

OLD NOTATION EDITION.

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# MARITANA.

An Opera

BY

W. VINCENT WALLACE.

THE WORDS REVISED AND RE-WRITTEN BY

A. J. FOXWELL.

THE MUSIC SELECTED AND ADAPTED FOR THE USE OF SCHOOLS,  
ACADEMIES, AND COLLEGES BY

HENRY FISHER, Mus.D., CANTAB.



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*Maritana.*—*O. N.*



N. 1. A. 2. 1699  
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# MARITANA.

SCENE I.— A square in Madrid.

People following Maritana, the gipsy girl, who bears a guitar.

Andante maestoso.  $\text{♩} = 60.$

PIANO.

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

*Red. trem.* *Red.*

*ff* *p* *ff* *ff*

Allegro ma non troppo.  $\text{♩} = 84.$

Tambourine

Triangle.

*pp* *stacc.*

*rall.* *arcesc. molto*

## Chorus.

Sing, pretty maid - en, sing, pret - ty maid - en, Sing, pretty  
 maid - en, sing! Pret - ty maid - en, Sing that love - ly  
 song, that love - ly song a - gain, Sing that song, sing that song, that  
 love - ly song a - gain, Sing that song, sing that song, that

*a tempo*  
*ff*

\*) Tambourine—when *tr* is placed over a note shake the instrument, in all other cases strike the parchment with the knuckles.

Triangle—for rapid notes, as here, strike the beater from side to side.

*cresc.* *ff*

love - ly song a - gain, a - - gain, a - - gain.

*p*

Sing, pret - ty maiden, The thril - ling airs of

*dim.* *p*

Spain, Sing of peace and plea - sure, War and tent - ed

plain, Sing of peace, sing of peace, sing of peace and plea - sure,

*mf*

*ff* Sing of peace, War and tent - ed plain; *Pret-ty*

maiden, pret-ty maiden, sing of peace, sing of peace and pleasure,  
 Pret-ty maiden, pret-ty maiden, sing of peace and pleasure, Pretty

maiden, pretty maiden, sing the thril-ling airs of Spain, of *ff*

Spain, of Spain, the thril - ling airs, the thril - ling

airs of Spain, of Spain, sing of peace, sing of peace and

pleasure, Sing of peace and pleasure, War and tent - ed plain,

Sing of peace and plea - sure, War and tent - ed plain, Sing, sweet Ma - ri -

1st 2nd  
ta - - na, Sing that song a - gain. gain, Ma - ri - ta - - na,



Musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "sing, Ma - ri - ta - - na, sing, Sing that song a -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present.

Musical score for the second system. The vocal line continues with lyrics: "gain, that song a - - gain!". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present.

Musical score for the third system. This system shows the piano accompaniment in more detail. The right hand has a melodic line with eighth notes, and the left hand has chords. A dynamic marking of *dim.* (diminuendo) is present.

Musical score for the fourth system. It includes a section marked *L.H.* (Left Hand) in the piano part, showing a melodic line with a fermata. The vocal line is mostly silent in this system.

Allegretto scherzando. ♩ = 100.

Castanets.  
\*)  
Triangle.

Maritana.

1. It was a knight of princely mien, One blue and gold-en  
 2. Her grace of form, her magic tone, He would re-sist in

day, vain, Came And

*leggiero*

rid - - ing through the forest green That round his castle lay;  
 soon he raised her to a throne, Oer fair Castile to reign:

\*) One performer on the Castanets and the Tambourine during the Solo, two or more during the Chorus.  
 C. & S. 985

And there he heard a gipsy maid Her  
And so it chanced a gipsy maid, As

*staccato*

heart in song re - veal, And there he heard a gipsy maid Her  
le - gends old re - veal, And so it chanced a gipsy maid, As

heart in song re - veal, And there he heard a gipsy maid Her  
le - - gends old re - veal. And so it chanced a gipsy maid, As

heart in song re - veal,  
le - - gends old re - veal.

*p*

Like a spi - - - rit, a spi - - - rit of light,  
 Like a spi - - - rit, a spi - - - rit of light,

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a dynamic marking of *p*. The lyrics are: "Like a spi - - - rit, a spi - - - rit of light, Like a spi - - - rit, a spi - - - rit of light,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

*pp*

She en - - chant - - - ed, en - - chant - - - ed the knight, 'Twas a  
 For en - - chant - - - ing, en - - chant - - - ing a knight, Was a

The second system continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *pp*. The lyrics are: "She en - - chant - - - ed, en - - chant - - - ed the knight, 'Twas a For en - - chant - - - ing, en - - chant - - - ing a knight, Was a". The piano accompaniment continues with the same rhythmic pattern as the first system.

