

THE

Black Mantles

(MANTEAUX NOIRS.)

COMIC-OPERA

in 3 Acts

WRITTEN BY
W. Parke and Harry Paulton.

Composed

by
P. Bucalossi.

Vocal Score.

Gems.

Piano Score.

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THE BLACK MANTLES.

(*MANTEAUX NOIRS*.)

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THE BLACK MANTLES.

MANTEAUX NOIRS.

OVERTURE.

P. BUCALOSSI.

Allegro.

PIANO.

The musical score is written for piano in 3/8 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Allegro.' and the initial dynamic is 'f' (forte). The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes a piano instruction. The music is characterized by dense, rhythmic textures, often using triplets and sixteenth notes. The second system continues the dense texture. The third system introduces a change in the bass line with a triplet of eighth notes. The fourth system features a more melodic line in the treble with slurs and a triplet in the bass. The fifth system continues with a melodic line in the treble and a rhythmic bass line. The sixth system concludes with a piano instruction 'p' (piano) and a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs, and the left hand continues with eighth-note patterns.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with eighth-note patterns.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with eighth-note patterns. The system ends with a *pp* (pianissimo) marking.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with eighth-note patterns. A *rall* (rallentando) marking is present over the final measures.

Sixth system of musical notation, marked *Andantissimo* and *p* (piano). The right hand has a melodic line with slurs, and the left hand continues with eighth-note patterns.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Performance instructions and dynamics are indicated throughout the piece:

- cres** (crescendo) is marked in the first system.
- p** (piano) is marked in the second system.
- rall** (rallentando) and **tempo** are marked in the third system.
- rall** (rallentando) is marked in the fourth system.
- piu mosao** (piu mosso) and **cres** (crescendo) are marked in the fifth system.
- ff** (fortissimo) is marked in the sixth system.
- dim** (diminuendo) and **rall** (rallentando) are marked in the sixth system.

Allegretto.

pp e staccato

rall. un poco.

tempo

cres rall.

tempo

cres

ff

Andante.
8va

stringendo.

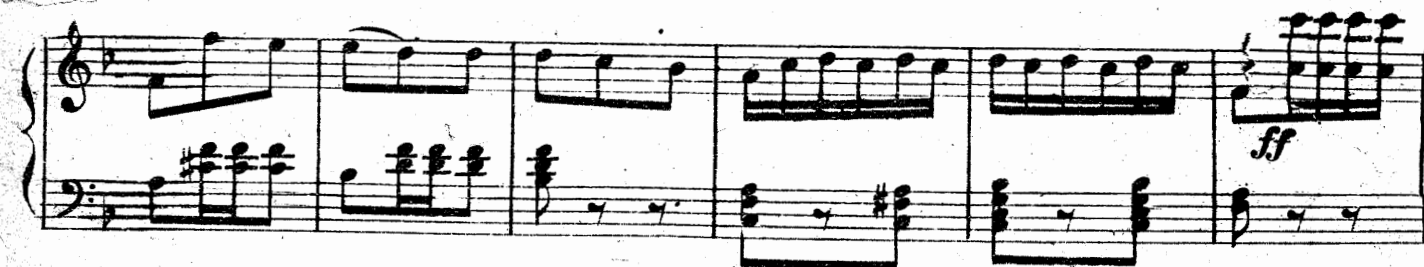
p

ores

Allegretto mosso.

rallassai.

p

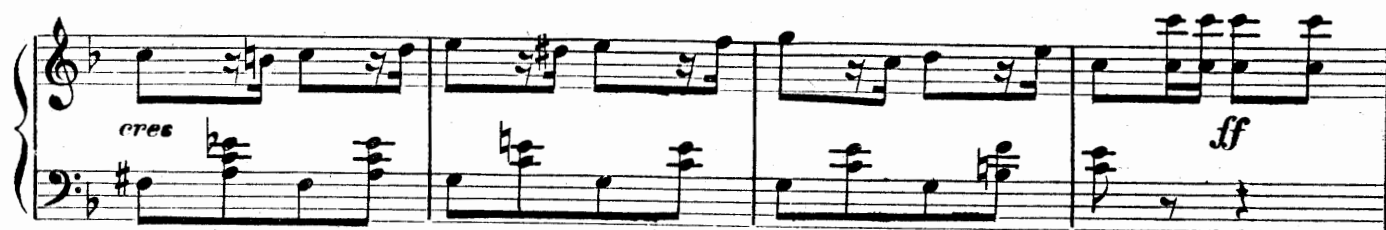


cres

stringendo.

Allegro mosso.

mf



This musical score consists of six systems, each with a grand staff (treble and bass clef). The music is in a minor key, indicated by a single flat in the key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 11-12) features a piano introduction with a forte (*ff*) dynamic marking in the second measure. The second system (measures 13-14) continues the piano part with a *stringendo.* marking in the first measure. The third system (measures 15-16) includes a *sempre. ff* marking in the first measure. The fourth system (measures 17-18) shows a continuation of the piano part. The fifth system (measures 19-20) features a continuation of the piano part. The sixth system (measures 21-22) concludes the piece with a final chord and a repeat sign.

ACT 1.

No. 1. Wedding Chorus. JOY TO THE LOVER. .

Allegro un poco mosso.

PIANO.

pp

The musical score is written for piano in 2/4 time. It begins with the tempo marking *Allegro un poco mosso.* and the dynamic *pp*. The score is divided into five systems. The first system shows the initial melody and bass line. The second system continues the melody with a crescendo marking *cres*. The third system features a more complex melody with a crescendo marking *cres assai.* and a fortissimo *ff* dynamic. The fourth and fifth systems continue the piece, with the melody and bass line evolving. The score includes various musical notations such as notes, rests, and accidentals.

*Marcato e f.**sempre f.*

Sopranos

Joy to the lov - er, - bliss to the bride! May for - tune keep

Tenors.

Joy to the lov - er, - bliss to the bride! May for - tune keep

Basses.

PIANO.

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro la, the

vil - lage pride. Blest be the knot the knot that's

vil - lage pride, Blest be the knot, the knot that's

tied, Blest be the knot, the knot that's tied, May *piu f*
 tied, Blest be the knot, the knot that's tied, May
ff *mf* *ff*

for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi - *cres*
 for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -
mf

ro - la, the vil - lage pride.
 ro - la, the vil - lage pride.
ff *p*

Joy! Joy! Joy! Bliss! Bliss!

Joy! Joy! Joy! Bliss! Bliss!

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts sing "Joy! Joy! Joy!" followed by "Bliss! Bliss!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

bliss! Bliss to the bride!

bliss! Bliss to the bride!

The second system of the musical score consists of four staves. The vocal parts sing "bliss!" followed by "Bliss to the bride!". The piano accompaniment continues with a similar rhythmic pattern, including a crescendo marking and a forte marking.

Blest be the knot that has tied the hearts of the bride-groom and

Blest be the knot that has tied the hearts of the bride-groom and

The third system of the musical score consists of four staves. The vocal parts sing "Blest be the knot that has tied the hearts of the bride-groom and". The piano accompaniment continues with a similar rhythmic pattern, including a forte marking.

of the bride Long live they in

of the bride Long live they in

bliss to dis - cov - er What hap - pi - ness love can pro - vide...

bliss to dis cov er What hap - pi - ness love can pro - vide...

1st Sop. & Ten.2^d Sop. & Ten.

Basses.

Blest be the knot that tied the hearts of the bride-groom, the

Blest be the knot that tied the hearts of the bride-groom, the

marcato il basso.

hearts of the bride-groom and bride. Bless the knot! Long live

hearts of the bride-groom and bride Bless the knot! Long live

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts sing the lyrics "hearts of the bride-groom and bride. Bless the knot! Long live". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

they in bliss to dis - cov - er What hap - pi - ness love can pro -

they in bliss to dis - cov - er What hap - pi - ness love can pro -

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts sing the lyrics "they in bliss to dis - cov - er What hap - pi - ness love can pro -". The piano accompaniment continues with chords and a bass line.

vide Blest be the knot, the knot that's tied

vide Blest be the knot the knot that's tied

Sopranos.
p

Tenors.
p

Basses.
p

The third system of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts sing the lyrics "vide Blest be the knot, the knot that's tied". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The system includes dynamic markings *p* (piano) for the vocal parts.

Joy to the lov - er, Bliss to the bride, May for - tune keep
 Joy to the lov - er, Bliss to the bride, May for - tune keep

shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - - la, the
 shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - - la, the

1st Sop: & Ten:
 vil - lage pride. *2^d Sop: & Ten:* Blest be the knot that's tied the hearts of the
 vil - lage pride. *Basses:* Blest be the knot that's tied the hearts of the

bride - groom, the hearts of the bride - groom and bride. Bles the knot!

bride - groom, the hearts of the bride - groom and bride. Bles the knot!

Long live they in bliss to dis - cov - - er What

Long live they in bliss to dis - cov - - er What

hap - pi - ness love can pro - vide - - Joy to the

hap - pi - ness love can pro - vide - - *marcato.* To the bride - groom,

ff

bride groom and bride Joy to the bride-groom and
to the bride to the bride-groom, to the
to the bride, to the bride, to the bride-groom, to the

bride May for - tune keep shed ding its gifts on her
bride May for - tune keep shed ding its gifts on her
bride, to the bride, May for - tune keep shed ding its gifts on her

wed - ding! Gi - ro - la, the vil - lage pride
wed - ding! Gi - ro - la, the vil - lage pride
wed - ding! Gi - ro - la, the vil - lage pride

May for - tune keep shed - ding its gifts on her.

May for - tune keep shed - ding its gifts on her

wed - ding! Gi - ro - - la, the vil - lage pride, the

wed - ding! Gi - ro - - la, the vil - lage pride, the

vil - lage pride, the vil - lage pride.

vil - lage pride, the vil - lage pride.

Scene. "WHO CAN IT BE?" Chorus.

(A) Aria. "OF THE COURT A MAGNATE I" Don Jose.

(B) Chorus "YES OF SPAIN" STB.

(C) Scene. "JOY TO THE LOVER" Girola & Chorus.

Allegro non troppo.

1st Sopranos & Tenors.

2^d Sopranos & Tenors.

Basses.

Allegro non troppo.

PIANO.

