

ACT III.

ENTR'ACTE.

Allegretto un poco moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a *f marcato* dynamic. The first measure features a trill (tr) over a chord. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *mf* dynamic marking appears in the fifth measure.

The second system continues the musical piece. It features a complex texture with many beamed notes in the upper staff, creating a dense, rhythmic pattern. The lower staff provides a steady accompaniment with eighth notes. The dynamics remain consistent with the previous system.

The third system shows a continuation of the musical theme. The upper staff has several measures with a *p* (piano) dynamic marking. The lower staff continues with its accompaniment. The notation includes various articulations and phrasing slurs.

The fourth system features more intricate rhythmic patterns, including triplets and sixteenth-note runs in both staves. The upper staff has a *p* dynamic marking in the second measure. The lower staff has a *p* dynamic marking in the fourth measure.

The fifth and final system of the page shows the concluding part of the Entr'acte. It features a mix of rhythmic figures and chordal textures. The upper staff has a *p* dynamic marking in the first measure. The lower staff has a *p* dynamic marking in the second measure. The piece ends with a final chord in the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. A fermata is placed over the first measure of the right hand.

Second system of musical notation. The right hand features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a rhythmic accompaniment. A fermata is present over the first measure of the right hand.

Third system of musical notation. The right hand has a more complex melodic line with many accidentals and slurs. The left hand accompaniment remains consistent. A fermata is placed over the first measure of the right hand.

Fourth system of musical notation. The right hand returns to a chordal texture, marked with a forte (*f*) dynamic. The left hand accompaniment is steady. A fermata is placed over the first measure of the right hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The left hand accompaniment is steady. A fermata is placed over the first measure of the right hand.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment is steady. A fermata is placed over the first measure of the right hand. The system ends with a double bar line.

ACT III.

A Camp. Headquarters. General's tent at the right. At the left, in the back, a mill. In the foreground, a green arbor, a bench.

SCENE I.—MORALES, *Officers, Soldiers.*

HE'S NOW A LIEUTENANT.

No. 17. Introduction and Chorus.

Officers and Soldiers drinking.

Moderato.

The musical score consists of three systems. The first system is a piano introduction in 3/4 time, marked *Moderato*, with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system features vocal parts for Tenors and Basses, with lyrics: "He's now a lieu - ten - ant, With e - pat - lets gay, We'll drink here his quick pro-". The piano accompaniment continues below the vocal lines.

TENORS. *f*

He's now a lieu - ten - ant, With e - pat - lets gay, We'll drink here his quick pro-

BASSES.

- mo - tion, We'll all drink! 'Tis his fes - tal day. He's now a lieu - ten - ant, With e - pau-lets

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "- mo - tion, We'll all drink! 'Tis his fes - tal day. He's now a lieu - ten - ant, With e - pau-lets". The piano accompaniment features a steady bass line and chords in the right hand.

gay. We'll drink, all, his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu-

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The lyrics are: "gay. We'll drink, all, his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu-". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

- ten - ant, E - pau-lets he wears. Drink we his pro - mo-tion, To the rank he bears. He's now a lieu-

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "- ten - ant, E - pau-lets he wears. Drink we his pro - mo-tion, To the rank he bears. He's now a lieu-". The piano accompaniment provides a final harmonic resolution.

- ten - - ant, And e - - pau - lets wears, Drink we his pro - mo - -

- tion, We'll drink it, 'Tis his fes - tal day!

MORALES. BALDOMERO.

Comrades, I thank you for your kind - ly dealing. Your success, dear Mo-ra-les,

An officer.

wakes No jealous thought, or en - vious feel - ing. 'Tis on - ly your just

Another. *Another.* BALDOMERO.

due. Well de - served is it too. 'Tis well deserved. You're rightly served. Although it

TENORS. *p e cres.*

seems pre - cip - i - tate. He is now lieu - ten . ant, With his epaulets gay. He is now lieu -

BASSES. *p e cres.*

p e cres.

- ten - ant, With his epaulets gay. Drink and cel - e - brate, This his fes tal day.....

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "- ten - ant, With his epaulets gay. Drink and cel - e - brate, This his fes tal day.....". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

He now is lieu - ten - ant, With e - pau - lets gay, Now drink we his quick pro -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "He now is lieu - ten - ant, With e - pau - lets gay, Now drink we his quick pro -". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with the same accompaniment style as the first system. A dynamic marking of *f* is present at the beginning of the system.

- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With ep - au - lets

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With ep - au - lets". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with the same accompaniment style. A dynamic marking of *f* is present at the beginning of the system.

gay. We'll all drink his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day.

BALDOMERO. (*Aside, to an officer*)

This promotion gained without dan - ger, His young wife, 'tis

AN OFFICER.

BALDOMERO.

whispered, to the plan is not a stranger. And the prince too, He push'd it

MORALES.

My wits con-fuse. Yet me con - fuse.

TWO OFFICERS. TWO OFFICERS.

through! My com - pli - ments! They are your dues! They are your

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'My wits con-fuse. Yet me con - fuse.' The second line is another vocal line with lyrics 'through! My com - pli - ments! They are your dues! They are your'. The bottom two lines are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand providing harmonic support.

My senses you con - fuse, des-pite your good in - tents! TUTTI. *pp e cres.*

dues! My com - pli - ments! He is now lieu - ten - ant, with bet - ter

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line with lyrics 'My senses you con - fuse, des-pite your good in - tents! TUTTI. pp e cres.' The second line is another vocal line with lyrics 'dues! My com - pli - ments! He is now lieu - ten - ant, with bet - ter'. The bottom two lines are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand providing harmonic support. The piano part includes a 'pp e cres.' marking.

pay, And with epaulets gay, With lieutenant's pay, Drink to his pro-motion, 'Tis his fes-tal day.....

Detailed description: This system contains the third two lines of the musical score. The top line is a vocal line with lyrics 'pay, And with epaulets gay, With lieutenant's pay, Drink to his pro-motion, 'Tis his fes-tal day.....'. The second line is another vocal line. The bottom two lines are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand providing harmonic support. The piano part includes a 'f' marking.

He's now a lieu - ten - ant, With e - pau - lets gay, Drink we to his quick pro -

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The lyrics are: "He's now a lieu - ten - ant, With e - pau - lets gay, Drink we to his quick pro -". The piano accompaniment features a steady bass line and chords in the right hand.

- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With e - pau lets

The second system continues the musical score. The vocal lines and piano accompaniment are consistent with the first system. The lyrics are: "- mo - tion, We'll drink it! 'Tis his fes - tal day. He now is lieu - ten - ant, With e - pau lets".

gay. We'll drink, now his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu -

The third system concludes the musical score. The vocal lines and piano accompaniment are consistent with the previous systems. The lyrics are: "gay. We'll drink, now his quick pro - mo - tion, We'll drink it, 'Tis his fes - tal day. He is now lieu -".

- ten - ant, With his ep - 'lets gay. Drink we his pro - mo - tion, 'Tis his fes - tal day. He is now lieu -

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature a steady eighth-note melody. The piano accompaniment provides harmonic support with chords and a simple bass line.

- ten - - ant, With ep - - au - lets gay, Drink we his pro - mo - -

The second system continues the musical piece. The vocal lines and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The lyrics continue across the vocal staves.

(MORALES goes back with a group of officers. They install themselves at a table, in the back.)

- tion. All drink it, 'Tis his fes - tal day!

The third system concludes the musical piece. It includes a stage direction in italics above the vocal staff. The vocal lines end with a final note, and the piano accompaniment provides a concluding chord. The lyrics end with "All drink it, 'Tis his fes - tal day!".

FIRST OFFICER (*in subdued voice, taking BALDOMÉRO aside*).

Tell me, now, you who know so many things, is it serious, what they are whispering about, — Morales and his wife?

BAL. Serious! serious! All I know about it is that he has had a very rapid promotion; and (*twisting his mustache*) there are soldiers who, after twenty-six years, three months, and seventeen days of service, still wait for the epaulet. I do not say that of myself.

FIRST OFFICER. I think so! Yet, as to the lieutenant there is a scandal running.

BAL. I cannot prevent its running.

FIRST OFFICER. On that score the prince must have taken a mistress the day after his marriage.

SECOND OFFICER. That would be a little rough!

BAL. Perhaps 't is false.

FIRST OFFICER. Where could they meet? The prisoner has not left the camp, and women never come here.

SECOND OFFICER. That is very true!

BAL. What matters it? Have you not seen a little fellow who often introduces himself under one costume or another, and is mysteriously received by the prince?

SECOND OFFICER. Certainly, I have observed him.

FIRST OFFICER. That might be a woman disguised?

BAL. Possibly! And, see here; it would be very convenient! The prince has attached Morales to his staff, and allows him not a moment of liberty to visit his wife, who holds service near the princess.

FIRST OFFICER. That is true!

SECOND OFFICER. Yes; he has not had an hour's leave.

BAL. And when the presence of the husband might be troublesome, — when the supposed little fellow might come, for example, — the prince has only a word to say to Morales, giving him some mission that sends him off on the run.

SECOND OFFICER. Well, it is not badly planned!

FIRST OFFICER (*laughing*). 'T is convenient, anyway!

SCENE II.

The same; DON MOSQUITOS.

(At the entrance of MOSQUITOS all rise up.)

MOS. Good morning, gentlemen, good morning! Ah! you are celebrating the promotion? That is well; very well! Lieut. Morales, — I am happy to give you that title. Lieut. Morales, you have been ordered to draw up a history of the grand autumn manœuvres; have you acquitted yourself of the task?

MOR. I have commenced it, colonel, as soon as I received the order.

MOS. Very well; read it!

MOR. (*takes a manuscript from the pocket of his uniform and reads*). The grand manœuvres of autumn commenced on the 15th of September. It was decided that they should take place under the form of a sham fight —

MOS. (*interrupting*). Hold on! You go too fast. We must not confine ourselves to the relation of purely military facts. You will call to mind that, from the morning of his marriage, the Prince of Madeira has torn himself away from the delights of Hymen to give himself up to the rude labors of war, and has left his young wife at the Convent of Saint Angelos, to direct in person his corps of the army.

MOR. (*taking notes*). Very well, colonel.

MOS. You will add that the king, touched by this warlike zeal, has deigned on his side to put himself in person at the head of the other army corps.

MOR. Very well, colonel.

MOS. These political considerations give relief to the technical and strategic details. Continue!

MOR. The two corps of the army have accomplished a combined multiple of operations.

MOS. (*interrupting*). That is true! For two months there have been marches, sudden countermarches, — unexpected, inexplicable. They have approached the convent and have retreated from it. The prince has received reports from mysterious emissaries. It is quite the semblance of war, with its fatigues and surprises. (*To MORALES.*) Continue!

MOR. Yes, colonel.

MOS. No! do not continue. I perceive the prince coming this way! (*All take the position of a military salute.*)

SCENE III.

The same; GAÉTAN.

GAÉ. (*much agitated*). Good morning, gentlemen! (*With a gesture he bids all to resume their places.*) (*To MOSQUITOS.*) Colonel, has there come hither any messenger during my absence?

MOS. No, Prince.

GAÉ. 'T is well.

BAL. (*to an officer, observing GAÉTAN*). He has a preoccupied air.

GAÉ. (*aside*). What can keep her back? Still nothing to-day! Eight days without sight of her! I have tramped over the convent route. Could she have taken another road? (*Wipes his brow and moves about agitatedly.*)

BAL. He can't stay in one place.

GAÉ. (*softly*). Ah! I cannot stay here longer. I must get nearer to Saint Angelos! (*To MOSQUITOS.*) Colonel! we shall move forward; we are off! break camp! in an hour everybody must be on the march. Follow me, colonel.

MOS. (*to the SECOND OFFICER*). Follow me, captain!

SECOND OFFICER (*starting off*). (*To MORALES.*) Follow me, lieutenant.

MOR. (*following*). (*To a brigadier.*) Stay here, brigadier!

SCENE IV.

BALDOMÉRO, officers, soldiers, MICAÉLA (*as a novice*); *the soldiers remount and disperse.*

BAL. Come, now! We were so well off here.

FIRST OFFICER. What a bore!

BAL. There is something in the wind, I don't know what; but the prince has not a contented air!

SECOND OFFICER. We must buckle the traps.

BAL. Buckle the traps! Stay! there are no orders as yet; there is time enough yet for taking that trouble! (*A noise is heard.*) What is that?

FIRST OFFICER (*in the back, to a young novice*). Why, no. No one comes into camp in that fashion! What do you want?

MICA. (*umbly*). To speak with your commander.

FIRST OFFICER. Nothing but that! But what do you want of the commander?

MICA. I will tell you.

NEAR THE CONVENT.

No 18. Song of the Novice.

Moderato.

MICAELA.