Chorus. Solo.

king, 'Twas a king, 'Twas the king, 'twas the king of Cas - tile!  
 queen, Was a queen, Was a queen, was a queen of Cas - tile!

The third system introduces a "Solo" section for the vocal line. The lyrics are: "king, 'Twas a king, 'Twas the king, 'twas the king of Cas - tile! queen, Was a queen, Was a queen, was a queen of Cas - tile!". The piano accompaniment features a dynamic marking of *ff* and includes a triplet of eighth notes in the right hand.

Chorus.

Sing on, Ma - ri - ta - - na; In the strain we de - light, Then  
 Well sung, Ma - ri - ta - - na, In the strain we de - light, Sweet

The fourth system features a "Chorus" section. The lyrics are: "Sing on, Ma - ri - ta - - na; In the strain we de - light, Then Well sung, Ma - ri - ta - - na, In the strain we de - light, Sweet". The piano accompaniment consists of a steady accompaniment of eighth notes in the right hand and chords in the left hand.

sing on, Ma-ri-ta-na, We the song will re- - quite, will re -  
 min - strel, Ma - ri - ta - na, Thus the song we re - - quite,\* we re -

1<sup>st</sup> time.

quite, will re - quite. \*The people give money to Maritana.  
 quite,\* we re -

*D.S.* 2<sup>nd</sup> time.

quite.\*

Don Cæsar di Bazan.— A sweet voice, faith!

Old Man.— Ay! sweeter than any thing mortal I have heard: sweet as the "Harp in the air."

Don Cæsar.— What harp?

Old Man.— Who knows? The sound which comes from the walls of the Old Moorish Palace sometimes.

Don Cæsar.— When the wind sits in one particular direction, perchance!

Old Man.— I know not: doubtless the Gitana can sing of it.

Maritana.— Truly can I; oft have I heard it. Hark! I hear it now again!

Allegretto.  $\text{♩} = 152$ .

una corda  
pp

Ped.

Ped.

Ped.

Ped.

Maritana.

I hear it a - gain! 'Tis the harp, 'tis the

Ped.

harp in the air; It

Ped.

hangs on the walls of the old Moorish halls, It

hangs on the walls of the old Moor-ish halls, Though

none know its min - strel, or how it came there.

Lis-ten! lis-ten! There!

there! 'Tis the harp in the air!

'tis the harp, 'tis the harp







There! there!

there! there!

\* Ad. \* Ad.

there! there!

\* Ad. \* Ad. al fine

dim. ppp

**Don Cæsar.** The sound of the harp in the air is a lost sound to me, the notes are too delicate for my ear. But hark! (Bell sounds.) There is a tone which reaches me;—the bell of yonder monastery!

**Maritana.** It is the evening bell, reminding us that the day is drawing to a close.

**Old Man.** Yes, and the day of life as well: may Heaven protect us to its end!

Andante religioso.  $\text{♩} = 69.$ 

Chorus.

*pp*

Bells *ad lib.*

An - gels that a -

round us hov - er, Guard us till the close of day;

An - gels that a - round us hov - er,

Guard us till the close of day; Our heads O

\* This *tremolando* must be omitted when bells are used.

may your white wings cov - er, Care and gloom to

sweep a - way, Care and gloom to sweep a - way.

An - - gels that a - round us hov - er,

Guard us till the close of day; Our

heads O may your white wings cov - er,

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "heads O may your white wings cov - er,". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with a simple bass line.

*ff* Care and gloom to sweep a - way, care and way,

The second system continues the vocal line with the lyrics "Care and gloom to sweep a - way, care and way,". The piano accompaniment features a right hand with a triplet of eighth notes and a left hand with a simple bass line. The dynamic marking *ff* (fortissimo) is present.

care and gloom *cresc.* gloom, care and gloom to sweep a - way, *pp* care and

The third system continues the vocal line with the lyrics "care and gloom *cresc.* gloom, care and gloom to sweep a - way, *pp* care and". The piano accompaniment features a right hand with a triplet of eighth notes and a left hand with a simple bass line. The dynamic marking *cresc.* (crescendo) and *pp* (pianissimo) are present.

gloom to sweep a - way! Sweep

The fourth system concludes the vocal line with the lyrics "gloom to sweep a - way! Sweep". The piano accompaniment features a right hand with a simple bass line and a left hand with a simple bass line. The dynamic marking *pp* (pianissimo) is present.

a - - - way, sweep a - - -

*ff*  
 way, care and gloom to sweep a - - way, to sweep a -

way!  
*dim.* *pp rall.*

Don Cæsar. But now, pretty gipsy maid, are you not a fortune-teller, and will you not give us a cast of your art?

