sm - ling We - ry~~
~~se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de -~~

~~sweet - ly, ve - ry sweet - ly: Giv - ing him the ve - ry best and pret - tiest~~
~~- light - ed, de - light - ed: So with dou - ble - shot - ted guns and co - lours~~

~~nailed the ve - ry great - est That is how I tried to tame your great pro -~~
~~nailed on - to the mast, I tam'd your in - sig - ni - fi - cant pro -~~

~~at first~~ Giving him the best of me
 - ge - ni - tur - at best! So with dou - ble - shot - ted guns and co - lours

~~could not~~ I could your in - sig - ni - fi - cant pro - ge - ni - tur -

at first

2. But I lost!

End

Inez

news we seek — This mo - ment men - tion. To us they bring — His

DECH. *CAS.* *DON ALBAN.*

fos - ter - mo - ther. Is he the King? Or this my bro - ther?

MARCO. *GIES.*

Speak, wo - man, speak! Speak, wo - man, speak! The Roy - al Prince

TUTTI. *INEZ. Solo.* *Recit.* *Più lento.*

ff *pp* *trem.*

Start

was by the King en - trust - ed To my fond care, ere I grew old and

crust-ed; When trait-ors came to steal his son re - pu - ted, My own small boy I



deft - ly sub - sti - tu - ted! The vil - lains fell in - to the trap com - plete - ly — I



hid the Prince a - way — still sleep - ing sweet - ly; I called him "son" with par - don - a - ble



sly - ness — His name, Lu - iz! Be - hold his Roy - al High - ness!



End