1. Near the con-vent, on the meadows,
2. Some dragoons, a jol-ly par-ty,

The first system of the score features a vocal line in 2/4 time, starting with a whole rest for four measures before entering with a melodic phrase. The piano accompaniment begins with a forte (*f*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Moderato*.

Eve - ry day to drill you come, Fill - ing my young brain with shad - ows By the ech - oes
Came to us the oth - er night, With four sut - ler girls, right hear - ty, And their games gave

The second system continues the vocal line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

legato.

of your drum. Since then, while at chap - el wait - ing, Fa - ther Paul, a pi - ous man,
great de - light. Tak - ing vows is se - rious tru - ly; Ere in - ten - tions we pro - nounce,

The third system continues the vocal line with lyrics. The piano accompaniment features a *legato* marking and includes some sustained chords in the right hand.

Call'd me when mass cel - e - brat - ing, Call'd me when mass cel - e - brat - ing, And I replied,
We should all con - sid - er du - ly, We should all con - sid - er du - ly, What we're disposed,

and I re-plied what we're disposed Ran - plan, to re - - nounce. plan. As nov - ice, tho' youth - ful, At ser - vice I'm truthful, And

gay with - out pride. I'd glad - ly turn sol - dier, With gun on my shoul - der, And sword by my

side. As nov - ice, tho' youth - ful, At ser - vice I'm truth - ful, And gay with - out

Tenors. *f*

Basses. *f* That nov - ice, tho' youth - ful, At ser - vice is truth - ful, And gay with - out

pride. I'd glad - ly turn soldier, With gun on my shoul - der, And sword at my side, With gun on my

pride. He should be a soldier, With gun on his shoul - der, And sword at his side, With gun on his

1st.

shoul - der, And sword at my side.....

shoul - der, And sword at his side.....

ff

Detailed description: This system contains the first vocal entry. The vocal line (top staff) begins in 3/4 time with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A key signature change to two sharps (D major) occurs at the start. A time signature change to 2/4 happens after the first vocal phrase. The first ending is marked '1st.' and ends with a fermata. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) in the right hand.

2d.

ff

Detailed description: This system contains the second vocal entry, marked '2d.'. The vocal line (top staff) begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern. A key signature change to two sharps (D major) occurs at the start. A time signature change to 2/4 happens after the first vocal phrase. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) in the right hand.

1st OFFICER. Stay! You want to speak with our commander—here he is.

SCENE V. *The same.* GAETAN. Then DON MOSQUITOS.

GAE. Well, gentleman, all is ready for our departure. (*Perceiving MIC.*) Ah! (*Aside*) 'Tis she at last!

MOSQ. (*Arriving from the other side, wiping his brow.*) Prince, your staff is in the saddle.

GAE. Very well! Let it dismount, then. We shall (*Seeing MIC.*) not go!

BALD. (*Aside.*) I would have bet on that!

MOSQ. Capital! As Vauban says: "It is by continual quick movements that a soldier is hardened to warfare."

GAE. Go. I am going to think over a new plan of campaign; let no one disturb me! (*To the 1st OFFICER.*) Place the sentinels on duty. (*To MOSQ.*) Colonel, one word more! (*In low voice.*) Lieutenant Morales, will immediately mount on horseback, and with six men, he will search through the little orange grove. (*Mosq. departs. The prince and MIC. gaze at each other with emotion.*)

SCENE VI. GAETAN. MICHAELA.

GAE. It is you! At last, it is you! (*He kisses her.*) Eight days without meeting—without news of you! I was in mortal unrest!

I was about to move up the whole army corps to get nearer to you. (*He makes her sit down beside him upon a bench. She unfastens her robe of the novice, and appears in a costume of a garden maid.*)

MIC. It is not my fault, as I will explain to you. (*While she speaks, GAE. devours her with his eyes, he kisses her brow, her hand, and her arms, relishing every caress.*) You know I am at the convent attached to the princess; I had found means to slip out by a little private gate. When last week you moved up your camp, the king, who takes infinite pleasure in these martial movements, has caused the construction, everywhere, of intrenchments, palisades bastions, and angles. Oh! I may easily recall the terms. Every evening he related to me—that is to say, he related to the princess all that he had done during the day. And he worked so well, that, one morning at the moment of my projected escape, I found the little garden gate effectually stopped up by a mass of earth more than ten feet high! I must seek out some other mode of egress—some other disguise. Well, that took a long time; and it is only to-day, that, thanks to this costume, I have been able to arrive here.

GAE. (*Kisses her again, and gazing at her with infinite tenderness.*) I have not listened to one word you have said!

MIC. I was explaining to you, that it was the king's fault

GAE. The king is a blockhead, and you—you are an angel.

MIC. Oh! I was very sorry when I found I could not pass out!

WITH ENVIOUS EYES.

No 19. Romance.

Andante con moto.

1. With envious eyes, the swal-low fly - ing Up-wards I
 2. If I could keep my mem'ries strengthened, Of the sweet

Andante con moto.

p *pp*

saw through heav'n's deep blue; Dreams seemed help - ful by wings sup - ply - ing And from my
 hours, those days em - braced, My re - grets for this ab - sence length - ened, Could nev - er

dolce. *cres.*

pris - on walls I flew.... Time's flight seem'd a - ba - ting To my hopeless view. An
ful - ly be ef - faced.... Time's flight seem'd a - ba - ting To my hopeless view. An

cres. *piu.*

f *p*

age 'twas of wait - ing! Eight days with - out you! Cent - 'ry 'twas of

f *p*

Wait - ing, Eight long days with - out you!

wait - ing, Eight days with - out you!

mf *dim.*

GAE. From the moment of your arrival, everything else is forgotten but it must not occur again; you promise me, don't you?

MIC. I will do my best. Can we be sure of anything under such circumstances? We must be prudent.

GAE. We will be. Nobody has a suspicion?

MIC. Nobody, except that young girl, of whom I have spoken to you, my cousin. Without her aid, I should accomplish nothing. But I answer for her, as for myself.

GAE. Then I bless your cousin!

MIC. Only—there is the princess.

GAE. Do you think she suspects you?

MIC. No! She has confidence in me; but yet, a husband who, without saying a word to his wife, shuts her up in a convent—that may give reason for thought. The princess is no fool!

GAE. And what matter, if she should discover anything? I feel myself strong enough to defend you, and brave everything. (*Noise outside.*)

MIC. (*Slipping away from him.*) Some one comes.

GAE. What is that?

SCENE VII. *The same.* BALDOMERO. JOSEFA.

JOS. (*Contesting.*) I will pass, I tell you!

MIC. (*Aside.*) She here!