People. Ay, ay! Tell us our fortunes!

Allegretto.  $\text{♩} = 69$ .

First system of musical notation, featuring piano accompaniment with triplets and a forte (*f*) dynamic.

Second system of musical notation, continuing the piano accompaniment with triplets.

## Chorus.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Pret - ty Gi - ta - na, tell us,". The piano accompaniment includes a *p* dynamic and a *Triangle* marking.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line continues with the lyrics "tell us, What the fates, the fates de - cree: Pret - ty Gi -". The piano accompaniment includes triplets.

ta - na, tell us, tell us, Shall we, shall we,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics: "ta - na, tell us, tell us, Shall we, shall we,". The piano accompaniment is in two staves (treble and bass clef) and includes a triplet of eighth notes in the right hand.

shall we hap - py be? Castanets.

The second system continues the musical score. The vocal line has lyrics: "shall we hap - py be?". Below the vocal line, the word "Castanets." is written, indicating a rhythmic pattern. The piano accompaniment continues with various chords and melodic lines.

Pret - ty Gi - ta - na,  
Triangle

The third system of the musical score. The vocal line has lyrics: "Pret - ty Gi - ta - na,". Below the vocal line, the word "Triangle" is written, indicating a rhythmic pattern. The piano accompaniment continues with various chords and melodic lines.

tell us, tell us, what the fates, the fates de - cree:

The fourth and final system of the musical score. The vocal line has lyrics: "tell us, tell us, what the fates, the fates de - cree:". The piano accompaniment continues with various chords and melodic lines, including triplets in the right hand.



Pret - ty Gi - ta - na, tell us, tell us, Shall we,

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "Pret - ty Gi - ta - na, tell us, tell us, Shall we,". The lower staff is a piano accompaniment in G major, featuring a steady bass line and a more active treble line with some grace notes.

Maritana.  
Yes, yes, the  
shall we, shall we hap - py be?

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "Maritana. Yes, yes, the shall we, shall we hap - py be?". The lower staff is a piano accompaniment in G major, continuing the accompaniment from the first system.

lan - guage of the skies With ease, with ease can I im -

The third system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "lan - guage of the skies With ease, with ease can I im -". The lower staff is a piano accompaniment in G major, featuring a steady bass line and a more active treble line with some grace notes.

part; But plain - er read, in star - - ry eyes, The

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics: "part; But plain - er read, in star - - ry eyes, The". The lower staff is a piano accompaniment in G major, continuing the accompaniment from the previous systems.

lan - guage of the heart. With

whom be-gins the charm? Chorus.

Castanets. Tambourine. Triangle.

With me! with me! with me! with

Maritana (to Don Caesar.)

Young sol - dier, first your palm let me see.

Maritana.

Don Caesar. You fain would all sub - due, would all sub - due. Yes, this is

Willing - ly, willing - ly! That's true!

true, Would all sub - dual Yet think, O  
Triangle.

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "true, Would all sub - dual Yet think, O". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a prominent triangle symbol above the treble staff in the second measure, indicating a specific rhythmic effect. The music is written in a style typical of early 20th-century sheet music.

think, how the joys of life, the joys of life Af -

The second system continues the vocal line with the lyrics "think, how the joys of life, the joys of life Af -". The piano accompaniment continues with similar chordal textures and rhythmic patterns, maintaining the G major key signature.

fright - - ed flee from the sound of strife, the

The third system features the lyrics "fright - - ed flee from the sound of strife, the". The vocal line shows a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sound of strife. Chorus.  
Yet think, O think

The fourth system begins with the lyrics "sound of strife." followed by the section heading "Chorus." in a larger font. The lyrics continue with "Yet think, O think". The piano accompaniment starts with a dynamic marking of *ff* (fortissimo) in the second measure. The music transitions into a more rhythmic and harmonic structure characteristic of a chorus.

how the joys of life, the joys of life Af-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "how the joys of life, the joys of life Af-". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The piano part provides a steady harmonic and rhythmic foundation for the vocal melody.

fright - - ed flee from the sound of

The second system continues the vocal line with the lyrics "fright - - ed flee from the sound of". The piano accompaniment remains consistent, supporting the vocal melody with chords and a steady bass line.

strife, the sound of strife!

