

GOYESCAS

AN OPERA IN THREE TABLEAUX

THE BOOK BY
FERNANDO PERIQUET

THE MUSIC BY
ENRIQUE GRANADOS

ENGLISH VERSION BY
JAMES WELDON JOHNSON



G. SCHIRMER

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COYSCAS

AN OPERA IN THREE ACTS

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G. SCHIRMER

Story of the Opera

The characters and setting of Goyescas are suggested by the work of the great Spanish painter, Goya. The opening scene is after one of his famous tapestry cartoons, in which a group of laughing *majas*¹ are tossing a *pelele*² (a "man of straw") in a blanket. For the Spanish *maja* there is no exact English equivalent. Fitch, in a study of Goya and his times, describes her as follows: "She was a native of Madrid, and flourished at the close of the eighteenth century. She was an explosive, flashy young person, with a vivid taste for finery in dress and jewels, which you must not be too curious in questioning how she found the means to gratify. She would probably tell you she kept a flower-stall or helped in a shop, and we must take her word for it. The *majo*, her masculine companion, who did a little tinkering or huckstering in his more strenuous moments, shared her passion for extravagance in attire, her indolence, arrogance, audacity and fire."

The opera opens with a crowd of *majas* and *majos* enjoying a holiday on the outskirts of Madrid. Some of the *majas* are engaged in the popular pastime of tossing the *pelele*. Paquiro, the toreador, is passing among the women, flattering them and paying them compliments. Pepa, the present sweetheart of Paquiro, arrives in her dog-cart. She is given a welcome which attests her great popularity. Shortly afterwards, Rosario, a lady of rank, arrives in her sedan-chair; she comes to keep a rendezvous with her lover, Fernando, a captain in the Royal Spanish Guards. Paquiro addresses Rosario, reminding her of the *baile de candil* (a low ball given in a lantern-lighted room) which she once attended, and inviting her to go again. His remarks are overheard by Fernando, in whose breast they arouse doubt and jealous suspicions. He comes forward, and tells Paquiro that Rosario shall go to the dance, but that he (Fernando) will accompany her thither. In spite of the warnings of all present, he compels Rosario to promise to go with him. Pepa, furiously jealous because of Paquiro's neglect, vows vengeance on Rosario.

The second tableau presents the scene of the ball. Fernando brings Rosario with him; his haughty bearing and disdainful words greatly incense the *majos* and *majas*, and Paquiro in particular. Pepa, by her taunts, arouses Fernando to madness; Rosario faints away as the war of words reaches its height, and Fernando and Paquiro take advantage of the confusion to arrange for a duel that evening at eleven o'clock in a spot not far from Rosario's dwelling. Rosario recovers from her swoon and retires with Fernando; the crowd resume their interrupted festivities.

The third tableau shows Rosario's garden. Rosario herself is discovered seated on a stone bench and listening to the nightingale's song, which she accompanies with a passionate love-song. She then goes slowly into the house, and reappears leaning out of a window, where Fernando finds her; in the midst of their impassioned love-duet the tones of a bell striking the fatal hour, and the passing of Paquiro's muffled figure in the background, unseen by Rosario, remind Fernando of the encounter that awaits; he tears himself away and rushes out. Rosario hesitatingly follows. Presently the silence is rent by a cry from Fernando, followed by a shriek from Rosario as her lover falls, mortally wounded. They reappear after a brief pause, Rosario supporting Fernando to the stone bench, where he dies in her arms.

Goyescas takes for its characters the types of Goya's brush; for its theme, the sentiment of Goya's time—perhaps of all time—that in a woman's hands man is ever a *pelele*.

¹ *Maja*, pronounce mah'-lah.

² *Pelele*, pronounce pay-lay'-leh. Tossing the *pelele* (a stuffed figure of a man, usually held to represent some undesirable or tiresome lover) is an ancient popular sport in Spain.

Goyescas
Los Majos Enamorados
Cuadro 1^o
Tableau 1
Allegro moderato brillante
E. Orlandi

CHARACTERS

ROSARIO, a highborn lady

Soprano

FERNANDO, a young officer, her lover

Tenor

PAQUIRO, a toreador

Baritone

PEPA, a young girl of the people, Paquiro's sweetheart

Mezzo-soprano

MAJAS and MAJOS

Scene and time of action, Spain about the year 1800.

The First Tableau shows a square in the outskirts of Madrid.

The Second Tableau, a large barn.

The Third Tableau, Rosario's garden.

A mes amis Lucie et Ernest Schelling

Goyescas

O
Los Majos Enamorados

F. Periquet
English version by
James Weldon Johnson

Cuadro 1^o Tableau I

E. Granados

Allegro moderato (brillante)

Piano

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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. Both are in the key of D major. The music features a complex texture with many beamed notes and chords, particularly in the right hand.

The second system of musical notation continues the piece. It features similar complex textures with many beamed notes and chords in both hands. The right hand has a particularly active melodic line.

The third system of musical notation includes a first ending bracket marked with an '8' above it, spanning the first two measures of the system. The music continues with complex textures and many beamed notes.

Telón (rideau)
Curtain rises

The fourth system of musical notation begins with the section 'Telón (rideau) / Curtain rises'. It features a dynamic marking of *ff* (fortissimo) in the right hand. The music is characterized by complex textures and many beamed notes. There are some markings below the bass staff, including a '7' and a circled '1'.

Escena 1ª [Paquiro y Coro] Pradera de la Florida. En lontananza la Silueta de la Iglesia de San Antonio. A la izquierda lejos el río Manzanares. También a la izquierda en primer término un merendero practicable con encanizado. Día espléndido. Manolas y chiperos mantean un pelele. Recuerda escena del famoso tapiz de Goya. Entre los hombres está Paquiro, mozo gallardo y decidior, que piropea a las hembras allí presentes.

Campo de la Florida. In the background the silhouette of the Church of San Antonio. To the left the Manzanares River in the distance. In the foreground (left) a practicable eating-house with fish-weir. A fine day. Majos and majas are tossing a "pelele" (an effigy, or stuffed figure) in a blanket. The scene is after the famous painting by Goya. Among the men is Paquiro, a daring, carefree fellow, and a wit; he is complimenting and flattering the women.

Escena 1ª
Scene I

Fermo (with strong rhythm)

SOPRANO
A - qui co - mo a - llá, a - qui co - mo a - llá. Ma -
There's joy ev - 'ry - where! There's joy ev - 'ry - where! Ma -

ALTO
A - qui co - mo a - llá, a - qui co - mo a - llá. Ma -
There's joy ev - 'ry - where! There's joy ev - 'ry - where! Ma -

TENOR
A - qui co - mo a - llá, a - qui co - mo a - llá. Ma -
There's joy ev - 'ry - where! There's joy ev - 'ry - where! Ma -

BASS
A - qui co - mo a - llá, a - qui co - mo a - llá. Ma -
There's joy ev - 'ry - where! There's joy ev - 'ry - where! Ma -

¡Bue - no vá! ¡Bue - no vá! Ma -
Ev - 'ry - where! Ev - 'ry - where! Ma -

"El Pelele,"
a tempo

rall. a tempo
drid su a - le - grí - a ar - dien - te de - rra - man - do es - tá. ¡En un -
drid, your gay - ness and laugh - ter is felt in the air. (al Pelele) Come a -

rall. a tempo
drid su a - le - grí - a ar - dien - te de - rra - man - do es - tá. ¡Sal - ta! Toss him!
drid, your gay - ness and laugh - ter is felt in the air.

rall. a tempo
drid su a - le - grí - a ar - dien - te de - rra - man - do es - tá. Que na - die sien - te
drid, your gay - ness and laugh - ter is felt in the air There are not man - y

rall. a tempo
drid su a - le - grí - a sien - te. Gra - ta a - le - grí - a,
drid, your gay - ness and laugh - ter, Laugh - ter and plea - - sure

rall. p legg. tr

(manteando al pelele)
(tossing the pelele)

tris! long! ¡En un - tris! Come a - - long! que por a - If you would
 ¡Sal - ta! Un hom - bre a - sí nun - ca Toss him! So then a man's nev - er
 co - mo la jen - te de es - te pa - is. que na - ce a - qui. Wo - men, if an - y, Like in Ma - drid.
 que en el am - bien - - te flo - ta ya. float on the breez - - es ev - 'ry - where.

mar ven - drá a dar en pe - le - le quien fi - ey no ve - le. Ven - ga cor - te - jo play at the game if "pe - le - le" Come mer - ri - ly, gai - ly. Come like a lov - er
 fal - - ta. Que u - na ma - no - la me - jor va só - la want - - ing, For a girl will go lone - ly, Ra - ther than on - ly
 (a las majas) (to the majas)
 ¡Ved si e - sa ca - ra de a - mor con - sue - lo Look at that face of ra - di - ant beau - ty!

bra - vo y gen - til... mas no un zas - can - dil.
gal - lant and brave, But not like a knave!

que a - com - pa - ña - da por un zas - can - dil.
To have for com - pan - ion a fool or a knave!

ha - llar - se pue - de si no es a - qui!
It can be found in no oth - er place!

¡Lo - co tras e - llas voy! Que, al fin,
I'm wild o'er the dear things! And I'll

Siel Man - za - na - res y la Flo - ri - da
Riv - er of sil - ver, mead - ows of vel - vet,

Di - cen que el vien - to del Gua - da - rra - ma
They say the breez - es of Gua - da - rra - ma

Yo no cam - bia - - ra ni por el cie - - lo,
I would not change for Par - a - dise, e - - ven,

ser un pe - le - - le na - da me due - - le
be a pe - le - - le For wo - men dai - - ly,

f *r*itmico bien *ac*centuado

son nues - tra vi - da, lo es tam - bién el ca - ri - ño de un ga -
 Add to our plea - sure; So do ten - der ca - res - es of a
 da fé a quien a - ma. Si da - rá, y a la vis - ta el ca - so es
 heart - en the lov - er, That is true; it is ev - i - dent they
 hem - bras que son a - - si.
 Wo - men of such rare grace.
 si a - for - tu - na - - do soy.
 If luck in love it brings.

dim.

lán _____ que a - si, _____ que a -
 beau! _____ They do! _____ They
 tá, pues ma - jas y ma - jos son _____ en _____ to - da o - ca -
 do. For we who have felt their breath, _____ know they fan the
 ¡Ah! ¡Ah!
 Ah! Ah!

p
leg. Pedale

sí, que a - sí ien - se - gui - da!
 do! and in a great - er mea - sure.

sión mo - de - los de pa - sión.
 fire Of pas - sion and de - sire.