GAE. What is wanted of me? I had formally forbidden—

BALD. Prince, it is this young girl, who wanted absolutely to speak with you—I tried to prevent her—Oh! a man would not have passed—(*Lays his hand on his sword.*) But with a woman, we cannot always do what we wish to.

MIC. (*Softly to GAETAN.*) It is—it is my cousin.

GAE. (*To BALDOMERO.*) Leave us.

BALD. (*Makes a half turn, with a military salute, aside.*) In the midst of grand manœuvres! (*He goes out.*)

SCENE VIII. GAETAN. JOSEFA. MICAELA.

GAE. Well, what is it?

JOS. (*Recovering her breath.*) It is—that the king is coming here in a moment.

GAE. What matters that to me?

JOS. He wishes to bring the princess here, and is about to send to the convent for her.

GAE. The princess!

JOS. (*Embarrassed.*) You understand, monseigneur, the princess will need the help of my cousin. If she is not on hand, she will lose her place.

GAE. What an awkward business! (*He goes up back a moment.*)

JOS. (*Quickly, softly to MIC.*) I have a carryall, and a good horse. Be off! (*MIC. escapes quickly, without a word said.*)

GAE. Well, she has escaped!

JOS. Ah! do not retain her, monseigneur. Just think, if she should be seen—not a moment is to be lost!

GAE. Well, go. (*JOS. goes off towards the mill.*)

SCENE IX. GAETAN. MOSQUITOS.

MOSQ. Prince, the king, my master, commander-in-chief of the second army corps, asks to be introduced to your presence.

GAE. Very well! (*Makes a gesture of assent, aside.*) The sooner he comes, the sooner he will—

MOSQ. The king, always faithful to the usages of war, insists upon being introduced hither under a flag of truce.

GAE. That's all the same to me! (*Aside.*) If she might only arrive in time! (*He goes up back, and looks off over the road by which MIC. has gone.*)

MOSQ. He is here. Prince!

SCENE X. GAETAN. DON MOSQUITOS. *The KING.* BALDOMERO. *Officers. Soldiers. Peasant woman.*

ONE WHO BEARS A FLAG OF TRUCE.

No 20. Ensemble. Petition of Peasant woman. Couplets of the King.

Moderato. (*The KING, is brought in, with eyes bandaged, flag of truce fashion, conducted by two officers.*)

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked with a piano (*p*) dynamic. The treble staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score features three staves. The top staff is for the vocal line, marked with a piano (*p*) dynamic and the instruction "THE OFFICERS." The lyrics are: "One who bears a flag of truce, O'er his eyes a ban - dage wears." The middle staff is a bass clef staff, and the bottom staff is a grand staff (treble and bass clefs). The piano accompaniment continues with the same key signature and time signature as the first system.

Such is war's strict rule in use, And sham war, the same rule bears

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Such is war's strict rule in use, And sham war, the same rule bears" The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

One who bears a flag of truce A blinding bandage wears. 'Tis the rule of war in use, The same rule sham war bears.

The second system continues the musical score. The vocal line lyrics are: "One who bears a flag of truce A blinding bandage wears. 'Tis the rule of war in use, The same rule sham war bears." The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

This the rule of war, is This the rule of war is This in com - mon use in a

The third system concludes the musical score. The vocal line lyrics are: "This the rule of war, is This the rule of war is This in com - mon use in a". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

THE KING.

flag of truce. Am I arrived!

Mosq. (*Taking of the bandage.*)

flag of truce. You may re - sume, sire, the full use of your

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "flag of truce. Am I arrived!". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "flag of truce. You may re - sume, sire, the full use of your". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *p* is present in the first measure of the piano part.

eyes, if you de - sire. Ouf! I feel improved.

(*Spoken.*)

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "eyes, if you de - sire. Ouf! I feel improved.". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "eyes, if you de - sire. Ouf! I feel improved.". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *p* is present in the first measure of the piano part.

And can breath now ! What noise is that ? Less than naught ; Some

(*Voices outside.*)

Mosq.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "And can breath now ! What noise is that ? Less than naught ; Some". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "And can breath now ! What noise is that ? Less than naught ; Some". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *fp* is present in the first measure of the piano part.

THE KING.

Some wo - men!

wo - men who have their small pe - ti - tions brought. Are they free to ap -

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Some wo - men! wo - men who have their small pe - ti - tions brought. Are they free to ap -"

(Pretentiously.) Allegro.

Why, yes, their pray'rs I'll hear; I always have a weakness for the la - - dies!

- pear!

(At a sign from MOSQUITOS, Allegro.)

p

This system continues the vocal line and piano accompaniment. It includes performance directions: "(Pretentiously.) Allegro." and "(At a sign from MOSQUITOS, Allegro.)". The piano part features a dynamic marking of *p* (piano). The lyrics are: "Why, yes, their pray'rs I'll hear; I always have a weakness for the la - - dies! - pear!"

cresc. *poco a poco.*

the soldiers spread apart, and let the peasants pass through. They surround the KING, and present their petitions.)

This system shows the piano accompaniment for the third system. It includes dynamic markings *cresc.* (crescendo) and *poco a poco.* (ritardando). The lyrics describe the scene: "the soldiers spread apart, and let the peasants pass through. They surround the KING, and present their petitions.)"

THE PEASANTS.
1st. SOPRANOS.

Ah! sire!..... hear, we pray..... our pe -

2d. SOPRANOS.

f

This system contains the first system of music. It features two vocal staves (1st and 2nd Sopranos) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the 1st Soprano part are "Ah! sire!..... hear, we pray..... our pe -". The piano accompaniment includes a dynamic marking of *f* (forte).

ti - - - tions! Hear, we pray, our..... pe -

This system contains the second system of music. It features two vocal staves and a piano accompaniment. The lyrics for the 1st Soprano part are "ti - - - tions! Hear, we pray, our..... pe -". The piano accompaniment continues with similar rhythmic patterns.

ti - tions!

This system contains the third system of music. It features two vocal staves and a piano accompaniment. The lyrics for the 1st Soprano part are "ti - tions!". The piano accompaniment concludes the piece with a final cadence.

PETITIONS OF THE PEASANTS.

PEASANT WOMEN in 3 groups.