The third system concludes the vocal phrase with the lyrics "strife, the sound of strife!". The piano accompaniment features a dynamic marking of *p* (piano) in the left hand, indicating a softer volume for the final part of the accompaniment.

Maritana.  
Who

The fourth system shows the vocal line with the lyrics "Maritana." and "Who". The piano accompaniment continues with a key signature of one sharp and a 4/4 time signature, providing accompaniment for the vocal line.

next, who next pur - sues the charm?

Chorus.  
Tell me!

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "next, who next pur - sues the charm?". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). To the right of the piano accompaniment, there is a separate line for the chorus, which begins with the lyrics "Chorus. Tell me!".

Maritana. (to Corregidor)

Give me your hand and

Tell me! Tell me!

The second system of music continues the vocal line with the lyrics "Give me your hand and". Below this, the piano accompaniment is shown. A chorus line follows with the lyrics "Tell me! Tell me!". The key signature remains two sharps.

fear no harm! Rich-es you would pur - sue!

Corregidor.

Cheer - ful - ly! Cheer - ful - ly!

That's true! That's

The third system of music continues the vocal line with the lyrics "fear no harm! Rich-es you would pur - sue!". Below this, the piano accompaniment is shown. A chorus line follows with the lyrics "Corregidor. Cheer - ful - ly! Cheer - ful - ly!". The system concludes with the lyrics "That's true! That's". The key signature remains two sharps.

Yes, this is true, you would pur - sue! Yet think,

true!  
Castanets. Triangle.

O think, gold would be but shame, would be but shame, If

men were bribed from an hon - est name, an hon - est

name. **Chorus.**

Castanets. Yet think, O think, gold would be but shame, would  
Tambourine. Triangle.

be but shame, If men were bribed  
 from an honest name, an honest name!

Corregidor. Wretched girl! dost thou insult me?

Maritana. What mean you, Sir?

Corregidor. Do you charge me with taking bribes?

Don Cæsar. Doubtless you may wear the cap if it fits you.

Corregidor. I am a magistrate, and she insults justice in my person.

Maritana. Alas! Sir, I knew it not.

Don Cæsar. Pshaw! man, can't you take a joke?

Corregidor. It is no joke to contemn a corregidor: take her, Officers, and imprison her; she shall be publicly whipped.

Don Cæsar. Nay, that shall not be!

Corregidor. Shall not? I say I am the Corregidor of Madrid.

Don Cæsar. And I am Don Cæsar di Bazan, who cares for no Corregidor on earth, when innocence needs a defender. Stand back! (Draws his sword.)

Corregidor. Dost thou interrupt the course of Justice? (Pushes him.)

Don Cæsar. (Strikes Corregidor on shoulder with flat of sword.) Stand back, I say!

Corregidor. He has assaulted the Chief Magistrate of the City: take him, Officers! To jail with him! (Don Cæsar is seized from behind, and led off with Maritana.)

*Curtain.*

## Scene 2. Court of the Prison.

(Enter Lazarillo and Jailer.)

Jailer. Well, boy, your master, Don Cæsar, has earnestly requested me to allow you to come here daily to wait upon him, and I have consented, on due consideration —

Lazarillo. A piece of gold!

Jailer. Never mind what; but understand me, there must be no plotting or conspiring! my eye is upon you, and if I see any underhand work, I'll lock you up with him.

Lazarillo. Fear not.

Jailer. I do not fear, for I will take care. This is the hour when he takes his daily walk in the courtyard: I go to open his cell. But mind what I say: Your master will have to die for assaulting the corregidor —

Lazarillo. Die?

Jailer. Yes, of course, the penalty is death: he will be hung, as sure as a gun: and I am responsible for his safe custody.

Lazarillo. Hung? My master is a gentleman, and a nobleman, and a soldier; they surely will not hang him!

Jailer. Won't they? You'll see: he opposed justice —

Lazarillo. Justice?

Jailer. Well, the officers of justice, and he will be hung. (Going off.)