¡Ah! ¡Ah! Sus o - jos
 Ah! Ah! Their glanc - es,

¡Va!
 Hey!

cresc.

co rres - pon da a
 They are, too, our.

Es va - no to - do ar - did que in - ten - te des - vi -
 So let each one con - fess, It is all in vain to

¿qué ten - dran que o - fre - cen
 they hold what They of - fer,
 (a las Majas) (to the majas)

¿Pien - sas en mi? Con - tes - ta, dí.
 Do you love me? Answer my plea!

f brillante

nues - - - - - troa - fán. Gra - ce - jo su - til,
joy - - - - - and woe. Wit - - - - - spark - ling and bright,

ar - - - - - tal vien - to de Ma - drid. ¡Sal y na - va - jas,
try - - - - - to - shun the warm ca - ress. Wit and a dag - ger,

y no dan? ¡Ah!
and give not. Ah!

Con - tes - ta, dí. Dí.
Answer my plea! Do!

¡Pues bue - no fue - ra
Fine it would be - - - - - if

ff

do - nai - re sin par, tan só - lo se pue - den ha - llar a - qui.
Beau - ty with - out peer, Look, and you will find they are here a - lone!

flo - res y ma - jas, son co - sas de a - qui! ¡de a - qui!
flow - ers and wo - men, That's life in Ma - drid, Ma - drid!

po - ca a - le - grí - a el sol die - ra pe - se a su po - der,
Light of the sun would be joy - less, Al - though he shone full bright a - bove,

que en la Pra - de - ra fal - ta - se a - mor! ¡A - mor!
on the Pra - de - ra Love were not found! Not there!

dim. molto
Viola 5

p
 Que al re - par - tir Dios sus do - nes nos pu - so a mon - to - nes la sal en Ma -
 God, when he gave out his fa - vors, he show - er'd out beau - ty and wit on Ma -
 Y al re - par - tir Dios sus do - nes nos pu - so a mon - to - nes la sal en Ma -
 God, when he gave out his fa - vors, he show - er'd out beau - ty and wit on Ma -
 si en - tre no - so - tros no hu - bie - ra el a - mor a la mu -
 Day would be cheer - less and sor - row - ful, But for wo - man and
 No se lla - ma - ra Flo - ri - da, si no die - ra vi - da a e - sa
 We would not call it Flo - ri - da If there did not blos - som love's flow'r so

p
 ¡La más her - mo - sa
 Beau - ti - ful flow'r of

Oboe

ben ritmato
p
cresc.

dri.
 drid.
 dri.
 drid.
 jer.
 love.
 flor.
 fair.

flor!
 love.
animandosi

¡En On Ma -
 (al Pelele) (to the Pelele) Ma -
 ¡Pe ro
 Look at
 ¡El a - mor!
 Thoughts of love!
 ¡A mor!
 Love's flow'r!

meno f.

drid!
 drid!
 ved!
 that!
 ¡No sé si fue - ra de a - qui sien - ten las hem - bras i - gual
 I do not know if there be wo - men else - where who in - spire such -
 ¡No sé si fue - ra de a - qui sien - ten las hem - bras i - gual
 I do not know if there be wo - men else - where who in - spire such

p

Pe - ro no de in-gra-tas nos ta-chéis, que e - - sa - gra-cia que nos
 But ac-cuse us not of cru-el hearts, If _____ by those fas-ci-na-ting

fre - - ne - - sí!
 ec - - sta - - sy.

fre - - ne - - sí!
 ec - - sta - - sy.

poco cresc. *sub. dim.* *p*

veis _____ y que os ha-ce sus-pi-rar, _____ iri-sa y chis-te y des-par-
 arts _____ You are caused a world of sighs, _____ For we know vi-va-cious

pa - jo! só-lo a un ma-jo, só-lo a un ma-jo ha-ce go - zar.
 co-quet-ry Is just what makes us pleas-ing in your eyes.

(al Pelele) (to the Pelele)

¡Po - co le fal - ta
 Toss the pe - le - le

¡Ah! —
 Ah! —

stacc. ma col pedale

(al Pelele)
 (to the Pelele)

¡Sal - ta, pe - le - le, sal - ta que sal - ta!
 Toss the pe - le - le! Toss the pe - le - le!

pa - ra que vue - le! ¡Sal - ta, pe - le - le, sal - ta que sal - ta!
 Mer-ri-ly, gai - ly, Give it a "fli - er," High-er and high - er!

¡Ah! — ¡Sal - ta, pe - le - le, sal - ta, pe - le - le!
 Ah! — I'd be pe - le - le For wo-men dai - ly!

¡Va! Hey! ¡Va! Hey!

cresc. sempre

¡Va! Hey! ¡Va! Hey! ¡Va! Hey!

¡Va! Hey! ¡Ved! Hey! ¡Va! Hey!

¡Ved! Hey! ¡Va! Hey! ¡Va! Hey!

¡Va! Hey! ¡Va! Hey! ¡Va! Hey!

Gra - ta a - le - grí - a
Laugh - ter and plea - sure

Siem - pre el a - mor
This is the game!

¡Pe - le - le fue - - ra,
I'd be pe - le - - le

Cam - po y mu - je - - res
Wo - men are trea - - sures,

f

ff ben marc. il basso

que en el am-bien - te, que en el am -
float on the breez - es, float on the

go - za en sal - tar. Siem - pre el a - mor
Mer - ry and gay! This is the game,

si yo pu - die - - ra, sí yo pu - die - - ra!
for wo - men dai - - ly, I'd be pe - le - - le,

son dos pla - ce - - res, bien cla - - ro es -
Sweet are the plea - - sures Their love en -

bien - - te flo - ta - ya, flo - ta -
breez - - es ev - 'ry - where, ev - 'ry -

go - za, go - za en sal - tar. ¡Va! ¡Va!
Gáme for lov - ers to play. Hey! Hey!

¡Ah! Jo - ven ó vie - jo, jo - ven ó vie - jo,
Ah! Young - ster or old - ster, young - ster or old - ster,

tá! Mas por lo hermo - sas son pe - li - gro - - sas
folds. Yet, gal - lant stran - ger, Be - ware the dan - ger

dim. *p legg.* *tr* *tr*

ya where, a - quí en Ma - drid.
All o - ver Ma - drid.

¡Va! siem - pre el a - mor go - za al sal - tar.
Hey! This is the game for - lov - ers to play!

siem - pre el cor - te - - - jo vi - - vi - rá en mi.
Al - ways a sweet - - - heart in me you will see!

de Their so - - bra ya
beau - - ty holds.

Si el Man - za - na - res y la Flo - ri - da
Riv - er of sil - ver, mead - ows of vel - vet,

Jo - ven ó vie - jo siem - pre un cor - te - jo
Al - ways a lov - er, Young - ster or old - ster,

Sal - ta, pe - le - - - le, sal - ta, pe - le - - - le,
Toss the pe - le - - - le! Toss the pe - le - - - le!

An - te u - nos la - - bios min - tien - do a - gra - - - vios.
From a red pair of lips feign - ing an - - - ger

p ma energico l'accento

pochettino rall.

son nues-tra vi - da, lo es tam - bién el ca - ri - ño de un ga -
 Add to our plea - sure, So do - ten - der ca - ress - es of a

ve - ré tras mí. Que u - na hem - bra en - cie - rra —
 I'll have be - hind me. When a wo - man grows old - er, —

sal - ta, pe - le - - - le... ¡Va!
 Toss the pe - le - - - le, Up!

ja - más doy pa - - so a - - trás.
 Nev - er will I re - - treat.

pochettino rall.

a tempo

lán — que a - sí, — que a - sí, — que a -
 beau: — They do! — They do! — and

cuan - to en la tie - rra no es ba - la - dí, no es ba - la -
 Must she need grow cold - er? No, why should it be? 'Twill not happen so to

¡Va! Hey! ¡Va! Hey! ¡Sal - - ta!
 Hey! Hey! Toss — him!

a tempo

sí, - ien - se - gui - da! Co - - - - - rres -
 in a great - er meas - ure. They - - - - - are
 dí, y es - va - no to - do ar -
 me. Vain - - - - - ev - 'ry ef - fort that is
 ¡Va! Sus o - jos, ¿que ten - - - dran,
 Hey! Their glanc - es, They hold what - - -
 ¡Va! ¡pues go - zo más!
 Hey! I like them so!
molto cresc. *ff*

pon - - - - de a nues - - - - tro a - fán.
 too - - - - our joy - - - - and woe.
 did que in - ten - te des - vi - ar es - te vien - to de Ma - drid.
 tried, For the breez - es of Ma - drid Nev - er have been turn'd a - side.
 que o - fre - cen y no dan? ¡Ah! - - -
 they of - - fer and give not. Ah! - - -
 ¡pues go - zo más! ¡pues go - zo más! ¡Más! - - -
 I like them so! Sau - cy and sweet! Sweet! - - -
poco rall.

20 Paquiro (piropeando a las majas)
(complimenting the girls)

Un poco meno mosso

espressivo

Pa. A - ro - ma dais al ai - re, flo - res de pen - sil. y ad - mi -
You are like flow - ers of some gar - den sweet and fair, And, like

Un poco meno mosso

Pa. rais por el do - nai - re, tan gen - til, que vues - tra ha -
ros - es in their bloom, you scent the air; You subt - ly

"Tonadillas,"

Pa. céis to - da al - ma va - ro - nil. Por - que es vues - tro per -
cast a - round our hearts your fra - grant snare. Sweet gar - den flow - ers,

Pa.
 fu - me, flo - res de pen - sil, _____ tan su - til, _____ que em - bri - a -
 all our sens - es you en - chain, _____ Your per - fume _____ in - tox - i -

cresc.