1st group. Ah! sire, our small pe - ti - tions bear, Your troops have spoil'd us far and near; They've trampled
 2d group. Ah! sire, we had up - on our green, Six pret - ty calves as e'er were seen, For which we
 3d group. Ah! sire, your troops in mer - ry mood, Told us some jokes, both bad and good; 'Tis not that

crops, as all may see... .. The bumper 'swell as soldiers train'd, Have stol'n our eggs, our
 hoped to get good price;..... But yes - ter - day, a squadron light Of cav - a - liers came
 we offence did take,.... .. But that our lov - ers were enraged, And broke the vows that

Sva.

1st. & 2d.

wine-casks drain'd, We ask of you in - dem ni - ty, We ask of you in - dem - ni - ty!
 just at night, And veal they supp'd on in a trice, They made them veal for supper, nice!
 us engaged, For which, in - dem - ni - ty, pray make, For which, in - dem - ni - ty pray make.

f *3d.* ALL THE PEASANTS.

2. Ah!
3. Ah! make. Some in - dem - - ni-ty you will make, Some in - dem

f

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano part.

- - ni-ty you will make, Some in - dem - - ni-ty you will make, Some in - dem - - ni-ty you will make.

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic phrase with a dotted note. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a 2/4 time signature.

THE KING.

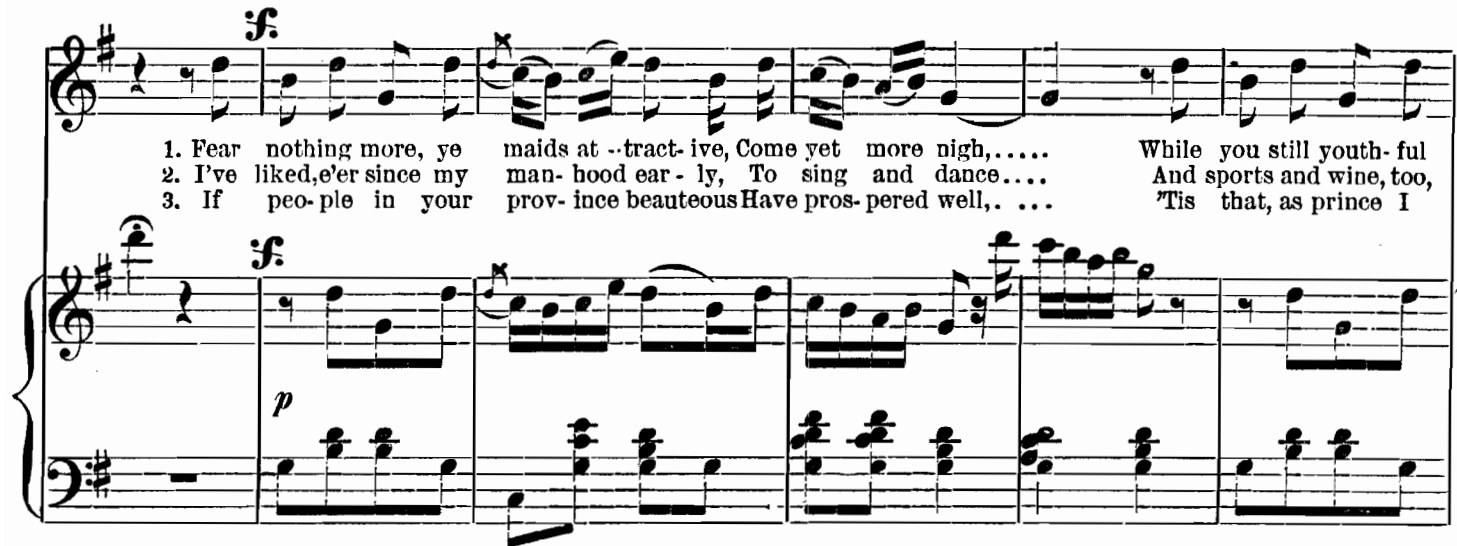
I heed your tri-als with compassion, All shall be paid in princely fashion.

p *mf*

Detailed description: This block contains the third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the piano part.

COUPLETS OF THE KING.

f



1. Fear nothing more, ye maids at - tract - ive, Come yet more nigh,..... While you still youth - ful
 2. I've liked, e'er since my man - hood ear - ly, To sing and dance.... And sports and wine, too,
 3. If peo - ple in your prov - ince beauteous Have pros - pered well, . . . 'Tis that, as prince I

f

p



are, and ac - tive, Soft heart have I..... Your light requests, your brief pe - ti - tions, Give
 I've loved dear - ly, And beau - ty's glance.... A - bove my head have years pass'd light - ly, And
 e'er was du - teous, As all can tell..... The la - dies were both kind and ten - der, And

Sva.



them to me,..... Your king will bet - ter your con - di - tion; As you shall see.
 yet, mean - while, I still am gal - lant, gay, and sprightly, With pleas - ant smile.
 not too shy..... Just ask your mothers, truth to ren - der, If thus was I?

f

(Takes the petitions, and in exchange gives them gold pieces.)

They are for you dear, yes, for

p

Detailed description: This system contains the first two lines of music. The top line is a vocal staff in G major with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a treble clef and a key signature of one sharp (F#). The lyrics are positioned below the vocal staff.

you, dear, for you and you, dear, These bright crowns of gold. I am cash - ier, as well as

Detailed description: This system contains the second two lines of music. The vocal staff continues the melody from the first system. The piano accompaniment continues with similar harmonic support. The lyrics are positioned below the vocal staff.

fa - ther, as fa - ther, as fa - ther, Of all my sub - jects. I'm fa - ther of my subjects, whether young or

Detailed description: This system contains the final two lines of music on the page. The vocal staff concludes the phrase. The piano accompaniment provides a steady accompaniment. The lyrics are positioned below the vocal staff.

old.

f

He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -

f

He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a quarter note. The second and third staves are vocal lines with lyrics. The second staff starts with a dynamic marking of *f* and contains the lyrics: "He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -". The third staff also starts with *f* and contains the lyrics: "He is cash - ier, as well as fa - ther, He's fa - ther, he's fa - ther, he's fa - ther, cash -". The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both in the key of F#.

1st. & 2d. *3d.*

-ier, Cash - ier and fa - ther of his sub - jects, young and old. old.

THE KING.

-ier, Cash - ier and fa - ther of his sub - jects, young and old. 2. I've old.

3. If

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains the lyrics: "-ier, Cash - ier and fa - ther of his sub - jects, young and old." followed by a double bar line. Above the staff, there are markings for "1st. & 2d." and "3d.". The second staff is a vocal line with lyrics: "-ier, Cash - ier and fa - ther of his sub - jects, young and old." followed by a double bar line. Above the staff, there is a marking for "THE KING.". The third staff is a vocal line with lyrics: "2. I've old." and "3. If" followed by a double bar line. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both in the key of F#.