Lazarillo. Alas! that such a penalty should follow a brave and noble action!

Jailer. (At side.) But I must say your master is a cool hand: he sleeps half his time away in his cell, as calmly as if he were at home. I'll warrant I shall find him asleep now.

(Exit.)

Bells (ad lib.)

Andante.  $\text{♩} = 72$ .

*p source*

*a piacere*



## Lazarillo.

Alas! those chimes, so sweetly steal - ing,  
chimes, so soft-ly swell - ing,

Gent-ly fall - ing, gent - ly fall-ing on the ear,  
As from some ho - ly sphere, as from some ho-ly sphere,

Sound like Pi - ty's voice re - veal - - ing To the dy - ing, death is  
Sound like hymns of spi - rits tell - - ing To the dy - ing, peace is

near. When he slum-bers so se - rene - - ly,  
near. Say - ing "Come to us in hea - - ven,

Not a sigh to break his rest,  
There no grief can reach thy breast;

O that angels then might  
Come! ap-prov-ing an-gels

waft him To the man-sions of the blest!  
wait thee In the man-sions of the blest!

O that angels then might waft him To the mansions of the blest!  
Come! ap-proving an-gels wait thee In the mansions of the blest!"

1<sup>st</sup> time. 2<sup>nd</sup> time.  
Yes, yes! those

*ritard.*

(Enter Don Caesar.)

Lazarillo. O master, dear master! how dreadful to see you thus imprisoned, with the prospect, they say, of life soon to be ended!

Don Caesar. Why Lazarillo, my lad, I think you care more about the matter than I do: how often in battle have I looked death in the face, and who would wish to retain life without liberty and joy?

Allegretto.  $\text{♩} = 92$ .

*p*

Don Cæsar.

Turn on, old

Time, thine hour - glass, The sand of life,

of life why stay? Turn on, old Time, thine

hour - glass, The sand of life why

stay? Quick let the gold - en mo - ments

*Ad.* \* *Ad.* \*

pass, And bear our cares, our cares a -

*Ad.* \*

way; Quick let the gold - en mo - ments

*Ad.* \* *Ad.* \*

pass, And bear our cares, *rall.* our cares a -

*Ad.* \*

*a tempo*  
way.

*a tempo*

*ff* *p*

## Don Cæsar.

Of what a - vail are grief and tears, are grief and tears

Lazarillo.

Of what a - vail are grief and tears, Of what a - vail are grief and tears

Since life must go? And brief the long - - - est tide of years

Since life must go? And brief the long - - - est tide of years

As waves that ebb, that ebb and flow. Of what a - vail

As waves that ebb, that ebb and flow. Of what a -

are grief and tears Since life so soon, so soon must go?

vail are grief and tears Since life so soon, so soon must go?

And brief the long - - - est tide of years As waves that ebb,

And brief the longest tide of years As waves that ebb,

that ebb and flow, As waves that ebb and flow,

that ebb and flow, As waves that ebb and flow,

As waves that ebb and flow, that ebb and flow, that ebb and flow.

As waves that ebb and flow, that ebb and flow, that ebb and flow.

Lazarillo. But, O, Sir, after a life of glorious deeds, to die by the hangman's cord!  
 Don Cæsar. What?

Lazarillo. Sir, the jailer says it is even so; that the punishment of your offence is hanging.

Don Cæsar. This is indeed a galling thought! I could smile at Death, if it came in noble guise; but thus!

Tempo di marcia. ♩ = 132.

Castanets. *pp*  
Tamb. *mf*  
Triangle.

*pp* *mf*

*p*

Don Cæsar.

1. Yes! let me like a sol - dier fall Up - on some op - en plain, This  
2. I on - ly ask of that proubrace Which ends its blaze in me, To

breast expanding for the ball, To blot out ev'ry stain. Brave, manly hearts con-  
die the last, and not disgrace Its an - cient chival - ry! Though o'er my clay no

fer my doom; That gen- tler ones may tell, How'er forgot, unknown my tomb, I  
ban- ner wave, Nor trumpet re- quiem swell, E-nough they mur- mur o'er my grave "He

like a soldier fell, How- e'er forgot, un- known my tomb, I like a soldier  
like a soldier fell, E- nough they mur- mur o'er my grave "He like a soldier

fell, I like a sol- dier fell.  
fell, He like a sol- dier fell!"



Lazarillo. See, Sir, the Gitana is approaching.

(Enter Maritana.)