Who can it be? this fine gran-

Who can it be?

dee! Why comes he near? What seeks he here? Who can it

this fine gran-dee! Why comes he near? What seeks he here?

cres

cres

cres

be? Who can it be? -----

Who can it be? -----

ff

No - ble stran-ger, deign to tell - - Does your

No - ble stran-ger, deign to tell - - Does your

p

vis - it mean us well? No - ble

vis - it mean us well? No - ble stran-ger, No - ble

p

stran-ger, Does your vi-sit mean us well? Dis-pel all

stran-ger, Does your vi-sit mean us well? Dis-pel all

crec

fear! Why come you here? Who are you?

fear! Why come you here? Who are you?

say, - Pray tell us, pray! Pray tell us, pray!

say, - Pray tell us, pray! Pray tell us, pray! *DONJOSE.*

Your

a piacere.

rus-tie eu-ri-os-i-ty dis-miss, And I my weigh-ty mis-sion may dis-

col canto.

a tempo.

cover bye and bye, bye and bye. All fears dis-

*a piacere.**rall assai.**Allegro Moderato.*

miss, learn only this, only this.

a piacere.

p

Allegro Moderato.(A) *Aria, DON JOSE.*

Of the Count a mag-nate I. Note my proud and state-ly

p

mien My com-mands none dare de-ny, High in fa-vour with the

Queen. E - ti - quette in pal-ace proud Is con - troll'd and ruled by

me, My pun-e-til-ous-ness al - low'd, Beau i - deal of a Gran -

Piu mosso SAMSON.
dee! We're very proud that you should deign To come to

PEDRO.
our poor hum-ble home, Will you par-take of our scant fare? For such per-
cres

JOSE.
haps you do not care. I'm sure you are ex-ces-sive kind, To tell the

truth I have just dined.

Sopranos. Yes of

Tenors. Yes of

Basses.

Yes of Spain a

pp staccato.

Spain a staunch gran - dee, Cham - ber

Spain a staunch gran-dee staunch gran - dee, Cham - ber

staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his

lain's my hon - our'd post - - I've so

lain's his hon - our'd post, Hes so

hon - our'd post and Cham-ber-lain's his hon-our'd post. Yes, yes, of Spain a

long a pe - di - gree - - That it's
 long a pe - di - gree, pe - di - gree, That it's
 staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his
 o - ri - gin is lost. E - ti -
 o - ri - gin is lost. Yes, E - ti -
 hon-our'd post, his hon-our'd post, his hon-our'd post, Yes, He's so long a
 quette in pa - lace proud - - is con -
 quette in pa-lace, pa-lace proud, yes, is con -
 pe - di - gree, yes, That its o - ri - gin is lost, yes, He's so long a

troll'd and ruled by me. My pun-

troll'd and ruled and ruled by him, yes, His pun-

ped-i-gree, yes, that its ori-gin is lost, yes, Et-i-quette in

til'-ous-ness al-low'd yes Beau i

til' ous-ness al-low'd yes Beau i-

pal-ace proud, yes, is con-troll'd and ruled by him, yes, His pun-til'-ous

deal of a gran-dee, Yes, Beau i

deal of a gran-dee Yes, Beau i-

ness al-low'd yes Beau i-deal of a gran-dee, yes, Beau i-deal of

deal of a gran-dee!

deal of a gran-dee, of a gran-dee.

a gran-dee, yes, Beau i-deal of a gran-dee, gran-dee.

rall.

(B) Repeat of Chorus.

Yes of Spain a staunch grand-dee, Cham-ber-

Yes of Spain a staunch grandee, staunch gran-dee, Cham-ber-

Yes, of Spain a staunch grandee, of Spain of Spain a staunch grandee, and Cham-ber-lain's his

lain's my hon-our'd post. I've so

lain's his hon-our'd post. He's so

hon-our'd post, and Cham-ber-lain's his hon-our'd post, Yes, yes, of Spain a

long a pe - di - gree - That its
 long a pe - di - gree, pe - di - gree, That its
 staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his
 o - ri - gin is lost.
 o - ri - gin, its o - ri - gin, its o - ri - gin is
 hon-our'd post, his hon-our'd post, his hon-our'd post, his
 lost.
 post.
 pp

Allegro mosso
Sopranos

(C) CHORUS & SCENE.
GIROLA & CHORUS.

Tenors

Basses

f Joy to the lo-ver!

Joy to the lo-ver!

cres

f

bliss to the bride! May for - tune keep shed - ding its gifts on hei

bliss to the bride! May for - tune keep shed - ding its gifts on her

GIROLA. *Meno.*

Thanks dear

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.

p *Meno.*

friends, this kind - ly greet - - - ing Sets my

gr

ti - mid heart a - beat - - ing, Fast with fear and hope 'tis

throb - bing, Fast with fear and hope 'tis throb - bing, I can

a piacere.

scarce - ly keep from sob - bing, I can scarce - ly keep from

piu f

sob - bing, Brides may, they say,

a tempo

So cheer me, pray. • So cheer me, pray, So cheer me,

pray, Friends, cheer me, cheer me, pray!

CHORUS.
f Joy to the
f Joy to the
f

lov - - er - - bliss to the bride! May for - - tune keep
lov - - er, bliss to the bride! May for - - tune keep

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The score includes a main melody with lyrics, a chorus section marked 'CHORUS.' with a forte 'f' dynamic, and a final section with lyrics. The piano part provides harmonic support with chords and moving lines.

shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -

shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -

ro - la, the vil - lage pride, the vil - lage

ro - la, the vil - lage pride, the vil - lage

ff

pride, the vil - lage pride.

pride, the vil - lage pride.

No. 3 Rondo. "SIX MONTHS AGO."

Girola.

Allegretto mosso.

GIROLA.

PIANO. *p*

legato e dolce.

Six months a - go when keen lum-

cres: un poco.

- ba - - go kept my un - cle to his bed - - He of

course could not a - way go, I went mar - ket - ing in -

cres

-stead - - Off to Santia-go trotting - On my don - key'twas such fun,

rall.

There for sale and bar-ter stopping, And re - turn - - ing when twas done.

col canto.

meno mosso

Pit - ter pat - ter, home-ward wend-ing, while the shades of night des - cend-ing,

p

a piacere.

Fill-ing me with ti - mid fears, Fill-ing me with ti - mid fears,

colla voce.

a tempo

Scared al-most by don-key's ears - Wild-ly gaz-ing this way, that,

rall: a piacere.

Pit a pat. Pit a pat, Pit a pat, Pit a pat. One

col canto

ff *pp*

marcato assai

night where the road is most dreary at night-fall, I stopp'd was by rob-bers, a gang the most

staccato.

cres. e stringendo.

fright-ful, Seiz'd, dragg'd from my sad-dle, My bas-kets were ri-fled by some - - As the

mf

a tempo

o-thers, a while, my cries sti-fled, But here I was match for the proud-est of

rall.

man, And I scream'd, scream'd as only a wild wo-man

dim

a tempo

can, When, sud-den-ly, swift - ly how bles-ed the sight! A horse-man ap-

-pear'd, Judge my joy and de - light! And the band in con-fu-sion was soon put to

*Meno mosso.
dolce e p*

flight. All was still! still and

dolce?

dark! All was still, still and dark, No one nigh, on-ly

rall. assai.

he, No one nigh, on-ly he, Just the two, Just the two, he and I just the

1^o tempo

two, he and I. From his steed then quick des - cend - ing, I could

cres un poco

see his arms ex - tend - ing, And I faint - ed much I fear - - My heart's

cres

beat - ing I could hear

fp

I - can just re - mem - ber

rall

that! Pit a pat, pit a pat, pit a pat a pit a pat!

No. 4 Song. "I NEVER COULD, (LIKE SOME GIRLS")

Girola & Chorus.

Allegro con Brio.

GIROLA.

PIANO.

staccato.

I ne - ver could (like some girls) smile And sim - u - late e -
I can - not veil (as o - thers do) The feel - ings that pos -

rall.

tempo

- mo - - tion, As - sume a love 'tho all the while They're laugh - ing at the
- sess me, But when the lov'd one comes to woo, My looks at once con -

CHORUS.

no - - tion! She ne - ver could (like some girls) smile And sim - u - late e -
- fess me. She can - not veil (as o - thers do) The feel - ings that pos -

GIROLA.

mo - tion! As some a love tho' all the while They're laugh-ing at the
sess her, But when the lov'd one comes to woo My looks at once con -

*rall. a piacere.**a tempo.*

no - tion, And love some ten - der heart ed swain By des - pe - rate flir -
fess me, And all my love at once I show To him when lin - g'ring

rall.

ta - tion, And all the love that he can gain Is, love of ad - mi -
near me, Yet speaks so low and flut - ter, so I fear he scarce can

*a tempo.**Chorus.*

ra - tion! I nev - er could (as p'raps I should) my blush - es hide, As
hear me. I

GIROLA.

most girls would. Most maids dis - guise love's ten - der sighs, I nev - er, nev - er

CHORUS

could. Most maids dis-guise love's ten - der sighs, She

ff

ne - ver could, she ne - ver could, She ne - ver could (As

p'raps one should) her blush - es - - hide,

dim *pp*

No. 5 Song. "THERE'S NOUGHT SO UNCERTAIN."

Dromez.

Allegro mosso.

DROMEZ.

PIANO.

f *p* *cres*

There's nought so un-cer-tain as great-ness, For

be you as great as you will - - And cut some grand fi-gure, you'll

find some one big-ger, And some one be-sides great-er still. A

eres

cap-tain is great, and a colo-nel - - - Stands out in still great-er re-

- lief, And though great-est of all, still a gen-er-al's Small to the

Mar-shal com-mand-ing in - chief; The stars may be great, but a

-co-met - - - Out-shines the whole lot with his

tail, The moon's large and bright till the

a tempo

sun comes in sight And then she seems small and turns pale.

pp

The con - sta - ble's great in the par - ish, The may'r's a

cres

still great-er gun, But Dons and Gran-dees are still great-er than these, While their

f Ma - jes - ties stand num - ber one *p* Great at a wed - dings the

bride-groom, And great-er it seems is the bride, Deck'd

out in her dress she seems quite a prin-cess, No hom-age to her is de-

nied, But up come the Queen and her con-sort, And

cres off ev'-ry sight se-er trips, *ff* To show off their loy-al-ty,

cres

tempo gaz-ing on roy-al-ty, And thus we are left in e-clipse.

f

No. 6 Song "AID ME, CUPID."

Don Luis.

Andante.

DON LUIS.

PIANO.

p legato.