KING. Well, but I don't see my son-in-law?

MOSQ. He is here, sire.

SCENE XI. *The KING. GAETAN. DON MOSQUITOS.*

KING. Ah, son-in-law! I bring you joyful tidings! (*To MOSQUITOS.*) Colonel, go and get ready. No, wait! (*To GAETAN.*) I am so happy! The princess, my daughter, ought to be here already, with the Camérera.

GAE. Let us see! What is it all about?

KING. Son-in-law, I have sent despatches to the great powers.

GAE. Apropos of what?

KING. I have ordered illuminations, torches, colored lamps, and Venetian lanterns! Colonel, get ready. No, wait—I am so happy!

GAE. (*Aside.*) Oh! patience!

KING. Then there will be fireworks, petards, fusées, Roman candles, and your portrait with that of the princess in the middle of a sun, before the bouquet—pim, pam, pataboum! Colonel! Ah! there you are! Get a battery ready in front of the parade, and hold yourself in readiness to fire a salute of fifty guns.

MOSQ. Yes, sire! (*He goes out.*)

GAE. But, will you tell me, finally—

KING. What! have I not told you? 'Pon honor, I am so happy! Well, where is the paper, Colonel? (*He finds it again.*) Ah! Ah! I was sure I had given it to you! Son-in-law, 'tis no longer a father whom you address, 'tis almost a grandfather!

GAE. (*Taking the paper.*) But what is it about?

KING. The bulletin of the principal court-doctor! There it is! There can be no deception. Happy presages for the dynasty!

GAE. Ah! bosh!

KING. What do you say of the surprise? After all, you ought to expect it, my jolly young cock.

GAE. But allow me.

KING. Will it be a prince? Will it be a princess? Any way; so long as it resembles me! I have insisted upon sharing with my people these earliest hopes. (*Gazing at him.*) Well? You have a very droll air.

GAE. It seems to me you are in a devil of a hurry, and I have good reasons for believing that the principal court doctor is mistaken.

KING. Come, now!

GAE. I dislike to recall to you that there were some rather painful moments in our early interviews.

KING. Gracious! I remember them well! You gave me much anxiety with your escapades. But all that is forgotten; you have attended to the duties of a husband.

GAE. That is to say.—

KING. There is no "that is to say" about it! On the morrow of your marriage, you have insisted upon leaving the princess at the convent, to attend to your camp duties. That just suited me. I adore manœuvres, and have lost six pounds of flesh in two months. That is all right; and from the moment that the dynasty—

GAE. At last—that is too much! Your doctor is a fool!

KING. There is no fool in the case!

GAE. I know what to stick to.

KING. I, too, know what to stick to.

GAE. Better than I?

KING. Well, 'tis enough.

GAE. 'Tis not possible; it would be inexplicable.

KING. How inexplicable! Was there ever such a pig-headed fellow seen? At least, you will talk about it with the princess!

GAE. I count upon doing so.

KING. She ought to be here now, with the Camérera!—Twenty minutes late! I'll wait no longer! I'll go to meet her! I have an itching in my royal legs. I am so happy! Won't you come with me? No? Well, wait for us here! (*He goes out singing the national anthem.*)

SCENE XII. *GAETAN.*

GAE. No; 'tis not possible! There is some mistake. I do wrong to alarm myself. 'Tis not that it might wound me through my affections—I scarcely remember that I have a wife—but, spite of all—

SINCE OUR WEDDING DAY.

No. 21. Couplets.

Allegro agitato.

Piu moderato.

Allegro agitato.

Piu moderato.

1st. Since our wedding day,
2d. Have I then, the right,
Piu moderato.

ab - sence from the prin - cess Leaves up - on my heart no shad - ow of re - gret.
thus to judge se - vere - ly? I was first to sin, and must my wrong ad - mit.

Who'd have dared to say that she, young and guile-less, Would re-place me thus,—
 Yet 'tis hard to learn what seems prov'd so clear-ly, Know-ing all the while

could so soon for-get? Would re-place me thus, could so soon for-get? Such mis-
 that I'm free of it. Know-ing all the while that I'm free of it.

Piu animato.

- hap When it smites our broth-ers Seems luck of war, to me, and oth-ers, ah, ah, ah droll 'tis

cres. *(laughingly.)* *f*

sure-ly, yet, yet, When us it smites, 'mid jokes and chaff-ing, There is we

(soberly.)

say, no cause for laughing, But tri-ling things, smallest things, ah! ah!

Pressez.

(with rage.)

ah! tri-ling things will tears be-get!

s/z *f* *a tempo.* *Plus vite.* *ff*

GAE. Oh! all will be explained! But I am vexed with them for having troubled me. I was so happy near my little Josefa.

SCENE XIII. GAETAN. MORALES.

GAE. (*Noticing MORALES, aside.*) Ah! there is the other one! The husband—he—poor fellow! (*Aloud.*) What is it, lieutenant?

MOR. I come to give account to your highness of the mission confided to me.

GAE. 'Tis well! (*Observing MORALES more closely. Apart.*) He is all in a sweat! I have made him trot in the sun while—Lieutenant Morales—I am quite satisfied with you. You are now captain! (*Aside*) I owe him that, at least!

MOR. Your highness overwhelms me with bounties. In truth, I do not deserve—

GAE. Yes, yes! You are very deserving.

MOR. I am confused by this new favor, and since by chance I find myself alone with your highness, I ask permission to speak freely—with open heart.

GAE. I will hear you.

MOR. I ought to have done so sooner.

GAE. (*Aside.*) What has he to say to me?

MOR. Well, monseigneur, I have a remorse that weighs upon my conscience.

GAE. You! Morales?

MOR. Yes, monseigneur. The night of your marriage, thinking no harm, I have penetrated into the bridal chamber.

GAE. How! In the chamber!

MOR. I yielded to a sentiment of curiosity.

GAE. (*Aside.*) He calls it curiosity.

MOR. I wished to go out again, and return to my post. I don't know how it happened, but I found myself locked in! Oh! this is really true, monseigneur.

GAE. (*Aside.*) Locked in!—by me—but then it would then be he!

MOR. Your highness will understand the situation of a poor fellow, who, married in the morning, has not had time to embrace his legitimate wife. We are young, and there are impulses.—

GAE. Enough! Not another word!—And I who—Oh! if I stay here, I don't know what I might do. (*He moves off, then returns.*) Captain Morales, you are lieutenant. (*Gets out.*)

SCENE XIV. MORALES alone.