Pa.
 gáis _____ por do vais. _____
 cates _____ heart and brain. _____

(dirigiéndose a Paquiro)
 (turning to Paquiro)

SOPRANO
 Sees - ti - ma, sees - ti - ma _____ tal pi - ro -
 We like, we as - sure you, your gal - lant

ALTO
 Sees - ti - ma, sees - ti - ma _____ tal pi - ro -
 We like, we as - sure you, your gal - lant

TENOR
 Siem - pre fué _____ mo - zo de bu -
 Al - ways was _____ he _____ a gal - lant

BASS
 ¡Ah, _____ mo - zo de bu -
 He _____ is _____ a dash - ing

Cornet

legg. meno f

pé - o y aún más, no sien - do
 speech-es, We see this hand - some
 re - o, más hoy en ja - le - o no ha en - tra - do con buen pié. Que es - tán e - llas
 fel - low, Yet we are a - fraid that his blar - ney will not pay. For they've had e -
 re - o;
 fel - low!

Tutti
f *f sempre ben marc. il ritmo*

fe - o nues - tro don - cel. Ya sa - be él que nos com - pla - ce lo que ha - ce mas sua -
 fel - low Al - read - y knows ver - y well That we are pleased with his ways. But he is
 fe - o nues - tro don - cel. Ya sa - be él que nos com - pla - ce lo que ha - ce.
 fel - low Al - read - y knows ver - y well That we are pleased with his man - ners;
 har - tas de tal ga - ché. ¡Ya se vé! Sea - gra - de - ció
 nough of that sort of thing for to - day; His pret - ty speech,

p *p*

cresc. molto

mar-lea chan - za, y no sen-tir el do - lor de ver muer-ta u-na es - pe-ran - za.
pret - ty ly - ing, That we take it as a jest, Sav-ing bud-ding love-hopes from dy - ing.

mar-lea chan - za, y no sen-tir el do - lor de ver muer-ta u-na es - pe-ran - za.
pret - ty ly - ing, That we take it as a jest, Sav-ing bud-ding love-hopes from dy - ing.

no su-frir, por no su - frir el do-lor de ver muer-ta u-na es - pe-ran - za.
take his pret - ty ly - ing Just as a jest, Sav-ing bud-ding love-hopes from dy - ing.

que tú ha - ce ya tiem - po, se - duc - tor, dis - te a Pe - pa a - mor, a -
long you've play'd the gal - lant. You've made love, love to Pe - pa, made love to

cresc. molto

molto

ff

Pe - ro sees - ti - ma, pe - ro sees - ti - ma, pe - ro sees - ti - ma su fa -
But we as - sure you, but we as - sure you, Such gal - lant speech - es we en -

Pe - ro sees - ti - ma, pe - ro sees - ti - ma, pe - ro sees - ti - ma su fa -
But we as - sure you, but we as - sure you, Such gal - lant speech - es we en -

¡Pa - qui - ro, no jue - gues con el a -
Pa - qui - ro, Pa qui - ro, play not with

mor. ¡A - mor!
her! Made love!

¡A -
Made

ff brillante

vor. joy. *ff* ¡Si que se se - pa
Sure - ly we all know

vor. joy. *ff* ¡Si que se se - pa que -
Sure - ly we know that Pa - -

mor! love! *ff* que ya la Pe - - pa
Al - read - y Pe - - pa

mor! love! Ya lle - ga Pe - - pa
Al - read - y Pe - - pa

que a - ma a la Pe - - pa! Si, ya es - tá a - hi...
that he loves Pe - - pa, That now she is here!

a - ma a la Pe - - pa! Si, ya es - tá a - qui ya!
qui - ro loves Pe - - pa, That she is here now!

lle - ga en ca - le - - sa, ¡Pe - pa ven ya!
comes in her dog - - cart, Pe - pa comes now!

lle - ga en ca - le - - sa, ¡Pe - pa ven ya!
comes in her dog - - cart, Pe - pa comes now!

Trompette

Los muchachos dejan de hacer saltar al pelele todos acuden hacia el lado de donde ven llegar una calesa; suenan cascabeles y látigo
 The boys stop tossing the pelele; all rush toward the side where a dogcart is seen appearing; sleighbells and a whip are heard.

¡Ya es - tá a - quí Pe - pa!
 Pe - pa is com - ing!

¡Ya es - tá a - quí Pe - pa!
 Pe - pa is com - ing!

Pic.
 Clar.
 Tromb.

¡Ven ya! ¡Ven ya! Vue - la, Pe - pa... ¡Pa - qui - ro es - ta a -
 Come quick - ly! Come fly - ing, Pe - pa! Pa - qui - ro is

¡Ven ya! ¡Ven ya! Vue - la, Pe - pa... ¡Ya es - tá a -
 Come quick - ly! Come fly - ing, Pe - pa! Here she

¡Vue - la! ¡Ven Pe - pa vue - la! ¡Pa - qui - ro a - quí es -
 Come on! Come! Pe - pa, come quick, Pa - qui - ro, he is

¡Vue - la! ¡Ya lle - ga, a - quí es -
 Come on! She's com - ing! Here she

Escena 2^a
Scene II

"La Calesa,
"The Dog-cart"
Allegro.

Llega Pepa, manola, en su calesa
(Pepa, the manola, arrives in her dog-cart)

quí!...
here!

quí!...
is!

tá!...
here!

tá!...
is!

Cascabeles y látigo (sleighbells and whip)

Allegro (♩ = 144)

Cornets

Detailed description: This section of the score consists of five staves. The top two staves are vocal lines for two voices, with lyrics in Spanish and English. The bottom three staves are instrumental, with the middle staff labeled 'Cornets'. The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The music features rhythmic patterns and dynamic markings.

(jalcando a Pepa) (applauding Pepa)

¡Eh! ¡eh! ¡eh!
Hey! hey! hey!

¡Eh! ¡eh! ¡eh!
Hey! hey! hey!

¡Eh! ¡eh! ¡eh!
Hey! hey! hey!

¡Eh! ¡eh! ¡eh!
Hey! hey! hey!

Detailed description: This section consists of five staves. The top two staves are vocal lines with lyrics '¡Eh! ¡eh! ¡eh!' and 'Hey! hey! hey!'. The bottom three staves are instrumental accompaniment. The tempo remains 'Allegro'. The music is characterized by rhythmic patterns and dynamic markings.

¡Eh!
Hey!

¡Eh!
Hey!

¡Eh!
Hey!

E - sa chi - qui - lla — pa - re - ce en sí lle - var más sal de la que en -
That lit - tle co - quette, She has a tongue that's sharp and read - y, And she

¡Eh!
Hey!

(a la calesa) (to the dogcart)

¡La gra - cia na - diea Pe - pa pue - de - la ne - gar!
That she is charm - ing, Sure - ly no one can de - ny.

¡La gra - cia na - diea Pe - pa pue - de - la ne - gar!
That she is charm - ing, Sure - ly no one can de - ny.

(a Pepa) (to Pepa)

cie - rra en - te - ro el mar. ¡Más! ¡Más sal!
has a flash - ing eye. Flash - ing eye!

(a Pepa) (to Pepa)

¡Más! ¡Más sal!
Flash - ing eye!

Come prima

¡Vi - van las ma - no - las y que vi - van sus ma - más que en los Ma - dri - les
Here's to the Ma - no - las! Al - so to their moth - ers dear, Who in our frolics

¡Vi - van las ma - no - las y que vi - van sus ma - más que en los Ma - dri - les
Here's to the Ma - no - las! Al - so to their moth - ers dear, Who in our frolics

Come prima

(al burro)
(to the donkey)

(a Pepa) (to Pepa)

¡A - rre ya! Vi - van las ma - no - las y que vi - van sus ma -
Get - up there! Here's to the ma - no - las, Al - so to their moth - ers

¡A - rre ya! Vi - van las ma - no - las y que vi - van sus ma -
Get - up there! Here's to the ma - no - las, Al - so to their moth - ers

se ven no más! (figurando la tralla) ¡Zas!
no more ap - pear. (imitating the snap of a whip) Ty!

se ven no más! (Id id) ¡Zas!
no more ap - pear. Ty!

Pepa (avanzando satisfecha)
(advancing and pleased)
Poco meno

Pe. Si rei - na
No reign - ing

más, sus ma - más!
dear! Moth - ers dear!

más, sus ma - más!
dear! Moth - ers dear!

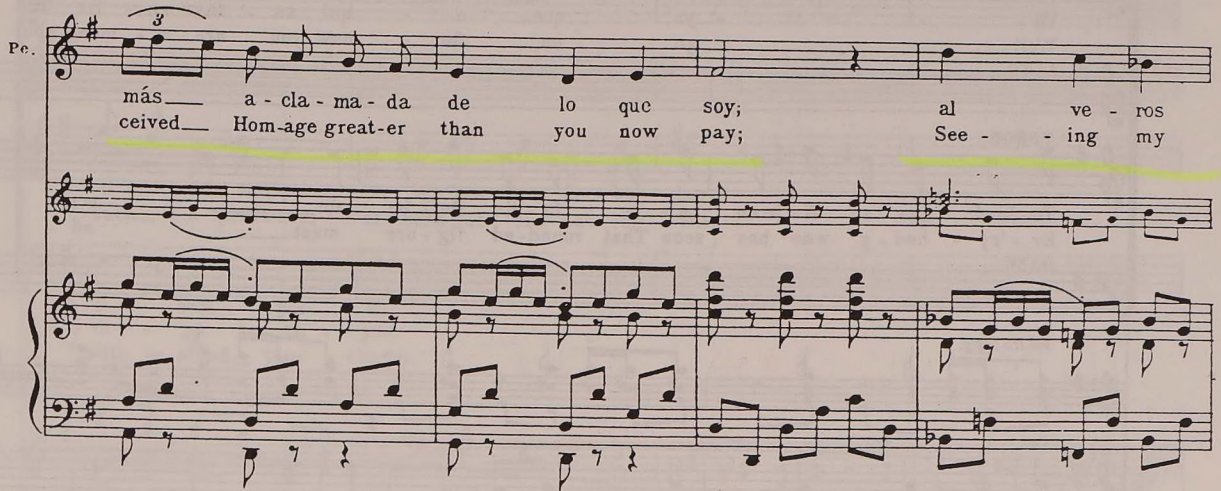
Y que vi - van sus ma - más! ¡O - lé ya!
To them and their moth - ers dear! Bra - vo there!