Aid me. Cu - pid, god of love, Ve - nus!
Hy - men! to thy ro - sy bower is for

on my ef - forts smile, Love tho ten - der as the dove Oft - en
me a - lone to lead, Vic - tim sought for gold - en dow - er, Ob - ject

needs the ser - pents guile. Oh for some de - vice to win her Whom I
of a pea - sants greed, Help me from such fate to take her, Shield from

prize all else a - bove. In plot-ting I'm a mere be gin - ner,
harm my ten - der dove And my own for e - ver make her,

A - - mere be - gin-ner, Aid me! ah! aid me, oh
For - e-ver make her. Aid

dolce

Cu - pid, god of love! To win her whom I prize all things a - bove! Ah!

Aid me, oh Cu - pid, god of love!

tr tr

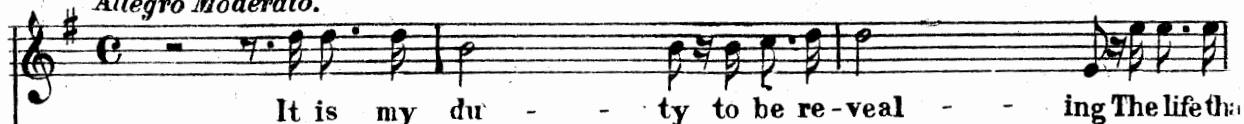
D.C. rall.

No. 7 Duet "IT IS MY DUTY."

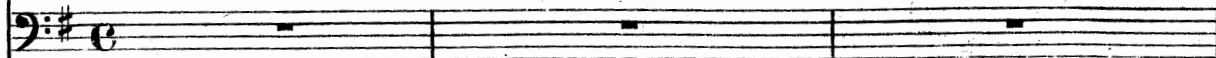
Girola & Dromez.

Allegro Moderato.

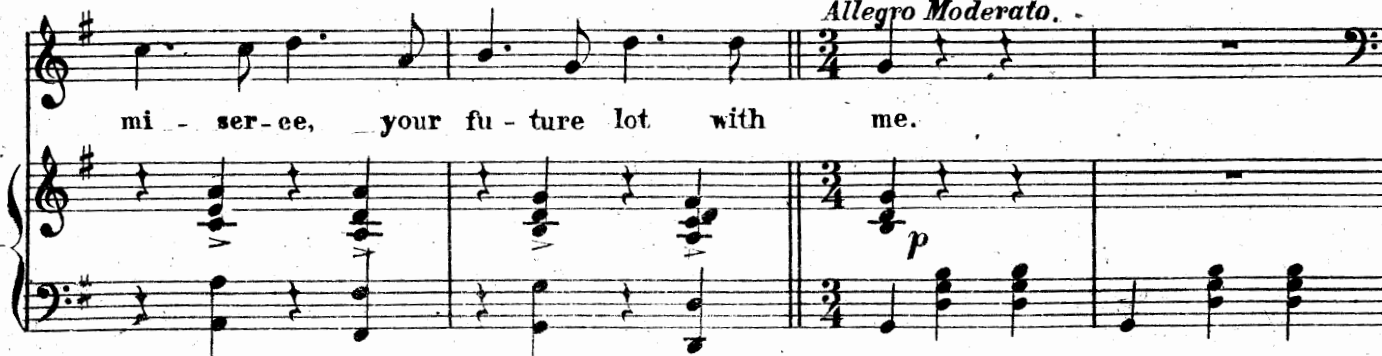
GIROLA.



DROMEZ.



PIANO.

*Allegro Moderato.*

DROMEZ.



I've no mis-giv-ings, I

dread no fu-ture, no dire an-ti-ci-

GIROLA.
meno mosso.

pa-tions. 'Tis sad re-flect-ing What you will suf-fer-

When we are near-er and dear-er re-la-tions.

I have tastes ex-pen-sive, Make the

mo - - ney fly. Pur - - ses most ex -

- ten - - - sive You will have to sup - ply

meno mosso.
DROM. Oh I don't mind it. Beg that you wont spare (He'll have to find it,

real ly I don't care,) Dresses fine de - light me, Mo-ney pray don't spare,

rall. **GIROLA.** Coarse stuffs af - fright me Hav-e'm rich and rare. That's not all lis - ten!

a tempo

I have a tem - - per vile, - - I'm fill'd with

jea lous doubt, I sulk and I sel - - dom

smile - If I'm the least put out,

meno moso. *DRUM.*

I see you wa - - ver, Oh no, I don't - -

f *L.H.* *L.H.*

GIROLA. *DRUM.* *GIROLA.* *rall.*

The match you'll break - - Oh no, I won't - - Pray wait, you don't know

half! I'll all con-fess

DROM. No, don't, *GIROLA.* Yes, yes, *DROM.* Don't,

pray, pray don't! Pray don't your-

GIROLA. Peace you'll ne-ver know, I shall-nag you so, You'll
- self dis - - tress! You're fierce I find,

find, you'll find naught but pain and strife When in-
But I don't mind.
-doors I stay, Storming night and day, You'll
No, no, no, I don't mind,
be, you'll be wea-ried of life, I'm
no, no, For you must know for
a fu-ry when put out Smash
you must know I like, I like a

cres *stringendo assai.*

and - - scat-ter the things a - - bout, I am fren-zied if
 - - girl with go, yes, in - deed, it is so, you are fie - ry I

cres *ff*

cross'd, if you rouse me you're lost, per - haps slap you I
 find, But I vow I don't mind, no, no, I like some

may, So you'd best keep a - way. a

go no no

- way.

no. *gna*

No. 8 Chorus. "VIVA! VIVA! GRACIOUS QUEEN!"

Allegro Marziale.

PIANO.

ff Entry of the Court.

Sopranos

marcato.

Tenors.

Basses.

Vi - va! vi - va! gra-cious Queen, Glo-ry, hap - pi -

Vi - va! vi - va! gra-cious Queen, Glo-ry, hap - pi -

- ness, and hon - or! Vi - va! vi - va! gra-cious Queen, Vi - va! gra-cious

- ness, and hon - or! Vi - va! vi - va! gra-cious Queen, Vi - va! gra-cious

Queen! May her reign be bright, se-re-ne, Bless-ings fair be

Queen! May her reign be bright, se-re-nè, Bless-ings fair be

show'r'd up - on her, May her reign be bright, se-re-ne, Vi - va! gra - cious

show'r'd up - on her, May her reign be bright, se-re-ne, Vi - va! gra - cious

Queen! - - Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -

Queen! - - Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -

- ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious

- ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious

Queen! Blest the mon-arch is who stands, is who stands -

Queen! Blest the mon-arch is who stands, is who stands -

High in sub - jects' true o - - pin - ion, Fa - vour'd

High in sub - jects' true o - - pin - ion, Fa - vour'd

o ver o - ther lands, Is this Span - ish fair do -

o - ver o - ther lands, Is this Span - ish fair do -

ff

cres assai

ff

- min - ion, Fa - vour'd o - ver o - - ther lands, Is this

- min - ion, Fa - vour'd o - ver o - ther lands, Is this

dim:

dim:

ff

dim:

Span - ish fair do - min - ion. Vi - - val vi - val gra - cious

Span - ish fair do - min - ion. Vi - - val vi - val gra - cious

ff

ff

ff

Queen! Vi - va vi - va! gra - cious Queen!

Queen! Vi - va vi - va! gra - cious Queen!

ISABEL *a piacere.*

Good peo-ple, glad-ly we re-ceive your bless-ings and with joy re turn-them, By fu - ture godd

col canto.

-will we be-lieve we shall still, we shall still con - tin - ue to earn them.

Allegro Pastorale.

p

tr

tr

tr

No. 9 Song *HOW BLEST MUST BE.**Isabel Philip & Chorus.*

*Alla Pastorale.
legato.*

ISABEL.

How blest must be this coun - try life, Far
This hap - py state no dis - cord knows, Free

PIANO.

p

from the mad - ding ei - tys roar! Where
from dis - turb - ing ei - vic din! A

Sopranos.

Tenors.

Basses.

Ci - ty's roar,
Ci - vic din,
Ci - ty's roar,
Ci - vic din,

va - pid as calm gives place to strife, And soft - est sounds in
peace as dull gives each eye doth close As will the mor - row

p

PHILIP.

e - ther. The pi - ping finch, The
 morn be - gin. The warb - ling lark, The

E - ther soar.
 Morn be gin.

E - ther soar.
 Morn be gin.

ISABEL. *PHILIP.* *ISABEL.*

caw - ing rock, The bab - bling brook, The quack ing duck, The
 mag - ging daw, The bleat - ing lamb, The old ewe's baa! The

coo - ing dove, the low - ing cow, The fierce mad-bull, the
 chirp - ing wren, the scream - ing jay, The dog's bow-wow the

ISABEL.

grunt-ing sow! Ah! we who dwell in state-ly Court, Must vain-ly sigh for
 ass - es bray!

rali. *p*

such sim-plei-ty, Po-e-try pure of word and thought, Love here in ru-ral

rall

sweet fe - li-ci-ty

Sopranos.

Tenors. Ah! we who dwell in state-ly Court, Must vain-ly sigh for

Basses. Ah! they who dwell in state-ly Court, Must vain-ly sigh for

mf

dim:

such sim-plei-ty

dim:

such sim-plei-ty

dim:

p

No.10 Chorus "AWAY! AWAY!"

Finale to Act 1.

Allegro.

1st Sopranos
& Tenors.

2^d Sopranos
& Tenors.

Basses

Allegro.

PIANO.

ff

mf

A - way! a-way! de - part, de-part 'Tis close of day and

mf

A - way! a-way! de - part, de-part 'Tis close of day and

p

time to start, 'Tis ours to guide the hap - py pair, The groom and bride

time to start, 'Tis ours to guide the hap - py pair, The groom and bride

joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and
 joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and

cres
 time to start, 'Tis ours to guide the hap - py pair. Whose joys, whose joys we.
 time to start. 'Tis ours to guide the hap - py-pair. Whose joys, whose joys we

share. *p* Thro' the val - ley and o - - ver the
 share. *p* Thro' the val - ley and o - - ver the
p

hill, To their bri - - dal home in the dis - - tant mill.

hill, To their bri - - dal home in the dis - - tant mill.

ISABEL.

All's pre - pard no long - er need we stay! To the

moun - tain sum - mit haste - a - way!

way! a - - way! 'Tis - - time to start, 'tis - - close of

way! a - - way! 'Tis - - time to start, 'tis - - close of

ff

day and - - time to - - start, 'Tis ours to - - guide - - the *cres*

day and - - time to - - start, 'Tis ours to - - guide - - the *cres*

p *cres*

hap - py - - pair, The groom and bride whose joy we share, whose *dim:*

hap - py - - pair, The groom and bride whose joy we share, whose *dim.*

dim: *dim.*

joy we share. A-way! a-way! de-part! de - - -

joy we share. A-way! a-way! de-part! de - - -

cres

cres

See my or-ders they ful-fil, See they

part! de - - - part!

part! de - - - part!

p

DON JOSE.

start to-wards the mill! Gra-cious Queen, I will, I will - -

Quick her

Quick her

f

*GIROLA.**Meno.*

Come, my friends, - - no long-er

Ma-jes-ty's com-mands o - bey!