Don Cæsar. Ha! my fellow-prisoner: you are come to soothe the weariness of a captive Maritana. Who would not have been here but for his noble kindness in championing the cause of the poor Gitana.

Don Cæsar. No more of that! let us hope you will soon be free to roam once more, and in the happy future forget all that has gone before.

Maritana. Nay, Sir, that cannot be: there are things that never fade from the mind,—memories we would ever cherish.

Andantino. ♩ = 80.

Maritana.

hap - py moments day by day      The sands of life may pass      In  
an - xious eyes up - on us gaze,      And hearts with fond - ness beat,      Whose

swift but tranquil tide a - way      From Time's un - er - ring glass.      Yet  
smile up - on each fea - ture plays      With truth - ful - ness com - plete, -      Some

hopes we used as bright to deem, Re-mem-brance will re-call, Whose  
 thoughts none o-ther can re-place, Re-mem-brance will re-call, Which

pure and still un-fad-ing beam Is dear-er than them all, Whose  
 in the flight of years we trace As dear-er than them all, Which

*rall.*  
 pure and still un-fad-ing beam Is dear-er than them all.  
 in the flight of years we trace As dear-er than them all.

*a tempo*  
*rall.*

*mf*

Don Cæsar. But to you this captivity must be even more irksome than to a soldier like me: the confinement of the barracks and the camp I am accustomed to, while you are a wanderer, and doubtless love your wandering.

Maritana. Ay, truly! O for the free air of the heath or forest, and the joyous meetings where mirth and music hold their sway.

## Allegretto, tempo di polacca. ♩ = 104.

Castanets.  
Tambourine.  
Triangle.

*rall.* *a tempo*

*ff* *rall.* *a tempo*  
*p*

Maritana. *p*  
Lazarillo. O what plea - sure! the

soft, the soft gui - tar And mer - ry cas - ta -

net, And mer - ry cas - ta - net *p* Be-

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The first system includes percussion parts for Castanets, Tambourine, and Triangle. The tempo is marked 'Allegretto, tempo di polacca' with a quarter note equal to 104. The score includes dynamic markings such as *ff*, *p*, *rall.*, and *a tempo*. The lyrics are in Spanish and describe a scene with a guitar and a net.

*pp*

guile, be-guile the hours, While bal-my flowers From woodland bowers A-

*p*

round that twine, With eyes that shine, that shine, Be-

guile, be-guile the hours, While bal-my flowers From woodland bowers A-

round that twine, With eyes that shine, With eyes that shine, *ff*

Like wand'-ing stars to - ge - ther met, Chase from the heart,

Chase from the heart all sad regret, all sad re - gret. Then true de -

light each heart can share, Since not a care can en - ter

there, can en - ter there, Then true de - light each heart can share, Since not a

care can en-ter there, can en-ter there, can en-ter

there, can en-ter there, can en-ter there, can en-ter

there.

Don Cæsar.— Yes, these are the thoughts on which your mind must love to dwell. Ah! sweet is memory when it can recall only scenes of innocence and joy. Well may we cherish it then.

Andante.  $\text{♩} = 88$ 

The piano introduction is in 4/4 time, marked Andante. It begins with a treble clef and a key signature of two flats. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a triplet of eighth notes in the right hand and a final chord in the left hand, marked *dim.*

## Don Cæsar.

1. There is a flow'r that bloom - eth When au-tumn leaves are  
 2. It waft - eth per - fume o'er us, Which few can e'er for-

The piano accompaniment for the first two lines of lyrics features a steady eighth-note accompaniment in the left hand and chords in the right hand. It is marked *pp*.

shed, With the si - lent moon it weep - eth The Spring and Sum - mer  
 get, Of the bright scenes gone be - fore us, Of sweet and sad re-

The piano accompaniment continues with the same eighth-note accompaniment and chordal texture.

fled: The ear - ly frost of Win - ter Scarce its brow hath o-ver-  
 gret! Let no heart brave its pow - er, By guil - ty thoughts o'er-

The piano accompaniment continues with the same eighth-note accompaniment and chordal texture.

cast, O pluck it e'er it wither, 'Tis the mem-ry of the  
 cast, For then a poi-son'd flower Is the mem-ry of the

The piano accompaniment concludes with the same eighth-note accompaniment and chordal texture.

past, O pluck it e'er it with-er, 'Tis the  
past, For then a poi-son'd flow-er Is the

mem'-ry, the mem'-ry of the past.  
mem'-ry, the mem'-ry of the past.