(jaleando a Pepa)
(applauding Pepa) ¡O - lé ya!
Bra - vo there!

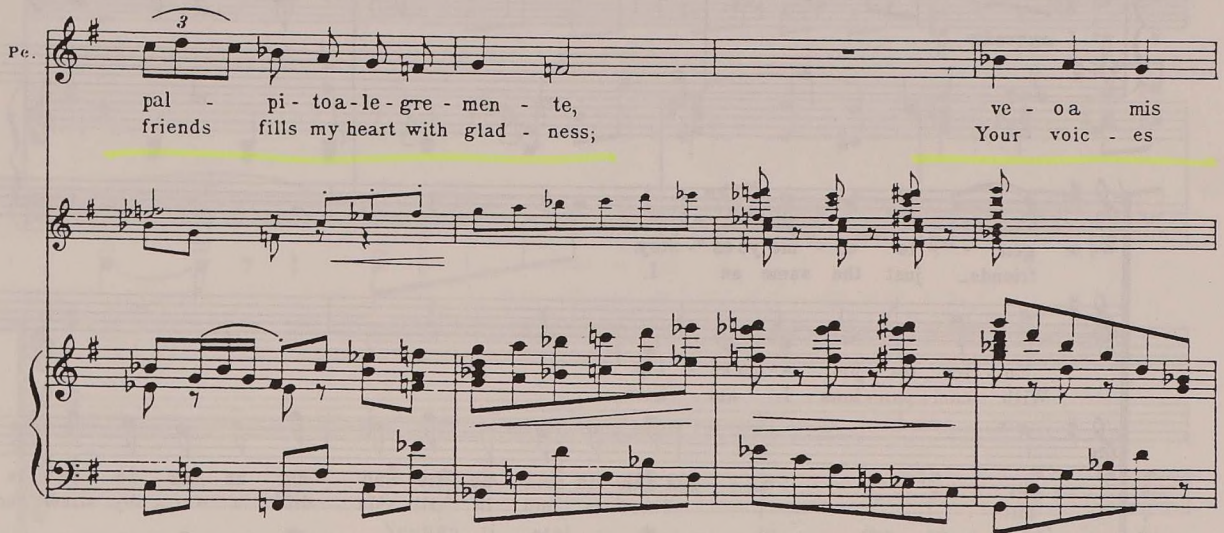
Poco meno

Pe. ³ ya co - ro - na - da vi - nie - se hoy, no fue - ra
queen, — Had she come a - mong you to - day, Could have re -

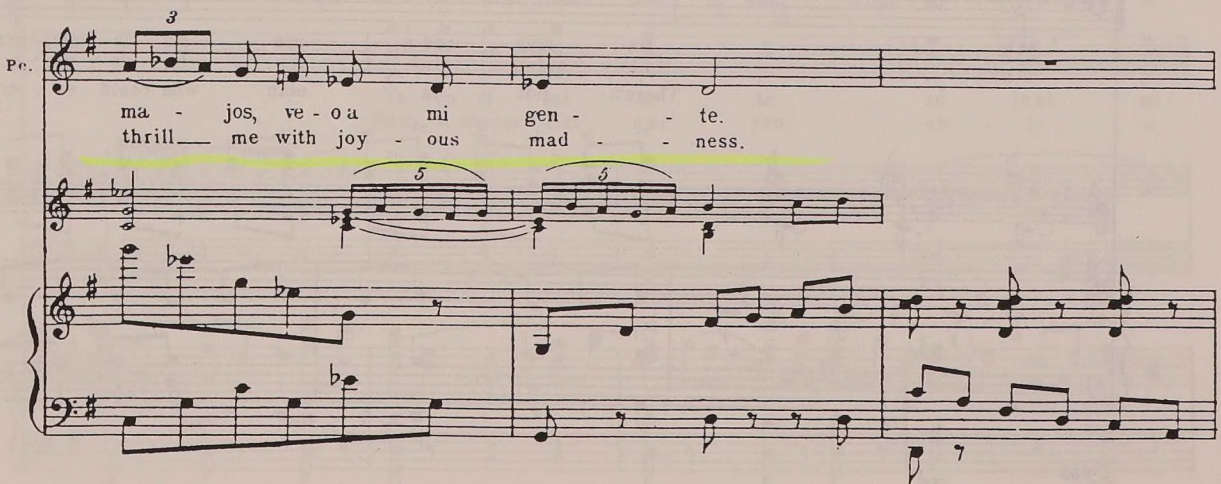
Fl
Viol.

Pe. 

más a - cla - ma - da de lo que soy; al ve - ros
 ceived Hom-age great-er than you now pay; See - - ing my

Pe. 

pal - pi - toa - le - gre - men - te, ve - o a mis
 friends fills my heart with glad - ness; Your voic - es

Pe. 

ma - jos, ve - o a mi gen - - te.
 thrill me with joy - ous mad - - ness.

SOPRANO

Va - - - ya, que a - - - quí es - - - tas en - - - tre tu
Well, go on, for now you are a - - - mong your

TENOR

To-do el que se fi-je en e - se ta - lle de - be de pen -
Ev - 'ry - bod - y who has seen That round - ed fig - ure must ad -

BASS

molto legg.

Cor.

espress.p

gen - te co - mo yo es - toy.
friends - just the same as I.

En - tre ma - jos a - quí es - toy.
With com - pan - ions I am here.

sar mit que aún Ma - drid no tie - ne dig - na ca - lle pa - ra
There is not in all Ma - drid a wor - thy street For

¡Ah! Es más que a - pre - cio lo que sen -
Ah! No hay quien al ver - te, de tí no
There's not a man who could ev - er

tal prin - ce - sa que sa - be ma - jos em - bo - bar.
such - a prin - cess of such fas - ci - nat - ing wit.

ti - mos por ti
va - ya en pos.
with - stand your charm.

Ve - o en ti tal ar - te que so - lo al mi - to
Such a charm lies o'er you, That on - ly to

Ve - o en ti tal ar - te só - lo al mi - to
Such a charm lies o'er you, on - ly to

rar - te, hay ya que a - do - rar - te. Cual tú no hi - zo
see you it is to a - dore you; For God made no

rar - te, ya que a - do - rar - te. Cual tú no hi - zo
see you is to a - dore you; For God made no

En ver - dad que hay que ad - mi - rar - te...
Real - ly, we must all ad - mire you!

Dios _____ ni dos.
two _____ Like you.

Dios _____ ni dos.
two _____ Like you.

espress.

Pepa

Pe. Dan - me los tu - yos vi - da y sa -
Thine hold for me joy and life, I

Pa. **Paquiro** (sin mucho entusiasmo)
(without much enthusiasm)

Pi - den tus o - jos es - cla - vi - tud.
Hom - age thine eyes are de - mand - ing now!

espress.

Pe. *lud.*
vow.
(desdeñoso)
(with disdain)

Te a - mo, Pa - qui - ro, con fre - ne -
My love, Pa - qui - ro, is all thine

Pa. Ya tie - nes mu - chos en pos de ti.
Thy fa - vors are not for me a - lone.

Cellos

Pe.

SÍ.
 own!
 Son los dos ga - llar - dos; ¡A fé!
 They are both high - tem - pered, In - deed!
 Son los dos ga - llar - dos;
 They are both high - tem - pered,
 Son los dos ga - llar - dos; los dos em - pa - re - jan, por -
 They are both high - tem - pered, Nice - ly match'd to - geth - er; They're
 Son los dos ga - llar - dos; ya - mar de - se - o
 They are both high - tem - pered, Well match'd to - geth - er;

ff
ff
Cor
marc.

¡Glo - rias!
 Rap - - tures
 qué se a - se - me - jan. ¡El Cie - lo que les
 Birds of a feath - er: May Heav - en grant to
 cuan do los ve - o. ¡A - - mar! ¡a -
 Birds of a feath - er. Ah, how they

3
3
3
3

Tal a - mor no vi ja - más. ¡Ja -
 Love like this I've nev - er seen. Nev -

No, ¡Ja -
 No, nev -

mor, que ahuyen - ta el mal en - de - rre - dor. ¡Ah!
 bout Their love that bah - ish - es all doubt. Ah! Ah!

¡Ah!
 Ah! Ah!

más!
 er!

más!
 er!

¡Ah!
 Ah!

¡Ah!
 Ah!

ff

E - sa chi-qui-lla — pa-re-ceen si lle - var más sal de la que en - cie-rra en-te-ro el mar.
That lit-tle co-quette, - she has a tongue that's sharp and read - y, And she has a flash-ing eye,

con grazia
meno f

No es-tá él tam-po - co mal.
And he's not bad, by far.

(a Paquiro)
(to Paquiro)

¡Con e-lla al cie - lo vás!
She'll make a heav'n of earth!

meno f

ritmico

Mas el ca-so es que si son e-llos di-cho-sos,
 Tho' that luck-y cou-ple may be-ver-y hap-py,

Mas el ca-so es que si son e-llos di-cho-sos,
 Tho' that luck-y cou-ple may be-ver-y hap-py,

(a Pepa)
 (to Pepa)

¿Quien no ca-lla,
 Who'd not bear the

¿Quien no se ca-lla si al sen-tir tu tra-lla el a-mor es -
 Who'd mind the sting-ing Of the whip you're swing-ing! Love would come a -

ritmico

(a los majos)
 (to the majos)

no lo so-mos las de-más, ¡Chas! ¡Chas! Por-que sois tan so-sos
 we, the rest, are left to sigh, Ty! Ty! Nev-er in a thou-sand

no lo so-mos las de-más, ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas!
 we, the rest, are left to sigh, Ty! Ty! Ty! Ty! Ty!

quien no? ¡Chas! ¡Chas! ¿Quien no
 lash you ply? Ty! Ty! Who would

ta-lly has-ta go-ce dás? ¡Chas! ¡Chas! ¡Vi-van las ma-no-las
 spring-ing, As the lash you ply? Ty! Ty! Here's to the ma-no-las,

marc.

co - mo nun - ca en - tre mil ma - jos vi ja - más? — ¡Chas! ¡Chas! ¡Chas!
 Have such stu - pid fel - lows Ev - er met our eye. — Ty! Ty! Ty!

¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Chas!
 Ty! Ty! Ty! Ty! Ty! Ty! Ty! Ty! Ty!

ca - lla, si tú dás? ¡Chas! ¡Chas!
 mind the sting - ing? Ty! Ty! Ty!

y que vi - van sus ma - más que en los Ma - dri - les se ven no
 Al - so to their moth - ers dear, who in our frol - ics no more ap -

¡Chas! ¡Olé! ¡Olé!
 Ty! Bravo! Bravo!

¡Chas! ¡Olé! ¡Olé!
 Ty! Bravo! Bravo!

¡Chas! ¡Olé! ¡Olé!
 Ty! Bravo! Bravo!

más! ¡Olé! ¡Olé!
 pear! Bravo! Bravo!

Son los dos ga-llar-dos; los dos em-pa-re-jan, por-que se a-se-me-jan.
 They are both high-tem-pered, Nice-ly matched to-geth-er, Two birds of a feath-er.

Son los dos ga-llar-dos; los dos em-pa-re-jan, por-que se a-se-me-jan.
 They are both high-tem-pered, Nice-ly matched to-geth-er, Two birds of a feath-er.

(Viendo llegar la silla de mano en que llega Rosario)
 (seeing the sedan-chair approach in which Rosario comes on)

¡Olé!
 Bravo!

¡Olé!
 Bravo!

¡Olé!
 Bravo!

Mas ca-lla, ca-lla, y ve quien lle-ga a-cá.
 Let us have si-lence, and see who's com-ing here.

¡Olé!
 Bravo!

(Se acercan conduciendo una silla de mano,
dos criados ricamente vestidos)

(Two richly dressed lackeys appear bearing
a sedan-chair, in which is Rosario)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major. The music is a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system continues the piano accompaniment from the first system. It features similar rhythmic patterns and harmonic structure, with some melodic flourishes in the right hand.

(Viendo llegar a
Rosario en litera,
con lacayos)

(Seeing Rosario
arrive)

Paquiro

(Desciende de la silla de mano Rosario)
(Rosario steps out of the sedan)

The third system begins with a vocal line for Paquiro, indicated by the 'Pa.' label. The vocal line is in bass clef and contains the lyrics '¡Es Ro-' and ''Tis Ro-'. The piano accompaniment continues below.

¡Es Ro -
'Tis Ro -

The fourth system shows the piano accompaniment continuing. A large slur covers the first few measures, with the instruction 'rall. e dim. molto' written below. The music concludes with a final chord in the bass clef.

Andante espressivo

Pa. sa-rio! ¡Un en-sue-ño de mu-jer! ¡La más be-lla que al-can-cé yo a ver! ¡Tan be-lla, que sa-ri-o! A dream of beau-ty she! Fair-est wo-man one could wish to see! So won-drous fair!

SOPRANO *pp* ¿A quien bus-ca-rá? For whom does she look?

ALTO *pp* Es Ro-sa-rio, que bus-ca a su a-mor. It is Ro-sa-rio! Her lov-er she seeks.

TENOR *pp* ¿A que ven-drá? ¿A quien bus-ca-rá? Why comes she here? For whom does she look?

BASS *pp* ¿A quien bus-ca-rá, que que-rrá? Whom seeks she? And what can she want?

Andante espressivo

Quartet vent bois et cors.

Quartet cord.

Pa. bien po-dri-a de-cir e-lla que en-tre las be-las, des- Of all wo-men, she's the fair-est! Of all beau-ty, she's the

¿Que mis-te-rio-sa; ¿Que bus-ca? This is a mys-tery! Whom seeks she?

¿Que mis-te-rio-sa; ¿Que bus-ca? This is a mys-tery! Whom seeks she?

¡Muy her-mo-sa es! She is beau-ti-ful!

¡Muy her-mo-sa es! She is beau-ti-ful!

Cor

Dichos y Rosario. Después Fernando

Rosario se apea de la litera, y avanza buscando a Fernando, a quien no vé. Él, si la ve, y la observa.- Rosario muéstrase contrariada ante el gentío.- Paquiro acude caballeroso a ella. Pepa, majas y majos, observan la escena. sorprendidos. Los lacayos desaparecen con la litera.

Rosario alights from the sedan-chair and advances, looking for Fernando, whom she does not see. Fernando, however, sees and is observing her. Rosario appears embarrassed before the crowd. Paquiro approaches her gallantly. Pepa and the others look on, surprised.

Rosario
(aparte, buscando a Fernando)
(aside, seeking Fernando)

R. El si - tio y la ho - ra son; pe - ro él no
It is the place and hour, And yet he

Pa. cue - lla!
rar - ést!

Clar.

(aparte)
(aside)

R. vi - no a mí. (aparte) (Contemor) Sien - to sin él va - go re -
does not come. (aside) (Fearfully) Here with - out him, my fears are

Pa. (Buscando, también en vano) ¿A quién bus - ca que no vi?
(Aside, also looking in vain.) Now I won - der whom she seeks.

R. ce - lo... (a Rosario)
ris - ing. (to Rosario)

Pa. (Caballeroso e insinuante) Re - cuer - das a - quel bai - le de can - dil? ¿Por - qué a él no
(gallantly and insinuatingly) Have you for - got that lan - tern - light - ed ball? Fair la - dy,

(aparte, al oír lo que ha dicho Paquiro)
(aside, on hearing what Paquiro said)

Fernando

F. *¡Ay de mi, si me en-vuel-ve la trai-
Woe is me, if un-faith-ful-ness I*

Pa. *vuel-ves hoy, gen-til?
Why not go to-night?*

(Acojiendose amorosa a Fernando)
(affectionately seeking Fernando's protection)

Rosario

R. *¿Don-de es-ta-bas tú, mi cie-lo?
Tell me, where were you, my dear-est?*

F. *ción!
find!
(Aparte, sorprendido al ver a Fernando)
(Aside, surprised at seeing Fernando)*

Pa. *¡La es-pe-ra-ba el ca-pi-tán!
She was wait-ing for the cap-tain!*

*Allegretto quasi andante
più mosso*

F. *Te-mien-do en-tre son-ro-jos que e-se to-re-ro fue-
Fear-ing the mean-ing un-der the blush-es Caused by this*

Rosario

F.
R.

se a tus o - jos ga - lán. Mi - ra, Fer - nan - do: no
gal - lant to - re - a - dor. Lis - ten, Fer - nan - do, and

R.

se - as con - mi - go cru - el; muer - ta an - tes me ve - as que in - fiel!
be not so heart - less, For dead you may see me, but nev - er un - true!

R.
Pe.

Si al - ber - your - gó -
If your heart

Pepa

Po - co po - der el mi - o ha de ser,
Quite un - a - vail - ing my pow - er must be,

colla voce

colla voce

R. som - bras tu co - ra - zón,
har - bors shad - ows of doubt,

F. *Fernando*
¡Ah!
Ah!

Pe. si - no me a - due - ño de e - sa mu - jer. ¡Y te - naz se -
If o'er that wo - man I can't pre - vail. Firm is my de -

Pa. *Paquiro (aparte) (aside)*
¡No sé re - sis - tir
I can - not en - dure

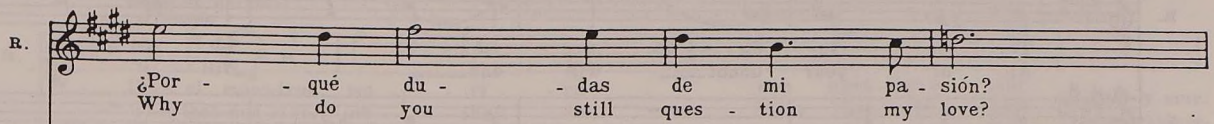
R. de e - llo no hay ra - zón.
'Tis with - out good cause.

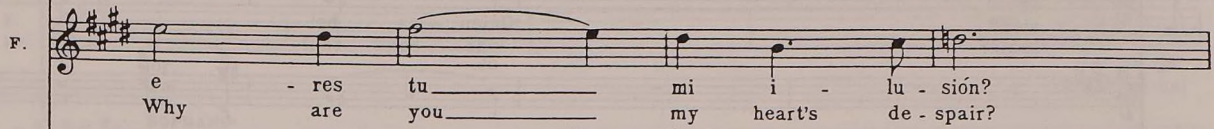
F. ¡Ah! ¿Por - qué
Ah! Tell me,

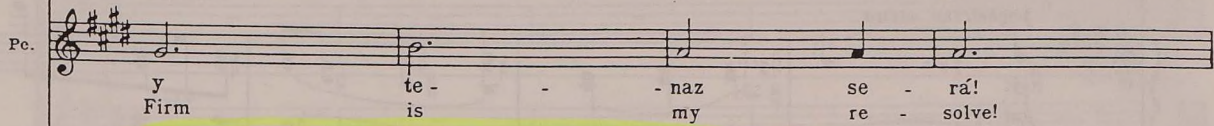
Pe. rá mi em - pe - ño,
ter - mi - na - tion,

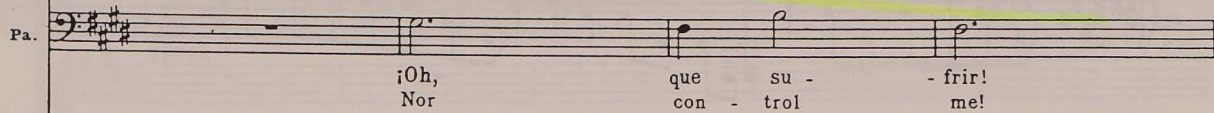
Pa. tal su - - - frir!
this re - - - straint,

cresc. *f*

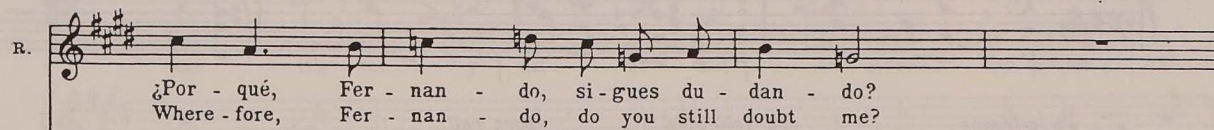
R. 