He has gone off furious! I like that better at times. I don't

know why. That favor has been a burden to me. I have caught words from my comrades—looks interchanged. Just now, even, when I returned, I don't know what Baldomero wanted to tell me, nor of what mysterious visit he spoke. Oh! 'tis jealousy that has caused them to invent all that! First, 'tis impossible, since Josefa is shut up in that devilish convent with the princess—since I, her husband, have not found means to see her since the night when somebody locked us up, by good luck! Oh! I am crazy to torment myself thus!

SCENE XV. MORALES. JOSEPH.

(JOSEFA opens the door of the mill, and appears upon the steps at the top of the little path that leads thither.)

JOS. Everybody has gone. (*The door makes a noise in opening. MORALES turns his eyes in that direction.*)

MOR. (*Stupefied.*) Oh! (*He rises and conceals himself behind a tree, thus, he sees all without being seen. JOSEFA closes the door with precaution, looks to see if anyone observes her, and descends, turning her head like one who is afraid of being surprised; just when she is about to disappear, MORALES without having lost sight of her, rushes upon her, and seizes her by the arm.*) Whence come you?

JOS. Morales!

MOR. (*Threateningly.*) Whence come you?

JOS. Oh! you hurt me. I come,—I come—from the mill.

MOR. Whom were you with there?

JOS. With nobody.

MOR. How do you happen to be here? Why have you left the convent?

JOS. (*Aside.*) Impossible to tell him! (*Aloud.*) That is what I am about to tell you.

MOR. I listen. Well? Answer me. Have you seen the prince?

JOS. (*Hesitating.*) No—

MOR. (*Showing his wedding ring.*) Swear it upon that ring!

JOS. That is to say—a moment only.

MOR. Ah? you see—Ah! ah! the others had good reason for laughing at me! It was true, then!

JOS. What was true? Morales, I pray you, tell me! (*She tries to take his hand.*)

MOR. (*Pushing her off.*) Don't touch me.

JOS. Ah! is that it? I understand now!

SINCE MONSIEUR BELIEVES ME FAITHLESS.

SONG ABOUT HUSBANDS.

No. 22.

Allegro agitato.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *Allegro agitato*. It features a treble and bass staff with chords and melodic lines. Dynamics include *f* (forte) and *p* (piano).

1ST COUPLET. JOSEFA.

Vocal line and piano accompaniment for the first couplet. The vocal line is in a soprano range. The piano accompaniment is in the same key and time signature. Dynamics include *sfz* (sforzando).

Since monsieur be - lieves me faith - less, With - out a rea - son for the doubt,

Vocal line and piano accompaniment for the second couplet. Dynamics include *sfz*.

Scolds, maltreats me and re - fus - es To hear my truth - ful sto - ry out. Instead of

Vocal line and piano accompaniment for the final line. The vocal line is marked *(with dignity.)*. Dynamics include *sfz* and *suivez.*

what you charge de - ny - ing, Instead of what you charge de - ny - ing, I dis - dain with one word re -

MORALES. (*speaks.*) Look here, now, my little JOSEFA.
a tempo. sf (angrily.)

ply - ing. Hus - bands all a - like, jeal - ous monsters are: Fret - ful,

peev - ish, cross and un - fair, Such are husbands all, Both the great, and small. Hur - ry and wed,

hur - ry and wed! This por - trait of one rep - re - sents you all.

2D VERSE. JOSEFA.

Vain in fur-ther ex-pla-na-tion; No worth have words when not be-lieved.

I de-light in gross flirt-a-tion, My hus-band I've be-trayed, de-ceived. Are you con

-tent with my free taunting? Are you con-tent with my free taunting? Is there aught be-side that is

(with dignity) rall.

suivez.

want-ing? Hus-bands, all a-like, jeal-ous monsters are: Fret-ful,

(with great dignity.)
a tempo. *f* (angrily.)

a tempo. *sfz*

peev - ish, cross and un - fair, Such are husbands all, Both the great, and small. Hur - ry and wed,

hur - ry and wed! This por - trait of one rep - re - sents you all.

MOR. My little Josefa!

JOS. Farewell!

MOR. You will not go off in that way!

JOS. Yes, yes! I shall go away! Release me, sir, release me. (Struggling.)

SCENE XVI. *The same.* MOSQUITOS.

MOSQ. Well, well, what is going on here?

MOR. It is—it is—that woman who introduced herself into the camp, and who sought to conceal herself.

MOSQ. Admirable! All spies will be passed upon by court-martial. It is the rule of war; but, lieutenant, do not forget that we are only having sham war. This poor child had the air of the matter seriously. (A salute is heard in the field from the drums.) Here is the king, arrived with the princess.

JOS. The princess! She was in time, then happily.

SCENE XVII. THE KING. SCOLASTICA. MICAELA. (These in riding habits.) DON MOSQUITOS. GAETAN. Then

MORALES. JOSEFA. Soldiers, Peasants, &c.

GAE. Ah! here they are at last!

KING. Well, well! beat no more! We can hear nothing else. (To MICAELA.) Behold, my daughter, the head-quarters of your husband, and behold your husband himself. (MICAELA and the prince salute each other coldly, and at a distance.)

MOSQ. Sire, the pieces are ready. Shall we fire?

KING. Without doubt.

GAE. Wait a moment, I pray you.

KING. Why wait?

GAE. (Taking the golden key from his pocket) Because an explanation between us is necessary. (To SCOLASTICA.) Do you recognise this?

SCOL. Thé gold key!

KING. Ah! yes.

GAE. Well, the princess is here to tell you that I made no use of it.

KING. Come now!

MIC. 'Tis correct!

KING. Ah! bah! she agrees to it.

SCOL. What do I hear!

MIC. (Gaily.) Only, that proves nothing, and 'tis I, who should have the right to complain.

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I'M PRINCESS STILL.

No. 23. FINALE.

MICAELA. *Moderato.*

I'm princess still, your wife new-wedded, But not the one for whom you care; Yet

Moderato.
f

jealous strife is not im-bed-ded 'Twixt me and her whom you prefer. How could there be such sad disaster, Since I, my

self the two com-prise? Dear prince, my too dis-dain-ful mas-ter, Come look me fairly in the

eyes. Know me as Jo-se-fa, Or as Mic-a-e-la:

pp

Give me ei - ther name, give me ei - ther name, Which-e'er suits you best. Give to each her

part, But a - bide the test: While one has your hand, one retains you

JOSEFA with MICA.
Piu presto.

heart, one re - tains your heart. All the se - cret now you know
SCOL.