Ma-jes-ty's com-mands o - bey!

Meno.

wait.

I must hast - - en to my fate!

There's no

a piacere.

hope of more de - - lay, - - There's no hope of more de - -

Allegretto.

- lay!

Shades of

GIROLA.

eve are fast des - cend - - ing, Come, - friends,

DON LUIS.

I must fol - low where they're guid-ing, In the mill se - curely hid - ing,

DON PHILIP.

Pa-tient-ly I'll wait be-hind While de-part the bri-dal train,

pp

let's our way be wend - - - ing,

I'll be near my love to cheer And watch o'er one I hold so

But 'ere long the bride will find Phil - ip by her side a - -

eres

My - - heart's beat - - ing loud there -

dear I must fol - - low where they're guid - ing

- gain! I'll a - way when all is still, To the

at. Pit a pat, pit a pat, pit a pat, pit a

fol-low and be near!

far and dis - tant mill.

Sopranos.

Tenors.

Basses.

A-way! a-way! a-

A-way! a-way! a-

The first system of the musical score includes vocal parts for Soprano, Tenor, and Bass, and a piano accompaniment. The lyrics are: "at. Pit a pat, pit a pat, pit a pat, pit a fol-low and be near! far and dis - tant mill." The vocal parts have the lyrics "A-way! a-way! a-" and "A-way! a-way! a-". The piano part features a rhythmic accompaniment.

pat!

- way! a-way! a-way! a-way! a-way! A-

- way! a-way! a-way! a-way! a-way! A-

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "pat! - way! a-way! a-way! a-way! a-way! A- - way! a-way! a-way! a-way! a-way! A-". The piano part features a rhythmic accompaniment.

- way! a-way! de - part, de-part 'Tis close of day and time to start, 'Tis
 - way! a-way! de part, de-part 'Tis close of day and time to start, 'Tis

f

ours to guide the hap - py pair, The groom and bride whose joy we share. A-
 ours to guide the hap - py pair, The groom and bride whose joy we share. A-

- way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis
 - way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis

cres

ours to guide the hap - py pair, Whose joys, whose joys we share. A -

ours to guide the hap - py pair, Whose joys, whose joys we share. A -

cres

- way! a - - way! 'tis - - time to start, 'Tis - close of day and

- way! a - - way! 'tis - - time to start, 'Tis - close of . day and

f

time to - start, 'Tis ours to - guide - the hap py

time to - start, 'Tis ours to - guide - the hap py

p *cres*

p *cres*

dim:

pair, the groom and bride whose joy we share, whose joy we share. A way! a-way! de-

dim:

pair, the groom and bride whose joy we share, whose joy we share. A way! a-way! de-

dim:

cres

-part! de - - part! de - - part! 'Tis close of

-part! de - - part! de - - part! 'Tis close of

ff *sino alla fine.*

day and time to start, A - - way! - de - -

day and time to start, A - - way! de - -

-part! 'Tis ours to guide the hap - py pair, the groom and

-part! 'Tis ours to guide the hap - py pair, the groom and

sempre ff

bride whose joy we share

bride whose joy we share

End of Act 1.

No. 11 ENTR' ACTE.

ACT 11.

Allegro con Brio.

PIANO.

ff *mf* *cres* *mf* *cres*

*Allegretto Moderato.**Allegro Guisto.*

No. 12. Chorus "SAFE TO THE BRIDAL HOME."

Andantino. MINORE. legato e p

Sopranos. Safe to the bri-dal home we've

Tenors. Safe to the bri-dal home we've

Basses. Safe to the bri-dal home we've

PIANO. *MINORE. p*

brought you, Gui - ding the path of the hap-py hap-py

brought you, Gui - ding the path of the hap-py hap-py

pair - Fast are the fet-ters Hy-men wrought you,

pair - Fast are the fet-ters Hy-men wrought you,

Such ro-sy chains tis a joy to wear. The ho-ney-moon

Such ro-sy chains tis a joy to wear. The ho-ney-moon

shines in the vault a-bove, And you sky to-night shall be

shines in the vault a-bove, And you sky to-night shall be

lit by love! Safe to the bri-dal home we've brought

lit by love! Safe to the bri-dal home we've brought

fp *cres*

dim:

you, Safe to the bri - dal home,

dim:

you, Safe to the bri - dal home,

dim:

f

mf Safe to the bri-dal home, *p* Safe

mf Safe to the bri-dal home, *p* Safe

mf Safe to the bri-dal home, *p* Safe

p *mf* *p*

rall un poco

to the bri-dal home.

to the bri-dal home.

col canto.

dim: *pp*

No. 13. Ballad. "THE HEART SIGHS EVER TO BE FREE."

Giola.

Allegretto Moderato assai.

GIROLA.

PIANO.

p con grazia.

dolce.

The heart sighs e - ver
The heart sighs e - ver

rall.

p a tempo

to be free, From all but love's en - thrall - ing
to be free, All bright and tempt - ing lures re -

rap - ture! 'Tis like a bird in green - wood tree That
- fus - ing, Un - til at length in it turns in glee To

rall. quasi a piacere.

would not long sur - vive its cap - ture, It can not bear the
love, but love of its own choos - ing; Ah, let my heart e -

col canto.

gild - ed cage, its song is mute, its strength ex - pend - ed, It
lect its own, My life-long bliss is more in dan - ger By

rall.

beats its wings in fu - tile rage, Then pines and drops till life is
wed - ding one un - lov'd tho' known, Than one a dord tho' still a

con portamento. Meno Mosso. & tempo

end - ed! Love knows not sea - son, will - not
stran - ger!

dolciss.

pp be Subdued by au - ty's stern de - cree,

La - ment - ing, mourn - - ing li - - - ber - ty - -

dim. The heart sighs e - - ver to - - be free *cres*

f Love knows not sea - - son, will not be Sub-dued by

du - - - ty's stern de - cree. *pp* The heart sighs *pp*

rall e - ver, e - ver, to be e - - ver free. *pp* *D.C.*

No. 13 $\frac{1}{2}$ MELODRAME.*Allegretto assai Moderato.*

PIANO.

pp con sordini.

The musical score is written for piano and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The tempo is marked 'Allegretto assai Moderato.' and the dynamics are 'pp con sordini.' (pianissimo with sostenuto pedal), 'mf' (mezzo-forte), and 'pp' (pianissimo). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

No. 14. Duet "LOVE IS NEVER BLIND."

Girola & Don Luis.

Allegretto Moderato assia.

GIROLA.

DON LUIS.

dolce.

Love is blind, the sa-ges say,

PIANO.

p

Round his eyes a veil is fold - ed, In the dark he wends his way,

*rall un poco**a tempo*

Hits the mark but ne'er be - holds it;

Could he see us as we are.

*col canto.**cres*

Where would be each fond il - lu - sion,

Ma - ny a lov - er's gui - ding star.

cres

rall.
Would be quenche'd in dark con-fu-sion!

tempo *dim:*

GIROLA.
. Love's not blind, ah no! his eyes Are the sharpest and the

p

bright-est! In-to ev' - - ry breast he prys, Makes of sad-dest hearts the

rall.

light - est! His per-cep - tion is so clear, He is proof a-gainst il -

a tempo

- lu - sion, Why, when lov'd one grows more dear - - Still be cold and un-de -

cres *rall.* *cres* *rall.*

ceiv - ing! 'Tis a li - bel you will find - -

Love is ne - ver, ne - ver, ne - ver blind, 'Tis a li - bel

you will find - - Love is ne - ver, ne - ver, ne - ver blind,

Love is blind, ah no, his eyes - - Are the sharp - est and the

rall.

bright est eyes, Love is blind, Yes! Love is blind, Yes!

bright - est eyes, Ah no! Ah no!

rall. *tempo legato.*

'Tis a li - bel you will find, ah! 'Tis a li - bel, 'Tis a li - bel you will

find, ah! 'Tis a li - bel, 'tis a li - bel you will find, Yes, you will

rall.

cres.

find, - yes you will find.

calando.

No. 15. Serenade "I SING LOVE'S DULCET SOFTEST LAY."

Don Philip & Don Jose.

Allegretto Grazioso.

DON PHILIP

DON JOSE

PIANO.

p staccato.

dim:

DON PHILIP.

I
Love's

sing love's dul - cet soft - est lay,
sighs a - lone shall fill my throat, Tra la la, la la la, Tra la la la

la!

Be-neath the pale and wan-ing moon!
Let stu - pid seers my ef-forts scoff,

Tra la la, la lala, Tra la la la

In - spir'd by sil - v'ry lu - nar-ray, My
Sweet warb - ling, ze - phyr - like, shall float And

pas - sions pent up pangs al - lay, My pas - sions pangs al -
love shall mel - low ev' - ry note, Shall mel - low ev' - - ry

nearly spoken
- lay! This dash'd things out of tune,
note! My up - - per G's gone off!

DON JOSE.

I can't en-dure this out side
My suff'rings here are most a -

mf *staccato.*

Get out! get
Do stop that

berth It is the cold - est spot on earth with-out a doubt!
- cute, And an-gry cats my post dis - pute - with fierce mia-oo!

out-
row!

(turning.)
Tra la la,

All warmth has from my bo-dy fled,
And symptoms of catarrh in - crease,
And cold is sett-ling in my
With mew tra-loo! and chill-dis-

cres un poco

(sneezing.) (sneezing.)

Don't in-ter-rupt love's se - re -

head, a choo!! oh dear! a choo!! oh dear! a choo!!

-may'd.

f

sneezing

1^o tempo

-nade - - I sing love's soft - - est lay, - -

Mia-oo,

p

eres
dul-cet - - - lay, - - - Be - neath the wan - ing
mia-oo! mia-oo!

rall.
moon - - - wan - - - ing
mia-oo! mia - oo! mia - oo!

col canto.

a tempo
moon!
mia-oo!

eres *f*

No.16 Whispering Quartet. "HUSH! HUSH! HUSH!"

Girola, D. Luis, D. Philip, D. Jose.

Allegro Guisto.