1. 2.

**Maritana.**— Yet to me memory is often sad; for dimly I can recall scenes in the past very different from those in which I have since lived. I dream of terraced gardens, crowned by a lofty castle, and a gracious lady who loved me, and to whom my heart still fondly turns.

**Don Cæsar.**— Are you not gipsy-born, then?

**Maritana.**— It cannot be: I always feel that my early days were spent amongst another race, And see this locket, which the gipsy queen allowed me to wear (*Shows locket.*) I think she did not know that it opens thus.  
(Opens it)

**Don Cæsar.**— (*Taking it in his hand.*) This? Why this is the portrait of my mother! And you! Who are you? Well do I remember when a child, the loss of my only sister, who was believed to have fallen into the river. And you are she! Yes, I see my sainted mother's features again in you. This, then, is why I was so stirred up against that rascal Corregidor! Maritana, I am your brother!

**Maritana.**— My brother? Can it be?

**Don Cæsar.**— Yes, but little good can I do thee, for I am the last of my race, and I am doomed to die.

**Maritana.**— Alas! Alas! And to die for me!



Allegretto.  $\text{♩} = 100.$ 

Recit. Maritana.

How drea - ry to my heart is this new sor - row! O what a -

vails it to have found a joy And lose it thus?

The ter - ror of the

mor - row Must ev' - ry thought of hap - pi - ness de - stroy!

*poco più lento*

*p*

bro - - ther's form, if death should claim him now, Will

*pp*

like a spec - - tre on my foot-steps wait.

*vivo*  
*f*

*ad lib.*

Though rich-es should a lone-ly life en - dow\_

'Mid all the gran-deur, mourn-ful is the fate.

*pp*  
*lento*

Cantabile e con molto semplicità. ♩ = 66.

Maritana.

1. Scenes that are  
2. Words can - not

*And.* \* *p*

bright - est May charm a - while,  
seat - ter The thoughts we fear,

Hearts which are light - est And eyes that  
For though they flat - ter, They mock the

smile; Yet o'er them a - bove  
ear: Hopes will still de - ceive us

*crasso.*

Though Na - ture beam, With none to  
With tear - ful cost, And when they

*dolente* *dim.*

love leave us us How The sad heart they seem, With And  
leave us The heart is lost, And

none when to they love leave us, How sad heart they is

seem!  
lost.

1st time.

*a tempo*  
*mp*  
Ped.

2nd time.

*p*  
*pp*

Lazarillo. It cannot be, Sir, that the Corregidor will be allowed to carry his revenge so far as to slay you: the case will go before the king; he must know of your gallant deeds in the army, 'twill surely pardon so trifling an offence.

Maritana. And if wickedness should even triumph, never shall the mean, malicious wretch of a Corregidor have peace. When I get free I will haunt him with my denunciations, and will make all known to the king and to the people; the life of the oppressor shall bear the shame which follows evil deeds.

Andante.  $\text{♩} = 69.$ 

Castanets  
Tamb.  $\frac{3}{4}$   
Triangle

The first system of music includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern in the right hand and a more melodic line in the left hand. Percussion instruments (Castanets, Tambourine, and Triangle) are indicated above the vocal line.

Maritana.

Re - morse and dis -

The second system of music includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern in the right hand and a more melodic line in the left hand.

hon - our Can an - guish im - part, They still shall pur - sue him, And

The third system of music includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern in the right hand and a more melodic line in the left hand.

van-quist his heart. Re - morse and dis - hon - our Can an - guish im -  
Lazarillo.