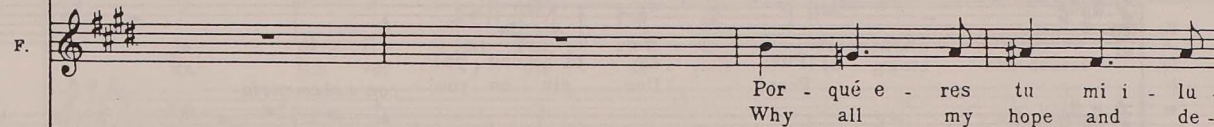
F. 

Pc. 

Pa. 



R. 

F. 



molto teneramente e un pochettino meno *con espressione appassionata*

R. To - da tu du - da a - ca - be. Lo se yo.

F. All of your doubt will end Will it suf -

sión? spair? ¡Quien sa - be!
Who can tell!

pochettino meno

ff

R. *poco rall.*

F. ¿Te bas - ta, ser de mi ser?
fice to - be soul of my soul?

Tu le - al - tad lo ha de ha -
Proof of faith you must

sf

poco rall.

R. *a tempo* *con felicidad* *poco rall.*

F. *con vehemencia*

cer. give! Son mis ce - los mons - truo tor - ce -
Jeal - ous - y, the mon - ster, tor - tures

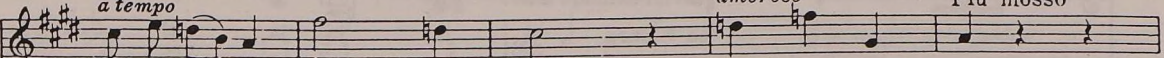
a tempo *poco rall.* *espress.*

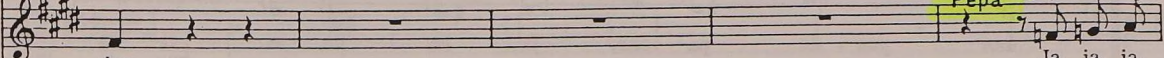
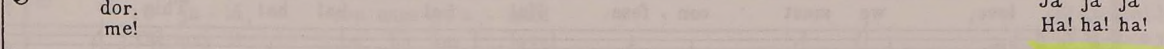
(segura de si misma)
(sure of herself)

a tempo

amoroso

Più mosso

R. 
 Pues el mons-truo mo - - ri - - rá con nues - tro a - mor. (Riendo y mur-
 Then that mon-ster, he shall die, Slain by our love. (Joyful whisper-
Pepa)

F. 
 Pe. 
 dor. me! Ja ja ja Ha! ha! ha!

SOPRANO

ALTO

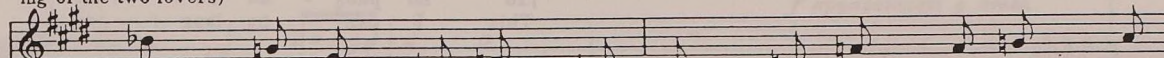
TENOR

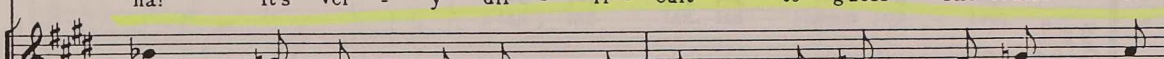
BASS

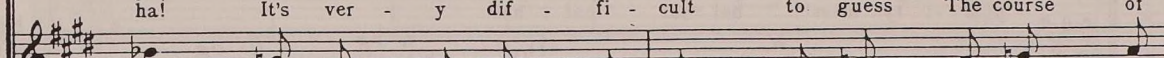
Più mosso

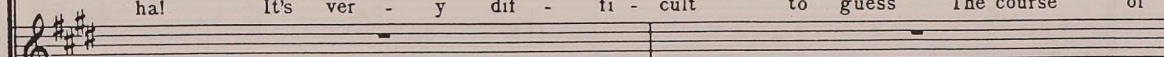

a tempo
f

murando de los enamorados)
(ing of the two lovers)

Pe. 
 ja, di - fi - - cil fue - ra a - di - - vi - nar lo que en a -
 ha! It's ver - y dif - fi - cult to guess The course of


 ja, di - fi - - cil fue - ra a - di - - vi - nar lo que en a -
 ha! It's ver - y dif - fi - cult to guess The course of


 ja, di - fi - - cil fue - ra a - di - - vi - nar lo que en a -
 ha! It's ver - y dif - fi - cult to guess The course of


 ja, di - fi - - cil fue - ra a - di - - vi - nar lo que en a -
 ha! It's ver - y dif - fi - cult to guess The course of



Pe. mor pue - de pa - sar, ja, ja, ja, ja, el ca - so es
 love, we must con - fess. Ha! ha! ha! ha! This is a

mor pue - de pa - sar, ja, ja, ja, ja, el ca - so es
 love, we must con - fess. Ha! ha! ha! ha! This is a

mor pue - de pa - sar, ja, ja, ja, ja, el ca - so es
 love, we must con - fess. Ha! ha! ha! ha! This is a

Pe. sin - gu - lar, ja, ja, ja, ja.
 pret - ty mess! ha! ha! ha! ha!

Pa. Paquiro
 ¡Yo no pue - do re - sis -
 This I can no long - er

sin - gu - lar, ja, ja, ja, ja.
 pret - ty mess! ha! ha! ha! ha!

sin - gu - lar, ja, ja, ja, ja.
 pret - ty mess! ha! ha! ha! ha!

Siem - pre el a - mor ven -
 Love is al - ways con - quer -

Siem - pre el a - mor ven -
 Love is al - ways con - quer -

Rosario (Con pasión española)
(with Spanish fervor)

R. Yo en tí ci-fro mi bien en-te-ro,
Lost is my be-ing in thine own-be-ing,

F. ¡O-ja-lá, con nues-tro a-mor! ¡Si á un bai-le
Oh, may it be by our love! If once you

Pa. tir!
bear!

ció.
or.

ció.
or.

R. y de a-mor mue-ro, ¡Fer-nan-do del al-ma
Of love I'm dy-ing. Fer-nan-do, soul of my

F. fuis-te un dí-a que vuel-vas a él! ¡Si á un bai-le fuis-te un
went to this ball, a-gain you'll go. If once you went to this

Pe. Pepa (aparte)
(aside)

A-cu-
Her at-

Pa. ¡Cuan-to su-
How much I

f appassionato e cresc.

f

cresc.

R. *rall.*
 mi - a! ¡Yo!... ¿Pa-ra qué he de ir?
 be - ing, Why do I need to go?

F.
 dí - a que vuel - vas a él, quie - ro!
 ball, then a - gain you must go there!

Pe.
 dir al bai - le, fue - ra o - sa - dí - a.
 ten - dance at this ball would be dar - ing.

Pa.
 frir!
 bear!

Yo ju - ra -
 I would not

Poco più animato Rosario *a tempo*

R. No
 I

rall. e cresc. cspress.

SOPRANO
 Siem - pre a - quel que a - mó - som - bras sur - gir vió.
 Al - ways lov - ers' eyes see dark shad - ows rise.

ALTO
 Siem - pre a - quel que a - mó - som - bras sur - gir vió.
 Al - ways lov - ers' eyes see dark shad - ows rise.

TENOR
 ri - a que él en e - lla no con - fi - a.
 hes - i - tate to swear he does not trust her.

BAASS
 Siem - pre.
 Al - ways.

rall. e cresc. Siem - pre.
Al - ways.

Poco più animato *a tempo*

R. sé tu em - pe - ño en ir a - llí, si - ya lo ví...
can - not un - der - stand your wish. If - I have seen -

F. **Fernando**
Mas no cre - as ir a - llí, sin mí.
Do not think that with - out me you'll go.

Pe. **Pepa**
Que se guar - den a - - llí, de mí.
Let them both be - ware of me there!

Pa. **Paquiro**
¡Ay - de los dos, a - - llí!
A - las for them! A - - las!

Pe. Él la po - - ne a du - ra prue - - ba her,
Hard the test to which he puts her,

Pe. *espress.*
sin sa - ber don - de la lle - va....
With - out know - ing where he takes her.

(Tonadilla popular)
(Popular ditty)
Poco meno, con fuoco

R. Yo no so - sie - go, yo no so - sie - go vién - do - te de i - ra cie - go.
I can - not qui - et my fears dis - may - ing, Hear - ing the words you are say - ing:

F. Yo no so - sie - go, yo no so - sie - go has - ta a - ca - bar el jue - go.
I can - not qui - et my fears dis - may - ing, See - ing the game love is play - ing.

Pe. Ya ve - rán lue - go, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't help say - ing, we can't help say - ing, Rash - ly with fire they are play - ing.

Pa. Ya ve - rán lue - go, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't help say - ing, we can't help say - ing, Rash - ly with fire they are play - ing.

SOP. Ya ve - rán lue - go, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't help say - ing, we can't help say - ing, Rash - ly with fire they are play - ing.

ALTO Ya ve - rán lue - go, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't help say - ing, we can't help say - ing, Rash - ly with fire they are play - ing.

TENOR Ya ve - rán lue - go, ya ve - rán lue - go co - mo a - ca - ba el jue - go.
We can't help say - ing, say - ing, That with fire they're play - ing.

BASS Ya ve - rán lue - go, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't help say - ing, we can't help say - ing, Rash - ly with fire they're play - ing.

Ya ve - rán, ya ve - rán lue - go que e - so es ju - gar con fue - go.
We can't, we can't, can't help say - ing, That with fire they are play - ing.