GIROLA. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. LUIS. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. PHILIP. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

D. JOSE. *p* Hush! hush! hush! I must-n't breathe a word! Hush! hush!

PIANO. *p*

eres un poen

hush! Let not a word be heard! Cau-tious we must be and wa-ry, 'Tis so ve-ry

hush! Let not a word be heard! Cau-tious we must be and wa-ry, 'Tis so ve-ry

cres sempre. *(spoken.)*

ne - ces - sa - ry, And as dark! Hark! hark! hark! *pp*

Can you

ne - ces - sa - ry, And as dark! Hark! - hark! hark!

Who is near?

hear me? Can you

Are you there?

I should think so!

(spoken.)

Who is near? Hush! hush!

hear me! Hush! hush!

Are you there? Hush! hush!

I should think so! Hush! hush!

f

hush! hark! hark! hark! hush! hush! hush!

Sweet est creature! do not

Hush! who is near? fear me - - Faith - - ful as the stars a -

I can't help it, I must sneeze,

Loose me, Se-nor, if you please. - Hark!

I can't help it, I must sneeze, I know I shall,

Loose me, - - Sen - or, if you please, Hark! Loose me,
 hear me sing Of my un - dy - ing love, - - Stay thou
 hear - - me sing of my un - dy - ing
 8^{va} I can't help it, I can't help it, I can't help it, I can't

ff

dim Sen - or, if you please, Loose me, Sen - or, *dim sempre.* if you please,
 near me, deign to hear! Stay thou near me! deign to hear!
 love. Stay thou near me! deign to hear!
 help it, I must sneeze, I must sneeze, I must

dim sino al pp
 What's that? what's that? what's that? what's that? Hush! hark! hush! hark!
 What's that? what's that? what's that? what's that? Hush! hark! hush! hark!
 sneeze
 sneeze, (sneeze) (sneeze) (sneeze) (sneeze) (sneeze) (sneeze)

hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!

hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!

eres un poco
hush Let not a sound be heard! Cautious we must be and wa-ry, 'Tis so ve-ry

hush Let not a sound be heard! Cautious we must be and wa-ry, 'Tis so ve-ry

es sempre: ne-ces - sa - ry, And so dark! Hark! hark! hark! (spoken.)

ne-ces - sa - ry, And so dark! Hark! hark! hark!

Dan - - ger threatens much I fear - - - - -
 'Tis your hus - band lin - - gers near you.,
 I - cy cold these ta-per fin-gers,
 An - - - swer me! I dread to move - - - - -
 'Tis your hus - band that is near - - - - -
 Sweet-est crea-ture! do not
 Art thou near me? let me hear thee sing of
 you, 'Tis your hus-band lin-gers nearyou, Ah! - - - I will
 fear, Do not fear me!
 Would that I could get a-way! would that I could get a-way!
 8va

thy un - dy - ing love, un - dy - ing love? What's
sing - - of my love, of - - my - - love. What's
Sweet-est creature do not fear me! sweet-est! do not fear. What's
Would that I could get a - way, could get a - way. What's
that? Hush! Breathe not a word! What's that? Hush!
that? Hush! Breathe not a word! What's that? Hush!
Breathe not a word! breathe not a word! breathe not a word! Hush!
Breathe not a word! breathe not a word! breathe not a word! Hush!

No. 17. Chorus. "SEARCH THE MILL."

Finale to Act 11.

Tutti & Chorus.

Allegro Mosso.

PIANO.

pp

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in 2/4 time and begins with a piano (*pp*) dynamic.

The second system continues the piano accompaniment. The right hand has a more active melodic line with many beamed sixteenth notes. The left hand continues with a consistent quarter-note bass line. A crescendo marking (*cres*) is placed above the right-hand staff towards the end of the system.

Sopranos.

ff Search the mill from floor to base-ment

Tenors.

ff Search the mill from floor to base-ment

Basses.

ff Search the mill from floor to base-ment

The third system of the piano accompaniment features a more complex texture. The right hand has a series of chords and moving lines, while the left hand maintains a rhythmic bass line. A fortissimo (*ff*) dynamic marking is present in the right-hand staff.

Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,
 Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,

See the trai - tor vile con-found - ed From roof to floor let search be sure, And
 See the trai - tor vile con-found - ed From roof to floor let search be sure, And

sempre ff

GIROLA

What noise is this? What is't you
 miss no door, make all se - cure.
 miss no door, make all se - cure.

p

sempre a tempo

seek? The Queen, I beg your highness speak! Say what's a-

ff

ISABEL.

- miss What noise is this? Heed her not - - let no one

ff ff mf

GIROLA. *ISABEL.*

pass - Can it be dan-ger to him, a-las! Where is your

GIROLA. *OFFICER.*

husband? (Can she guess? Grant he's es-cap'd this dire dis-tress! This door is

ISABEL. *GIROLA.*

fast! There! hi-ding there! Quick force the lock! No, no, not

cras

ISABEL.

GIROLA.

here. this room is mine. Drag her away! How can I save him?

mer cy pray!

Sopranos.

Tenors.

Force the door! let search be sure! quick! force the door!

Basses.

Force the door! let search be sure! quick! force the door!

sempre *ff*

quasi a piacere.

PHILIP.

ISABEL.

PHILIP.

You're safe, my Queen! You here? Ah yes! I fear'd some

pe-ri-l I con-fess,

And fol-low'd you What means this strife?

ISABEL.
*a tempo.***PHILIP** (*aside.*)

Mys - te - ry! trea - son! scan - dal rife! (That

fool may spoil my sto - ry, So I'd bet - ter p'raps keep him

ff

a tempo

CHORUS.

down - - be - low Who can it be, we soon shall

mf

GIROLA**ISABEL.****CHORUS.**

see! O spare him! pray. A - way! a - way! Who'tis we'd know? He's

*Largo.***ISABEL.**

here! He's here! Don Ja - se! Don

cres *ff* *pp*

PHILIP.

Jo-se! Jo-se! Fie! fie! fie!

Andante Maestoso.
GIROLA. *mf*

'Tis as-tound-ing he is dumb, He's a-

ISABEL

He is dumb, He is fill'd with shame,

LUIS

He is dumb, Fill'd with shame,

DON PHILIP

He is dumb, Fill'd with shame,

DON JOSE

He is dumb, Fill'd with shame,

Sopranos.

I am dumb, O-ver-come!

Tenors.

He is dumb, He is dumb,

Basses.

He is dumb, He is dumb,

Andante Maestoso.

p

sham'd - - - He's o - ver-come - - - 'Tis as-tound-ing, he's to

He's to blame He's o - ver-come, A - maz'd!

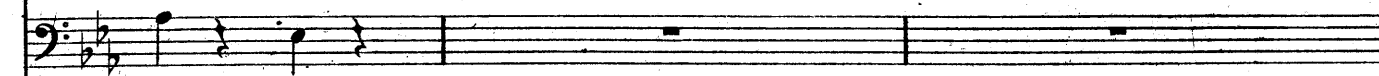
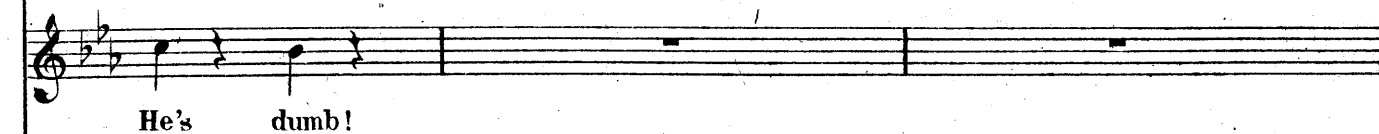
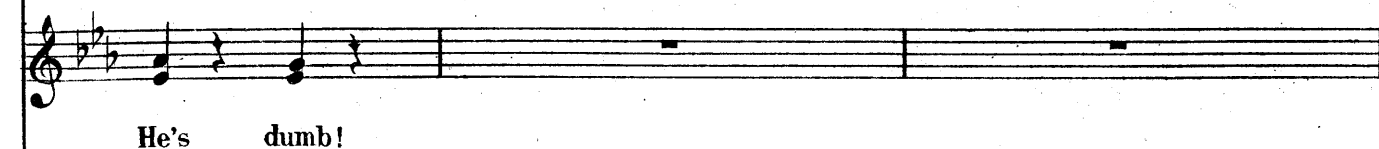
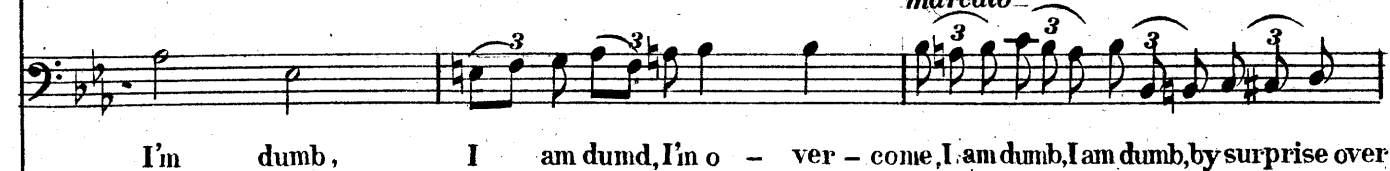
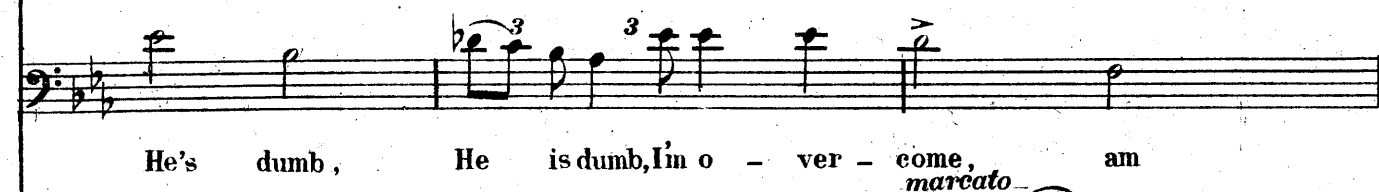
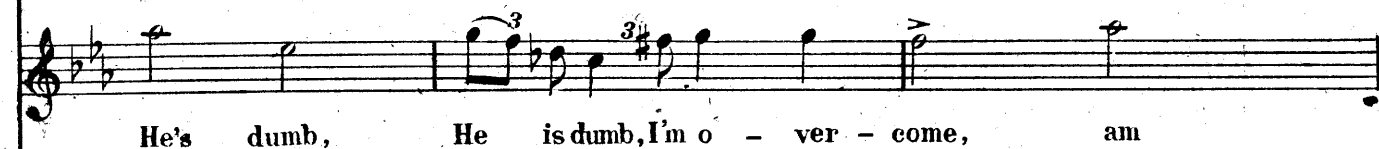
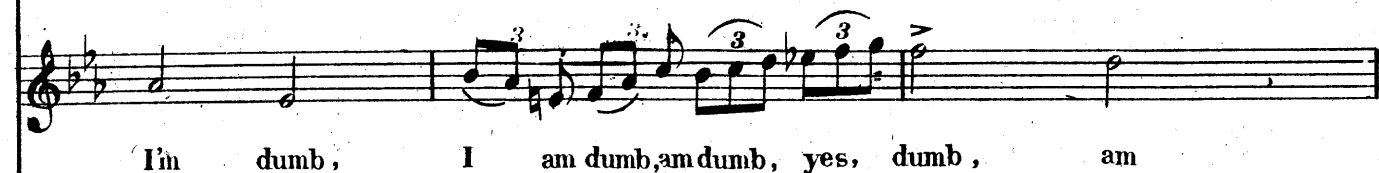
He's to blame He's o - ver-come, A - maz'd!