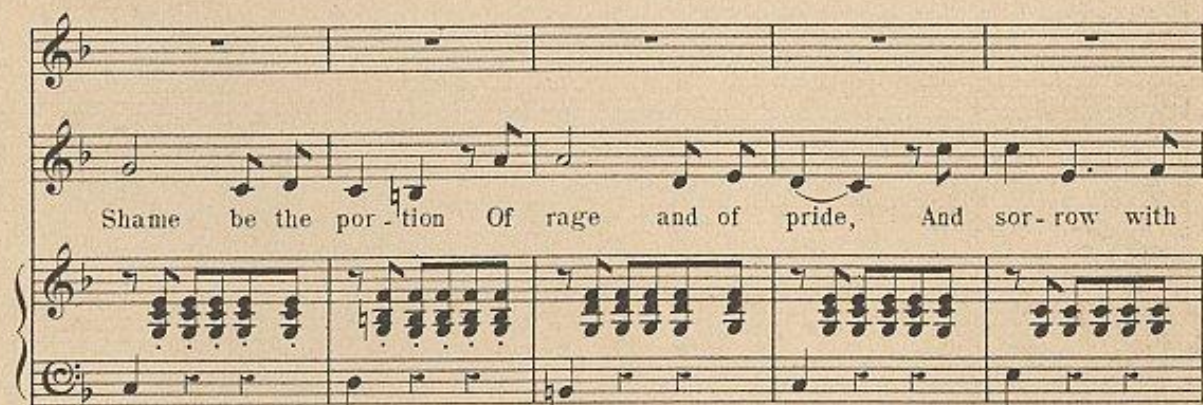
Re - morse and dis - hon - our Can an - guish im -

The fourth system of music includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern in the right hand and a more melodic line in the left hand.



part, They still shall pur - sue him And van - quish his heart.

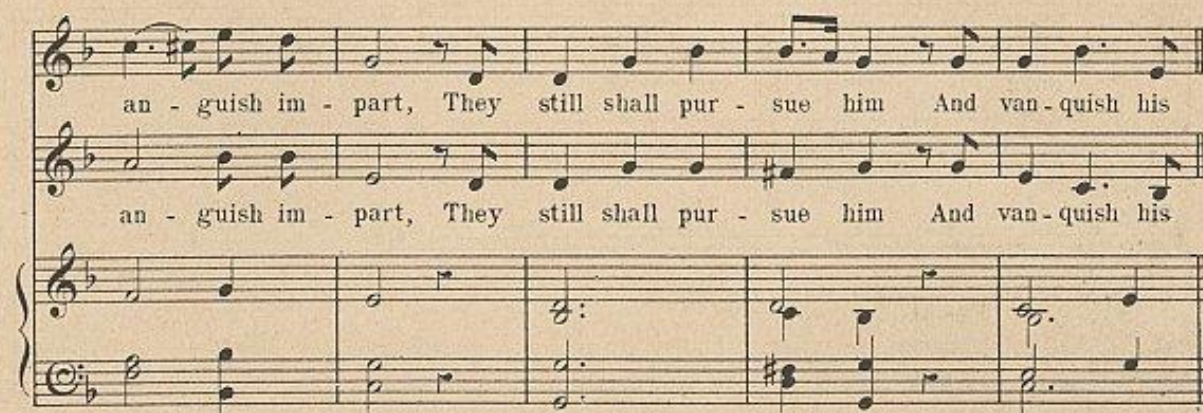
part, They still shall pur - sue him And van - quish his heart.



Shame be the por - tion Of rage and of pride, And sor - row with



Re - morse and dis - hon - our Can  
e - vil For ev - er a - bide! Re - morse and dis - hon - our Can



an - guish im - part, They still shall pur - sue him And van - quish his

an - guish im - part, They still shall pur - sue him And van - quish his



tion Of rage and of pride, and of

tion Of rage and of pride, and of

ad. \* ad. \* ad. \* ad. \* ad. \*

pride, Of rage and of pride, of rage and of pride, of rage and of

pride, Of rage and of pride, of rage and of pride, of rage and of

pp ff pp

pride, of rage and of pride.

pride, of rage and of pride.

ff pp

(Enter Jailer, with people, shouting)

Don Cæsar. What means this tumult?

Jailer. The king has sent a pardon for Don  
Cæsar di Bazan, and an order to release  
Maritana, the gipsy.

Don Cæsar. Say rather, the sister of Don Cæsar,  
who now acknowledges her with delight!

Lazarillo. Bravo, Master! Don Cæsar for ever!

Maritana. Generous brother!

People. Hurrah for Don Cæsar di Bazan and Maritana!



Allegro.  $\text{♩} = 126.$ 

Chorus.

Joy to Ma-ri - ta - - na! May thy name be great in

sto-ry! May thy fame be bright in glo - ry! Mari - ta - - na! Hur -

rah! Hur - - rah! Hur - -

rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Joy to Ma-ri -

ta - - na! May thy name be great in sto-ry! May thy fame be bright in

glo - - ry! Ma-ri - ta - - na! O joy! O joy! O joy! O joy! O

joy! O joy! O joy! O joy! Hur - rah!