Mi - ca - e - la, Jo - se - fa,
THE KING.

Mi - ca - e - la, Jo - se - fa,
MOR.

Mi - ca - e - la, Jo - se - fa,
Mosq.

That has long per - plexed you so. All, at length, I will ex - plain.

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

GAETAN.

Mi - ca - e -

What it means, who now will show? Mi - ca - e - la, Jo - se - fa,

Till no se - cret shall re - main. All, at length, I will ex - plain,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

la! Or Jo - se - fa! I should have

What it means, who will ex - plain? Mi - ca - e - la, Jo - se - fa,

Till no se - cret shall re - main. All the se - cret
 What it means, who will ex - plain? Mi - ca - e - la,
 What it means, who will ex - plain? Mi - ca - e - la,
 What it means, who will ex - plain? Mi - ca - e - la,
 known, You did but feign.
 What it means, who will ex - plain? Mi - ca - e - la,

now, you know, That has long trou - bled you so.
 Jo - se - fa, What means it? who now will show?
 Jo - se - fa, What means it? who now will show?
 Jo - se - fa, What means it? who now will show?
 Par - don me, Will you kind - ly deign?
 Jo - se - fa, What means it? who now will show?

1o Tempo.

Choose for yourself where love impress - es, The wife to love your heart de - sired; I

saw you in my soul's re-cess-es. I loved you, thus my heart was fired. Let love excuse what love confesses, You

par - don thus I may re - gain, If by my art, and skill'd ad - dress - es I've learn'd my husband to ob -

- tain. Princess still am I, Or Jo - se - fa, shy;

GAETAN.

Princess be at will, Or Jo - se - fa

Give me then the name, give me then the name, That will suit you best. I will keep the
still, And take you the name that suits you the best.

love on my heart im-press; You hold at command, You hold at com-
I will keep the love on my heart impress; You hold at com -

- mand, My heart and my hand.
- mand, My heart and my hand.

(they converse.)

pp

1st.

2d.

Allegro.

f

SOPRANOS. *f*

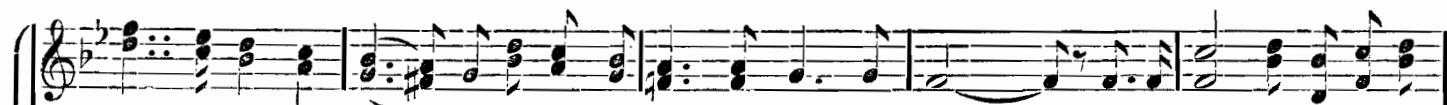
By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble

TENORS. *f*

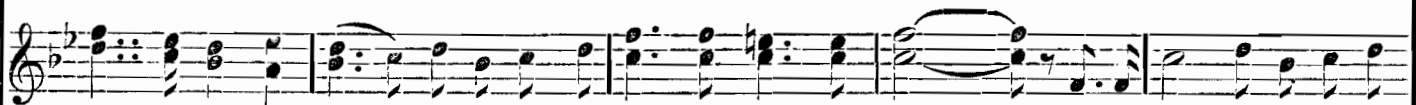
By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble

BASSES. *f*

By our an - thems we'll cel - e - brate, Of our kings, the race ex - tend - - ed. No - ble



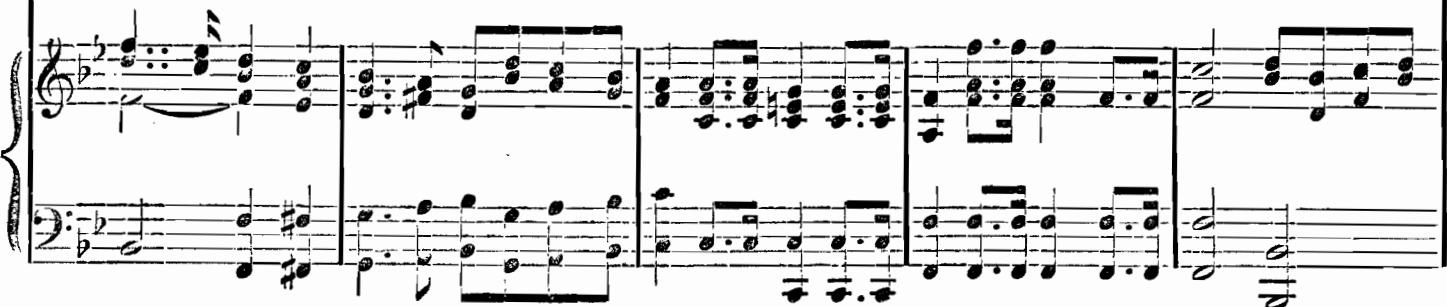
deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



deeds, and conquests splen - did, Our hearts to them we ded - i - cate,..... May their days e'er be full of



pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

pleas - ure, May their nights calm be, without meas - ure, And may their bliss lasting be, With much the same for

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with chords and arpeggiated figures.

you and me. And may their bliss lasting be, With much the same for you and me.

you and me. And may their bliss lasting be, With much the same for you and me.

you and me. And may their bliss lasting be, With much the same for you and me.

The second system continues with three vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part continues with a similar melodic and harmonic structure, including chords and arpeggiated patterns.

1o. *Tempo.* GAETAN. (to JOSEFA.)

'Tis you who win the game just end - - - ing, And all is

THE KING.

well that well doth end. My dy - nas - ty with hope ex - tend - -

MICAELA.

- ing. To Eu - rope's bal - ance, aid will lend. Since for - tune

crowns the wife's en - deav - - or, At last, you'll the prin - cess ap - prove.

.... And hold for each, I hope, for - ev - - er, The same good

GAETAN.

will, The same kind love. That speaks well ! and will

ALL. (without chorus.)

tell ! When with mar - riage love's com - plet - ed, Life, of ills, is fair - - ly cheat - - ed, Nothing

Mic.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
JOS.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
SCOL.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
THE KING.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well! When with marriage love's com-
GAETAN.



fails its joys to tell. All goes well, all goes well, all goes well, all goes well!

Sop.



When with marriage love's com-

Ten.



When with marriage love's com

Basses.



When with marriage love's com-



mf

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta Ta ra ta

ff *f* *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

GAETAN.

ff *ff*

Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta ta ta ra ta ta ra ta ta ta Ta ra ta

ff *ff*

well, All goes well, All goes well! Ta ra ta ta ta ta Ta ra ta ta ra ta ta ra ta ta ta Ta ra ta

ff