He's to blame He is dumb, A - maz'd!

Fill'd with shame! I am dumb! A - maz'd!

He's a-maz'd, O - ver-come, A - maz'd!

He's a-maz'd, O - ver-come, A - maz'd!

cres e marcato

Legato assai e pp

I. A las, I'm confounded,

I. This is most conflicting,

I. This is most conflicting,

I. This is most conflicting,

Come. I'm dumb I'm confounded!

pp He's astonished, He's as - ton - ished, He's as - tounded, He's confounded, He's as -

pp He's astonished, He's as - ton - ished, He's as - tounded, He's confounded, He's as -

pp

sempre legato *cres*

A-maz'd now am I! Fill'd with shame - - - why, ah

A-maz'd now am I! Fie, oh fie - - - - - fie, oh

A-maz'd now am I! why this doubt? - - - why this

A-maz'd now am I! Fie, oh fie - - - - - fie, oh

Con-found-ed am I! Dear, oh dear - - - - - lis-ten

ton-ished, What dis- grace! Fie, oh fie! fie, oh fie!

ton-ished, What dis- grace! Fie, oh fie! fie, oh fie!

pp *cres*

cresc. assai

why - - - - vain ly I - - - - my mis-for - - tune, - my mis-for - tune

fie - - - - fie, oh fie - - - - fie, oh! oh! fie! fie! fie!

fear - - - - She's a-maz'd! - - - - o-ver-come! She's a - maz'd! o - ver

fie - - - - fie, oh fie - - - - fie, oh fie, Don Jo - se!

pray - - - - guilt les I, - - - - hear me, pray, ah! hear me

fie, oh fie, fie, oh fie, Fie! Don Jo - se!

fie, oh fie, fie, oh fie, Fie! Don Jo - se!

*cresc. assai***ff**

Listesso tempo.

fly. I'm a maz'd I'm o - - - ver

fie! Fie - - oh fie - - Don Jo - - se

come. By - - - sur - - -

Fie! - - oh fie! - - Don Jo - - se! fie! I'm as - - -

pray - -, my feige, - - oh lis - - ten, pray lis - - - ten!

fie! He is dumb with sur - - -

fie! He is dumb with sur - - -

Listesso tempo

f

Stringendo assai.

come, I'm as-tound-ed I am dumb, o-ver-

fie! With sur-prise I'm o-ver-come, I am dumb,

prise! Why - - - this doubt? a

tound-ed, Jo-se, fie! oh fie! Jo-se, fie! I'm sur-pris'd,

pray, my leige, ah, lis-ten pray! lis-ten pray! guiltless I!

prise, o-ver-come, he is dumb, he's a-maz'd,

prise, o-ver-come, he is dumb, he's a-maz'd,

p

come by grief, vain ly I my

With sur - prise I'm o - ver - come! I am sur - pris'd!

mae'd am I! guilt-less she must

I'm o - ver - come! I am a - maz'd! Jo-se, oh fiel

lis - ten, my liege, Guilt-less am I! pray lis - ten, pray, liege,

He's o - ver - come, Dumb with sur - prise, He is quite dumb! He's

He's o - ver - come, Dumb with sur - prise, He is quite dumb! He's

trou - - - - - bles, my trou - - - - - bles vain - - ly

I am a - maz'd! 'Tis as-tound-ing, a - maz - ing, I am o - ver -

be! Why this doubt? - - - - - why this

I am sur - pris'd! - - - - - Jo - se, oh fie! Jo - se,

I am quite dumb! - - - - - Lis - ten, my liege, guilt-less I! lis - ten,

dumb with sur - prise! He is quite

dumb with sur - prise! He is quite

ff *rall.*

a tempo *pp*

I try to fly, vain-ly try, - - - try to
 come! By sur-prise o-ver-come! - - - I'm a-
 doubt? Guilt - less she - - - must be! guilt-less
 fie! I'm sur-pris'd, I'm a-maz'd, - - - I'm a-maz'd, I'm sur-
 pray, oh my liege, I am dumb, - - - I am dumb!
 dumb, he's sur-pris'd, a - maz'd, He's
 dumb, he's sur-pris'd, a - maz'd, He's

a tempo *pp*

fly, vain-ly I - - - I am dumb with des-pair, con-fus'd, o-ver-
 maz'd, o-ver-come, - - - I'm a-maz'd, o-ver-come, sur-pris'd o-ver-
 she! - - - Why this doubt? why this doubt? why this doubt? she guilt-less must
 pris'd, - - - Jo-se, fie! I'm a-maz'd! I'm - - - sur - - -
 guilt - - - less am I! lis-ten pray, oh, my
 dumb, he's dumb, he's sur - - -
 dumb, he's dumb, he's sur - - -

ff *rall.*

ff

a tempo *pp* *stringendo un poco*

come, With de-spair I am dumb, I'm by grief o-ver-come, I am by

come, With de-spair I am dumb, I'm a-maz'd o-ver-come, I'm a-

be! I'm sur-pris'd o-ver-come, I'm a-maz'd, I am dumb, I'm

pris'd, Fie! Don Jo-se, oh fie! I'm as-tound-ed, am dumb, Oh

liege, I am guilt-less I vow! Oh my liege, hear me, pray, Oh

pris'd, He's

pris'd, He's

pp

ff *Allegro assai.*

grief o ver come!

- maz'd o ver come!

dumb sur pris'd!

fie Jo se, fie!

hear me, pray!

dumb with sur prise!

dumb with sur prise!

ff *Allegro assai.*

N^o. 18 INTRODUCTION AND CHORUS.

Act 111.

Allegro.

PIANO.

ff

The musical score is written for piano in 3/8 time, featuring a key signature of one flat (B-flat). It consists of six systems of staves. The first system is marked *PIANO.* and *ff* (fortissimo). The subsequent systems show a dynamic shift to *mf* (mezzo-forte) and then *p* (piano). The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings. The score concludes with a double bar line and the word *Segue.*

Segue.

No. 18^a Chorus LOVE AND PLEASURE!*Allegro.*

Sopranos. *ff* Love and pleasure! Life is brief, - - Fate will mea - sure

Tenors. *ff* Love and pleasure! Life is brief, Fate will mea - sure

Basses. *ff*

PIANO. *ff*

Joy and grief, All must bear their share of sor - row,

Joy and grief, All must bear their share of sor - row,

Leav - ing care un - til the mor - row! Love and plea - sure!

Leav - ing care un - til the mor - row! Love and plea - sure!

mf

Life is brief, Fate will mea - sure Joy and grief,
Life is brief, Fate will mea - sure Joy and grief,

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The lyrics are "Life is brief, Fate will measure Joy and grief," repeated for two voices. The piano accompaniment features a steady bass line with chords in the right hand.

All must bear their share of sor - row, Leav - ing care un -
All must bear their share of sor - row, Leav - ing care un -

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The lyrics are "All must bear their share of sor - row, Leav - ing care un -" repeated for two voices. The piano accompaniment features a steady bass line with chords in the right hand.

- til - the mor - row!
- til - the mor - row!

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The lyrics are "- til - the mor - row!" repeated for two voices. The piano accompaniment features a steady bass line with chords in the right hand.

marcato.

The fourth system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The music is in 4/4 time and G major. The tempo marking "marcato." is present. The piano accompaniment features a steady bass line with chords in the right hand.

Now is the sea-son for re-vels and dan-ces, Smiles from sweet lips and soft
 Now is the sea-son for re-vels and dan-ces, Smiles from sweet lips and soft

love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,
 love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,

Youth is the sea-son for beau-ty and pleasure. Now's the
 Youth is the sea-son for beau-ty and pleasure. Now's the

sea-son for love, Life is brief, life is brief,

sea-son for love, Life is brief, life is brief,

Fate will mea-sure Joy and grief, All must bear their

Fate will mea-sure Joy and grief, All must bear their

share of sor-row, All must bear their share of sor-row,

share of sor-row, All must bear their share of sor-row,

cres

p

All must bear their share of sor-row, Leav-ing care un-
 All must bear their share of sor-row, Leav-ing care un-
 -til the mor-row, un-til the mor-row! Love and
 -til the mor-row, un-til the mor-row! Love and
 plea-sure! Life is brief, - Fate will mea-sure Joy and
 plea-sure! Life is brief, Fate will mea-sure Joy and

Musical notation includes treble and bass staves for the piano accompaniment, with dynamic markings such as *cres*, *f*, and *2 + #1*. The piano part features arpeggiated chords and melodic lines.

grief, All must bear their share of sor - row,

grief, All must bear their share of sor - row,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

ff All must bear their share of sor -

ff All must bear their share of sor -

ff

The second system of the musical score continues the vocal and piano parts. The vocal staves are marked with a fortissimo (*ff*) dynamic. The piano accompaniment continues with the same eighth-note bass line and chords.

row.

row.

The third system of the musical score concludes the vocal and piano parts. The vocal staves end with a final note on a whole note. The piano accompaniment ends with a final chord.

No. 18^a

REPEAT OF CHORUS.

Now is the

Now is the

f marcato.

sea-son for re-vels and dan-ces,

Smiles from sweet lips and soft

sea-son for re-vels and dan-ces,

Smiles from sweet lips and soft

love melt - ing glan - ces.

Joy and con tent-ment are

love melt - ing glan - ces,

Joy and con tent-ment are

bet - ter than trea - sure, Youth is the sea - son for
bet - ter than trea - sure, Youth is the sea - son for
beau - ty and love.
beau - ty and love.

No. 19. (A) Concerted Piece, "POWERS OF GOODNESS".