Poco meno, con fuoco

Pe. **Pepa (a Fernando)**
(to Fernando) **Poco meno**
(con sorna) El bai - le es a las nue - ve.
(with slow emphasis) Our ball's at nine this eve - ning.

Pa. **Paquiro (a Fernando)**
(to Fernando)

Poco meno

¿Los dos?
You both?

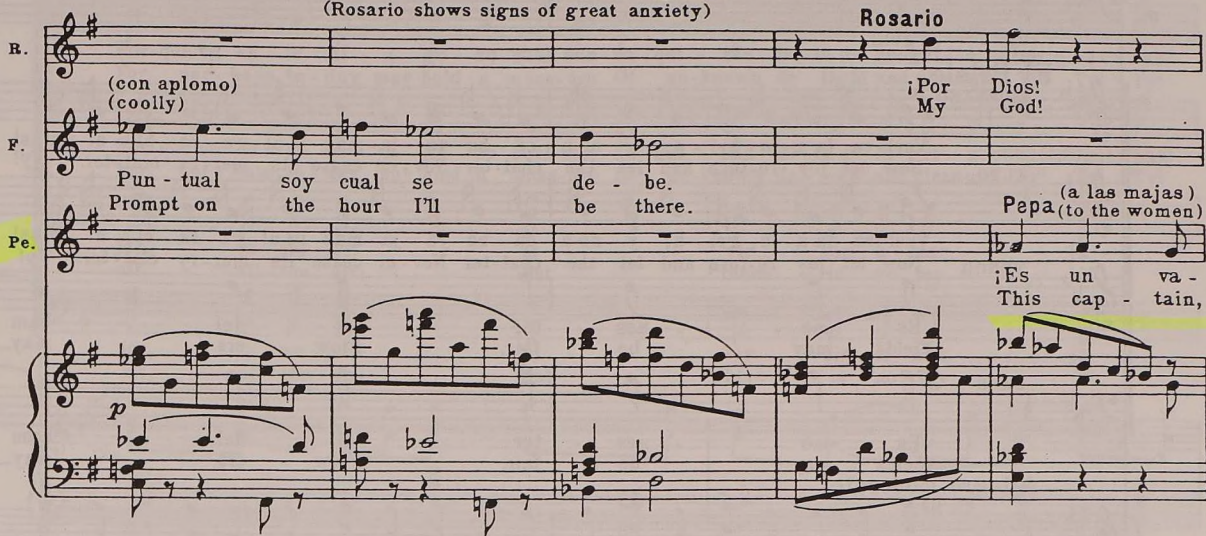
(Rosario da muestras de gran inquietud)
(Rosario shows signs of great anxiety)

R. *(con aplomo)*
(coolly)

F. Pun - tual soy cual se de - be.
Prompt on the hour I'll be there.

Pe. *(a las majas)*
(to the women)
¡Es un va -
This cap - tain,

Rosario

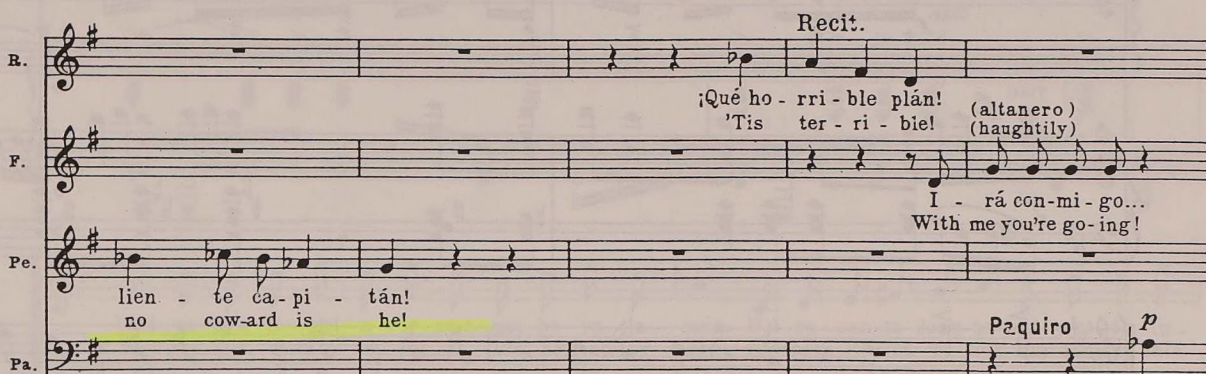


R. Recit.

F. ¡Qué ho - rri - ble plán!
'Tis ter - ri - bie! *(altanero)*
(haughtily)
I - rá con - mi - go...
With me you're go - ing!

Pe. lien - te ca - pi - tán!
no cow - ard is he!

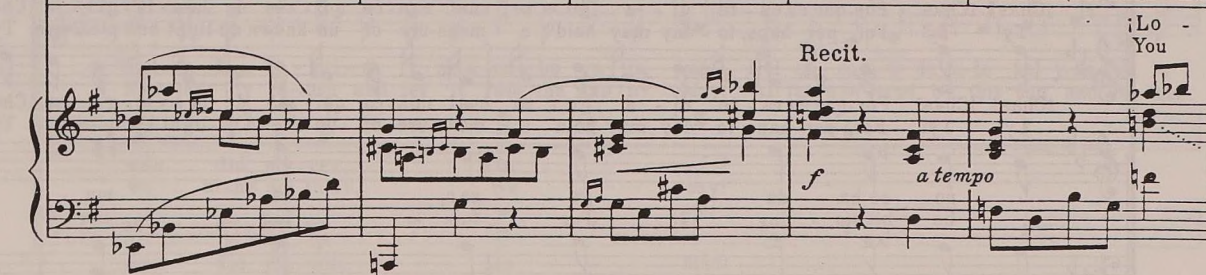
Pa. Paquiro *p*



R. Recit.

F. *f* *a tempo*

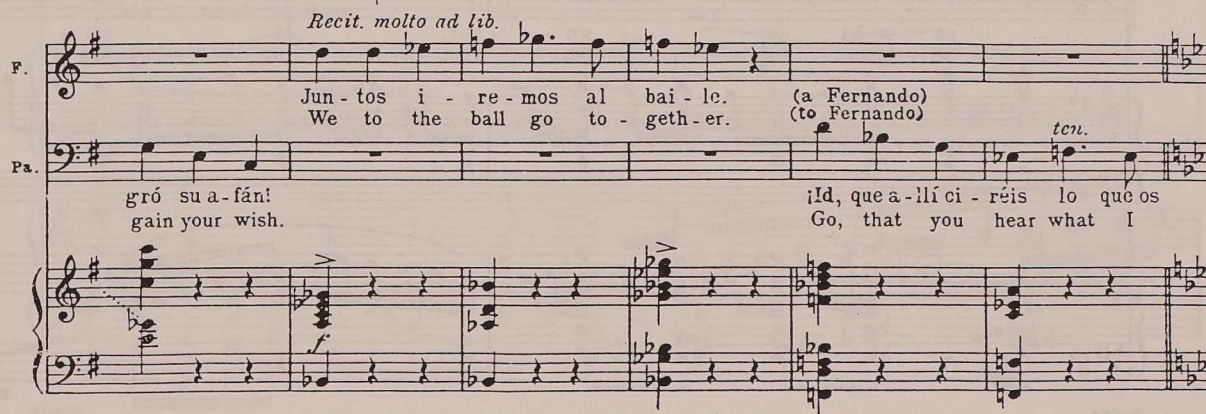
Pe. ¡Lo -
You



R. Recit. *molto ad lib.*

F. Jun - tos i - re - mos al bai - le. *(a Fernando)*
We to the ball go to - geth - er. *(to Fernando)*

Pa. gró su a - fán!
gain your wish. *ten.*
¡Id, que a - llí ci - réis lo que os
Go, that you hear what I



(Vanse Rosario y Fernando)
 Allegro moderato (Exeunt Rosario and Fernando)

Pa.

di - - go!...
 tell you!

“El Pelele,”

SOPRANO
 Vuel - va la a - le - grí - a, y no a - ca - be ya ja - más la al - ga - ra - bi - a! ¡Chas!
 Now let joy re - turn and let the chat - ter Nev - er cease its mer - ry clat - ter. Ty!

ALTO
 Vuel - va la a - le - grí - a, y no a - ca - be ya ja - más la al - ga - ra - bi - a! ¡Chas!
 Now let joy re - turn and let the chat - ter Nev - er cease its mer - ry clat - ter. Ty!

TENOR
 Vuel - va la a - le - grí - a, y no a - ca - be ya ja - más la al - ga - ra - bi - a! ¡Chas!
 Now let joy re - turn and let the chat - ter Nev - er cease its mer - ry clat - ter. Ty!

BASS
 Es me - nes - ter si del cam -
 Fields may be fair, Flow - ers may

Allegro moderato
 Fl. Ob.
 Clar. b.

Tutti

¡Chas! ¡Chas! Por - que en es - te dí - a go - zo cual nun - ca qui - zás de la a - le - grí - a. ¡Chas!
 Ty! Ty! For, per - haps, to - day may hold a meas - ure of un - known de - light and pleas - ure. Ty!

¡Chas! ¡Chas! Por - que en es - te dí - a go - zo cual nun - ca qui - zás de la a - le - grí - a. ¡Chas!
 Ty! Ty! For, per - haps, to - day may hold a meas - ure of un - known de - light and pleas - ure. Ty!

- po se ha de go - zar, la mu -
 be bloom - ing, Per - fum - ing the

- po se ha de go - zar, la mu -
 be bloom - ing, Per - fum - ing the

6

Por-que en es-te dí-a go-zo cual nun-ca qui-zás de la a-le-grí-a. ¡Chas!¡Chas!¡Chas!
 For, per-haps, to-day may hold a meas-ure Of un-known de-light and pleas-ure. Ty! Ty! Ty!

Por-que en es-te dí-a go-zo cual nun-ca qui-zás de la a-le-grí-a. ¡Chas!¡Chas!¡Chas!
 For, per-haps, to-day may hold a meas-ure Of un-known de-light and pleas-ure. Ty! Ty! Ty!

jer, la mu-jer. Vi- vir sin a-mar ja-
 air, all the air; But there is no joy if

jer, la mu-jer. Vi- vir sin a-mar ja-
 air, all the air; But there is no joy if

Fl.
Viol.
Cor.
Tromp.