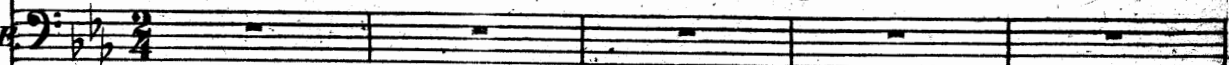
(B) Song, "IN SPAIN OUR LOVE," Isabel.

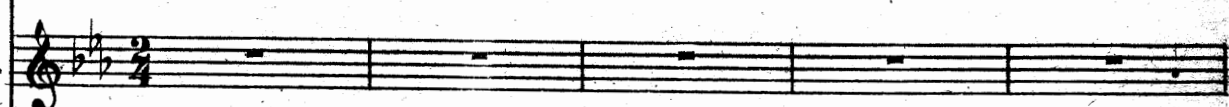
Isabel, Don Jose, & Chorus (S.T.B.)

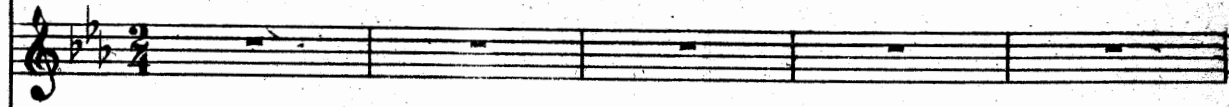
Allegro Agitato.

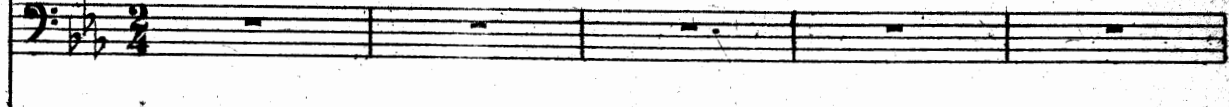
ISABEL. 

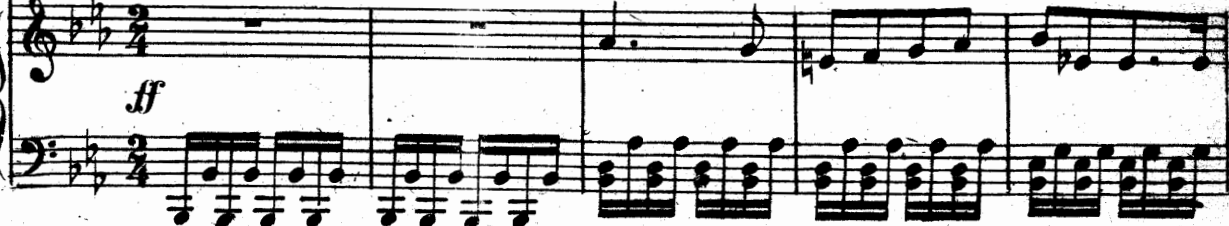
Pow-ers of goodness! what do I be-hold? 'Tis

DON JOSE. 

Sopranos. 

Tenors. 

Basses. 

PIANO. *ff* 

dread-ful! shame-ful! At

Fear - - ful! Most a-tro-cious!

Fear - - ful! a - tro-cious!



con - - duct so im-pro-per, base, and bold, I'm an-gry!

We're fu-ri-ous!

We're fu-ri-ous!

fierce! Fe - ro-cious!

Fe - ro - - - - - cious! Fe - ro-cious!

Fe - ro - - - - - cious! Fe - ro-cious!

DON JOSE.

Stay, your Ma-jes-ty, be lieve me, Give me time, I can ex

p

ISABEL

-plain, Seek not, mon-ster, to de ceive me, Hence-forth you'll plead in vain! Though my

con - duct may seem sha - dy, Gra-cious queen, your wrath will end When I

tell you that this la - dy Is my most es-pe - cial friend!

rall.

ISABEL. *a tempo*

Be - yond en-dur - ance! Such base as-sur - ance!

Worse and worse! worse and worse!

Worse and worse! worse and worse!

Hence 'tis

Migh - ty queen! be - hold me kneel - ing,

mf

Flauto

vain to me - ap - peal - ing, You are Cham - ber -

- lain no more!

Sopranos. Hear me plead - ing - ly im - plore!

Tenors. Hear him plead - ing - ly im plore!

Basses. Hear him plead - ing - ly im - plore!

ff

No! such scan - dals we ab - - hor! You are
 Hear me, pray, oh, hear me, pray, Hear me,
 No! such scan - dals we ab - hor, You are
 No! such scan - dals we ab - - hor, You are
 Cham - ber - lain no more - You are Cham - ber - -
 pray, oh hear me, pray, hear me, pray, oh
 Cham - ber - lain no more, A - way! a-way! a - way! a-way! a -
 Cham - ber - lain no more, A - way! a-way! a - way! a-way! a -
cres *ff*

- Iain no more, a-way! a-way! a-way!

hear me, pray. hear me! I pray, I pray!

- way! a-way! a-way! a-way! a-way! a-way! a-way! a-way!

- way! a-way! a-way! a-way! a-way! a-way! a-way! a-way!

fz *fz* *fz* *fz*

(B) Song. ISABEL.

Moderato

p *fz*

In Our

Spain our love and sweet ro-mance is of the best and pur - est sort. All dress - es are not cut too low With sleeves that are not sleeves at all, But

p

naugh - ty ways, we leave to France, We are a strict-ly pro-per Court; No
mo - dest modes a - lone we show, Ex-cept a few at rout or ball; Our

poco rall.

a tempo

so - cial scan-dals we cre-ate, No lov - er's pro-mise proves un-true, No
worst flir-ta - tion's ve - ry mild, All forms of fast - ness we es-chew, No

a tempo

rall. *molto rall.*

mar-ried peo - ple se - - pa-rate, Ex - cept a few, Ex - cept a few!

words of ours would harm a child,

rall. *molto rall.*

a tempo

qua - ker - like pro - pri - e - ty, Pre - vails in our so - -

a tempo

-ei - e - ty, And scan-dals here of a - ny sort Are few, ex-treme-ly

few!

Sopranos.

Tenors.

Basses.

A qua-ker-like pro-pri-e-ty Pre vails in our so-

ten. *ten.* *ten.*

ff

- ci - e - ty. . And scan-dals here of a - ny sort Are few, ex-treme-ly few!

ci - e - ty, And scan-dals here of a - ny sort Are few, ex-treme-ly few!

No. 20. Concerted Piece. "SAY GIRL."

Girola, Isabel, Don Luis, Don Philip & Chorus. (S.T.B.)

Andante mosso.

ISABEL.

GIROLA.

Say, girl, are you the mil - ler's bride? Great Queen, it can-not be de-nied, 'Tis

PIANO.

p

- CHORUS.

ISABEL.

known I am the mil - ler's bride. She is the mil - ler's bride! In

cres

CHORUS.

vain the truth you try to hide, I say you're not the mil - ler's bride. She's

cres

GIROLA.

not, she's not the mil - ler's bride, She's not the mil - ler's bride, she's not! Ah!

par - don, ma - dam, I be - liev'd to Dro - mez I'd been wed - - - By

dress and cha - pel's gloom de - ceiv'd I ma - ted was in - stead - - To

one from whom I'd part no more, 'Tis he 'tis he a - lone - - Whom

rall. I a - dore, 'Tis he a - lone, 'tis he whom I a - dore! Shall I *DON LEIS a tempo*

rall. *p a tempo*

wait a hap - pier chance, Or bold - ly all at once dis - close? No! still

DON PHILIP

long - er I'll be dumb, For-tune may fa - vor yet, who knows? She knows me.

cres un poco

ISABEL.

not, I may still pre-serve the mys - try of the mill, Who is your

cres sempre

GIROLA.

hus - band? speak, re - ply, Dis - close at once, nor dare de - ny! Ah don't be

an - gry as you should, I could not tell you if I would, Don't smile or

TUTTI.

frown, in-deed it's true, I'm mar-ried to — I don't know - who! It's some-thing

marcato

ISABEL.

new a girl to view Who's mar-ried to she don't know who! Such

*Andante**a piacere*

fate might maid-en well be-wail! Some le-gen-da-ry-vil-lage tale Your

colla voce.

GIROLA.

dolce

sto-ry, girl, re-sem-bles much, Yes ma-dam, we have many such, A-

tempo

-ni-ta and Pe-dril-lo's love, The cold-est, stern-est heart would move.

a piacere.

TUTTI.

I would re-late their loves di-vert-ing ly - If you would like to hear! Why, cer-tainly!

ff

No. 21 *Fandango*, "ANITA IS SAD."

Girola.

Allegretto.

GIROLA.

PIANO.

mf

marcato.

dim:

p

- ni - ta is sad and for - lorn, Tho' once she was

hap - py and gay. And bright as the sun-shine of

cres

morn - - - Some an - gry words said, some bit - ter tears

shed, Had sent her Pe - drill - lo a - way! ah!

ah! ah! What would she not give Her lost love to re - store! What

an - gush to life if she saw him no more! She sighd I must ling - er in.

rall

lone - ly re - gret, He will not - - for - give nor for - get.

rall *ff*

Soprano.
Ah! what would she give her lost love to re - store! What

Tenore.
Ah! what would she give her lost love to re - store! What

Basses.
Ah! what would she give her lost love to re - store! What

ff

an - guish to live if she saw him no more! She sigh'd I must

an - guish to live if she saw him no more! She sigh'd I must

ores

GIROLA.

rall.

lin - ger in lone - ly re gret, He will not - - for - give now for - get!

lin - ger in lone - ly re gret.

col canto.

Pe - - dril - lo is sad and for - lorn,

His an - ger is. less than his grief,

Dis - miss'd by A - - ni - ta in scorn - -

cres
He roam'd the world round, but no so - lace he

cres assai.
found. For no - thing could give him re - lief!



ah! ah! ah! Would she but for - -

This system contains the first line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'ah! ah! ah! Would she but for - -'.



give, Would he plead and im - plore, 'Twas an - guish to

This system contains the second line of the musical score. The vocal melody continues on the treble staff, and the piano accompaniment is on the grand staves. The lyrics are 'give, Would he plead and im - plore, 'Twas an - guish to'.



live If he saw her no more! At - - last he re - -

This system contains the third line of the musical score. The vocal melody continues on the treble staff, and the piano accompaniment is on the grand staves. The lyrics are 'live If he saw her no more! At - - last he re - -'.



turn'd, when they joy - ful - - ly met. He said, - -

rall

This system contains the fourth line of the musical score. The vocal melody continues on the treble staff, and the piano accompaniment is on the grand staves. The lyrics are 'turn'd, when they joy - ful - - ly met. He said, - -'. The word 'rall' is written above the final measure of the vocal line and below the final measure of the piano accompaniment.



"I - - for - - give" she, "I'll - - for - - get."

ff

This system contains the fifth line of the musical score. The vocal melody continues on the treble staff, and the piano accompaniment is on the grand staves. The lyrics are '"I - - for - - give" she, "I'll - - for - - get."'. The word 'ff' (fortissimo) is written below the final measure of the piano accompaniment.

Sopranos.
Ah! what would she give her lost love to re - store! What an-guish to

Tenors.
Ah! what would she give her lost love to re - store! What an-guish to

Basses.
Ah! what would she give her lost love to re - store! What an-guish to

ff

live if she saw him no more! She sigh'd-I must lin-ger in

live if she saw him no more! She sigh'd-I must lin-ger in

crca

GIROLA.
rall

lone-ly re - gret. He will not - - for - give nor for - get!

lone-ly re - gret.

No. 22. Duet. "FALSE, FALSE WOMAN!"

Girola & Don Luis.

Allegro deciso.

DON LUIS

PIANO.

Falsé, false wo - - - man, fie - kle

jade!

Thus are pe - ril'd vows you made,

False, false wo - man, wick - ed

jade!

Thus are pe - ril'd vows you made,

False wo-man! wick - ed

GIROLA. poco meno mosso.

jade!

Who are you that dare up-braid? Who are

DON LUIS.

rall. deciso.

you that dare up-braid? Court-ing li-cense, risk-ing guile. For a

prin-ces tran-sient smile! False, false wo-man! False, false wo-man! Court ing

GIROLA.

li-cense, risk-ing guile, Who are you that dare up-braid? Who are

you that dare up-braid? What right have

DON LUIS.

you thus to re-vile? What right have you thus to re-vile? The right of

Say you so? Oh dear no, you're not my hus-band! Oh dear

hus-band, Of lord and Mas-ter,

8

stringendo.

no! Say you so? Oh dear no, no,

That am I! Why de-ny? That am

cresc. assai

oh dear no!

I! am I!

Andante,

p

GIROLA.

You your-self, Se-nor, de-ny,- did Maid - - ens love im-pulse de-

cres e stringendo.

ri - - - ded, Would love wound where it con - fi - - ded!

colla
Would love wound where it con - fi - - ded! no, no, no, so you see it cannot

colla voce.

DON LUIS.*a tempo.*

be, No, you're not he! For - give me, love, when I de - nied

cres e stringendo.
Fear - - ing ru - in might be - tide Base - - ly, cow - - ard

ly I lied, Nev - er, never more I'll grieve thee, neer again in thought de - ceive thee, neer a -

colla voce.

Andante.

Ah never more he'll grieve - ne'er more de ceive - no, never nev-er
 gain Nev - er more, ah nev - er
 more - ne'er more de - ceive, Ah yes I'll eer be - lieve - yes, eer be -
 more I'll de - ceive thee, Nev - er
 lieve thee, yes, I'll eer be lieve - thee ev er more - ah never more he'll
 more, ah nev-er more will I grieve thee, nev-er
 grieve me, never more de - ceive ah never more he'll grieve me, never more de -
 more will I grieve thee, Nev er more will I

pp *cres*

ceive - Ah, yes, I'll eer be - lieve - ah, yes, he'll nev - er.

grieve - Ah, yes, I'll eer be - lieve - ah, yes, I'll nev - er,

ff *p* *rall molto.*

nev - er, nev - er more de - - ceive ah, never more de - - ceive me, ah, nev - er

nev - er, nev - er more de - - ceive ah, nev - er more will i de -

colla voce.

a tempo *pp*

more. Ah! A never, nev - er more - - will he deceive me, nev - - er, nev - er, nev - er

ceive. Ah! never, nev - er more - - will I deceive thee, nev - er, nev - er, nev - er

more, nev - er more, nev - er more, nev - er more!

more, nev - er more, nev - er more, nev - er more!

rall. e dim sino alla fine.

FINALE TO ACT III.

No. 23. Song "HERE ENDS ALL ARTIFICE AND GUILF".

Girola & Chorus.

Allegro con Brio.

GIROLA.

PIANO.

staccato.

Here ends all ar - ti - fice and guile. No fear of new sur -

*rall.**tempo*

pri - ses, May past mis-giv - ings raise a smile When free from black dis -

col canto.

CHORUS.

gui - ses. May past mis-giv - ings raise a smile When free from black dis -

GIROLA

gui - ses! Here ends all ar - ti - fice and guile, No fear of new sur -

CHORUS.

pri - ses, Ah! If you would, ah! if you would be - stow your smiles, as

dear friends should, Con - tent and joy pray don't des-troy, You

nev - er, nev - er could!

dim. *pp*

END OF OPERA.

BLACK MANTLES. (MANTEAUX NOIRS.)

ARGUMENT.

ACT I.

In a pretty Spanish village preparations are being made for the wedding of *Girola*, the Belle of Valados, niece of one *Nicholas Bodega*, a farmer, with the miller *Dromez*. *Girola* is young and beautiful, while the miller displays few of the qualities likely to win and retain her affections. The wedding, however, is about to take place, when the village is surprised by the approach of *Don Jose De Manilla*, Grand Chamberlain to *Queen Isabel* of Castile, and the King Consort *Don Philip* of Arragon. The Chamberlain is particularly sensible to feminine charms, though he is secretly married to one of the Queen's ladies-in-waiting, *Donna Clorinda de Lorenzana*. He informs *Nicholas* that his house will be required by the Queen and her Suite, as Her Majesty wishes to ascend a neighbouring hill to view the eclipse of the moon. While the Chamberlain inspects the farmhouse, the bride and bridegroom meet, and the former avows her dislike to *Dromez*, and at the same time asserts that she has a tender feeling for a young officer who had rescued her from robbers, but whom she knew only by his voice, as she had neither seen his face nor heard his name. *Girola's* hero is *Don Luis de Rosamonte*, and he makes his appearance to meet the bride the Queen has chosen for him, the above named *Clorinda*. *Luis* is attached to *Girola*, and has made good use of his voice in serenading her; meeting *Don Jose*, he hears of the approaching marriage, and the Chamberlain learns that his own wife is intended by the Queen for *Luis*. *Luis* encounters *Dromez* dressed for the wedding, and bribes him to resign his place at the altar, a second suit of wedding garments being luckily available for *Don Luis*—a Black Cloak and slouched hat aiding the deception. The Queen, and *Don Philip*, and the courtiers now appear; the marriage is over; *Don Luis* enters in his own dress; *Girola's* husband has disappeared, and *Dromez* is dragged from the barn in which he had hidden. *Don Jose* and *Luis* have each a game to play—*Girola* is disconsolate, and *Dromez* mystified. The Royal party depart for the mountain.

ACT II.

Act II. opens in the mill of *Dromez*, whither the villagers conduct the Bridal party. *Girola* and the Bridesmaids retire, and *Dromez* is joined by *Don Luis*, who enters through the window in search of *Girola*; *Dromez* descends through a trap just as *Girola* enters and finds her real husband, and *Don Philip* and the Chamberlain enter through the window. *Girola* is not quite certain as to the identity of her husband; and the Black Cloaks of the three adventurers in the darkness lead to strange complications, during which each parts with his cloak, and retires just as the Courtiers and Guards, with the Queen, *Clorinda*, and Attendants, enter to search the mill. *Clorinda* faints as the Chamberlain is dragged from his concealment; *Philip* and *Luis* re-enter; and all unite in taunting and reproaching the unlucky *Don Jose* as the Act concludes.

ACT III.

In the Palace of Santiago groups of courtiers, pages, and ladies-in-waiting deride the disgraced Chamberlain. Confronting *Clorinda*, she reproaches him and refuses to listen to his explanation, when the Queen and suite enter. Unaware of the marriage of the Chamberlain and *Clorinda*, Queen and Court are highly scandalized: when *Dromez* enters, with the three Black Cloaks, and commences to give his history of their owners. The Queen commands him to identify and bring them before her, that she may unravel the mystery. After much compromising of the King, *Don Jose*, *Don Luis*, and *Clorinda*, the Queen strives to unite the last-named: an expedient which of course fails. Ultimately matters are fairly cleared up. *Dromez* gets his fees, with the huge percentage he has added; and the King and the Chamberlain become suddenly virtuous, and there can be no further use for the Black Cloaks, for *King Philip* and *Queen Isabel*, the Chamberlain and *Clorinda*, *Don Luis* and *Girola*, as models of conjugal faithfulness and felicity, will exercise the best influence and "live happy ever after."

Original Cast as produced at the "Standard Theatre" New York City, Sept 26th '82, first time in America

<i>Don Luis de Rosamonte (an officer)</i> Mr. T. W. Carleton.	<i>Pedro</i> . . . } <i>Peasant</i> { Miss Lynne.
<i>Don Jose (the Kings Chamberlain)</i> Mr. A. Wilkinson.	<i>Samson</i> . . . } <i>Boys</i> { Miss Vickars.
<i>Dromez (a Miller.)</i> Mr. R. Mansfield.	<i>Anna</i> Miss Allen.
(His first appearance in America.)	<i>Maria</i> } <i>Peasant</i> { Miss Florence.
<i>Nicholas (a Farmer.)</i> Mr. R. Gillow.	<i>Teresa</i> } <i>Girls</i> { Miss Langley.
<i>Manuel (a Tailor.)</i> Mr. Wm. White.	<i>Inez</i> } Miss Forster.
<i>Palomez (Astronomer Royal.)</i> Mr. J. A. Furey.	<i>Rosina</i> } <i>Maids of</i> { Miss Hummel.
<i>Don Philip of Arragon (King Consort.)</i> Mr. J. H. Ryley.	<i>Beatrice</i> } <i>Honor.</i> { Miss Weddle.
<i>Isabel (Queen of Castile.)</i> Miss Fannie Edwards.	<i>First Bridesmaid</i> Miss Rousby.
(Her first appearance in America.)	<i>Guzman (a Page.)</i> Miss Wisdom.
<i>Clorinda (attendant on the Queen)</i> Miss Joan Rivers.	
(Her first appearance in America.)	<i>The Queen's Pages</i> { Miss Sherwood.
<i>Gomez (the Queen's Page.)</i> Miss Billie Barlow.	
<i>Lazarillo (a Tailor's Boy.)</i> Miss Mina Rowley.	
(Her first appearance in America.)	
<i>Girola (the Belle of Valados.)</i> and Mme. Selina Dolaro.	

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