Vuel-va la a-le-grí-a y no a-ca-be ya ja-más. Del en-can-to de es-te sol y es-te lu-
 Now let joy re-turn and let it rule the hap-py day. All that's of-fered by this sun and by this

Vuel-va la a-le-grí-a y no a-ca-be ya ja-más. Del en-can-to de es-te sol y es-te lu-
 Now let joy re-turn and let it rule the hap-py day. All that's of-fered by this sun and by this

más dió pla-cer, ¡Ja- más!
 wo-man's not there, We say!

más dió pla-cer, ¡Ja- más!
 wo-man's not there, We say!

gar, go - zar, go -
place, Let us em -

gar, go - zar co - mo a - ho - ra sin ce - sar, a - sí quie - re li - bre el al - ma
place, And each gloom - y thought e - rase! And so, and so all our hearts from sor - row

¡Ma - jas a - do - ra - das, la fe - li - ci - dad nos dais ba - jo es - tas en - ra -
Wo - men most a - dor - a - ble, you give us hap - pi - ness, un - der these sha - dy

So - lo las ma - jas sa - béis en - can - tos a por - fi - a dar, cuan - do que -
On - ly these wo - men know how to weave the spell of sweet en - chantment when they

Trump.

zar ya im - pa - cien - te el co - ra - zón an -
brace! For our hearts are quite im - pa - tient

mí - a. ¡Vi - vir
free - ing, Such a

ma - das. Ri - co a -
bow - ers. Fra - grant

reís a - mar, sa - béis en - can - tos a por - fi - a - dar. ¡Chas! ¡Chas!
are in love they know just how to work the sub - tle charm. Ty! Ty!

sí - a ahu - yen - tan - do el pe - sar.
 sor - row and all sad - ness to ef - face.
 a - sí se - ri - a go - zar!
 life would all glad - ness em - brace
 ro - ma al pa - so de - jais ¡Yel sen - ti - do
 per - fume you leave as you pass, That o'er - whelms our
 So - lo las ma - jas sa - beis.
 on - ly these wo - men know.

The first system of music features four vocal staves and two piano staves. The vocal parts are in a minor key and include lyrics in Spanish. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. There are dynamic markings like 'ten.' and '3' (triplets) in the piano part.

¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Sol a - bra - sa - dor, la
 Ty! Ty! Ty! Ty! Burn - ing sun a - bove, In
 ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Sol a - bra - sa - dor, la
 Ty! Ty! Ty! Ty! Burn - ing sun a - bove, In
 qui - tais! ¡Chas! ¡Chas! ¡Sol a - bra - sa - dor, la
 sens - es. Ty! Ty! Burn - ing sun a - bove, In
 ¡Chas! ¡Chas! ¡Chas! ¡Chas! ¡Sol a - bra - sa - dor, la
 Ty! Ty! Ty! Ty! Burn - ing sun a - bove, In

The second system of music features four vocal staves and two piano staves. The vocal parts are in a minor key and include lyrics in Spanish. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. There are dynamic markings like '>' (accent) and 'b' (flat) in the piano part.

san - gre ma - ja en - cien - de; sur - ge a - si el a - mor - y sus re - des
our blood you are kin - dling Ar - dent fires of love, Ar - dent fires of

san - gre mo - za en - cien - de; sur - ge a - si el a - mor - y sus re - des
our blood you are kin - dling Ar - dent fires of love, Ar - dent fires of

san - gre ma - ja en - cien - de; sur - ge a - si el a - mor - y sus re - des
our blood you are kin - dling Ar - dent fires of love, Ar - dent fires of

san - gre ma - ja en - cien - de; sur - ge a - si el a - mor que
our blood you are kin - dling Ar - dent fires of love,

tien - de que es lo me - jor! Y sur - ge a - si el a - mor, el que sus re - des
love no heart can de - fy, Fires that will nev - er die, Love that is kin - dled

tien - de que es lo me - jor! Y sur - ge a - si el a - mor, el que sus re - des
love no heart can de - fy, Fires that will nev - er die, Love that is kin - dled

tien - de que es lo me - jor! Y sur - ge a - si el a - mor, el que sus re - des
love no heart can de - fy, Fires that will nev - er die, Love that is kin - dled

de la vi - da es lo me - jor! Y sur - ge a - si el a - mor, el que sus re - des
love no heart can e'er de - fy, Fires that will nev - er die, Love that is kin - dled

25655

tien-de, y de la vi - da es lo me - - jor!
 From the rays sent by our bright sun on high!

tien-de, y de la vi - da es lo me - - jor!
 From the rays sent by our bright sun on high!

tien-de, y de la vi - da es lo me - - jor!
 From the rays sent by our bright sun on high!

tien - de, que es lo me - - jor!
 bright-ly by our sun on high!

¡Lo me-jor!
 Fires of love!

¡Lo me-jor!
 Fires of love!

¡Lo me-jor!
 Fires of love!

¡Lo me-jor!
 Fires of love!

Handwritten musical notation, first system. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and rests.

Handwritten musical notation, second system. Treble clef, bass clef. The treble staff continues the melodic line. The bass staff features a long, sustained chord in the right hand and a bass line with rests in the left hand. A dynamic marking *pp* is present.

Handwritten musical notation, third system. Treble clef, bass clef. The treble staff has a melodic line and rests. The bass staff has a bass line with chords and rests. A dynamic marking *pp* is present. A handwritten annotation *8va* with a dashed line and a vertical line is positioned above the treble staff.

B^b

INTERMEZZO*

64^A

from the Opera

"Goyescas"

Enrique Granados

Moderato

Piano

ff

3

Allegretto mosso

f ben marcato, quasi pizzicato

dim.

sentita la melodia

mf

m.d.

m.d.

m.d.

cresc.

f

p


* This Intermezzo was especially composed for the first performance of "Goyescas" at the Metropolitan Opera House, New York, January 28, 1916; it is not included in the original score.

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64^B



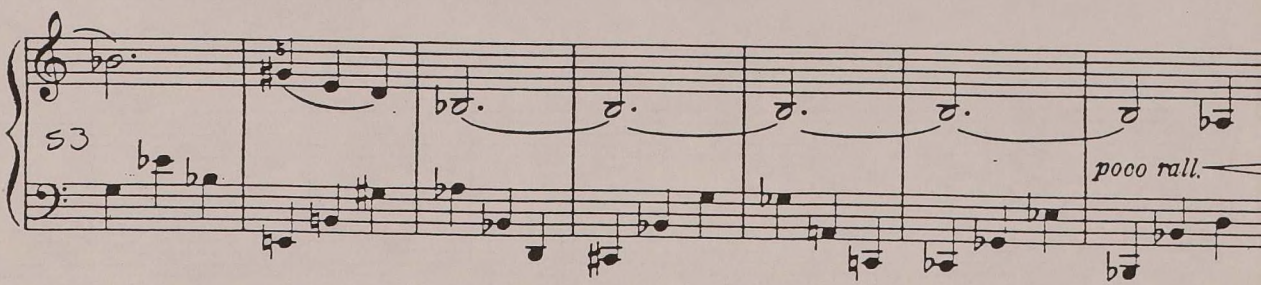
Musical score system 1, measures 33-39. Treble clef, bass clef. Dynamics: *mf*, *dim.*. Includes triplets and slurs.



Musical score system 2, measures 40-45. Treble clef, bass clef. Dynamics: *p*. Includes fingerings (1, 2, 3, 4, 5) and slurs.



Musical score system 3, measures 46-52. Treble clef, bass clef. Dynamics: *cresc.*, *ff*, *dim.*. Includes slurs and accents.



Musical score system 4, measures 53-59. Treble clef, bass clef. Dynamics: *poco rall.*. Includes slurs and a fermata.



Musical score system 5, measures 60-66. Treble clef, bass clef. Dynamics: *a tempo*, *ff p*, *marcatissimo il canto*. Includes slurs and accents.

66 64^c

Musical score for measures 66-71. The system consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various ornaments (accents, slurs) and a triplet of eighth notes in measure 71. The left staff has a bass clef and contains a bass line with chords and single notes.

72

Musical score for measures 72-76. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It contains a melodic line with slurs and accents. The left staff has a bass clef and contains a bass line with chords and single notes.

77

Musical score for measures 77-82. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It contains a melodic line with slurs, accents, and a triplet of eighth notes in measure 77. The left staff has a bass clef and contains a bass line with chords and single notes. A double bar line is present in measure 80.

83

Musical score for measures 83-88. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It contains a melodic line with slurs, accents, and a triplet of eighth notes in measure 83. The left staff has a bass clef and contains a bass line with chords and single notes.

89 *dim.* *poco rall.*

Musical score for measures 89-94. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It contains a melodic line with slurs, accents, and a triplet of eighth notes in measure 89. The left staff has a bass clef and contains a bass line with chords and single notes. The instruction *dim.* is written below the first staff, and *poco rall.* is written below the second staff.

64▷

95

pp *mf* *la melodia sentita*

senza pedali

101

f

107

m. d. *cresc.* *ff* *poco rall.*

f *ped.*

113

a tempo *p*

118

dini. *poco rall.* *p*

Poco meno

2 pedali

13

123

poco cresc.

mf

p

129

Tempo I°

p

135

f

poco allarg.

p

pp

p

141

p

pp

pp

148

pp

Cuadro 2^oEscena 1^a

El Baile de Candil

Tableau II: The Lantern-lighted Ball

Aire de danza Gallardo

Scene I

ff p

Majos (a las bailadoras)

A Group of men (to the dancers)

TENORES

Siem - pre fué lin - do el pié que al bai - lar
 Dan - cing feet, Dain - ty and neat; Trim and chic,

poco 3 più 3 forte

— supo ha - blar, — supo ha - blar.
 — How they speak! How they speak!

Cortina rápida

Curtain rises rapidly

animando sempre

Coro (TENORES)

Siem - pre fué lin-do el pié,
Danc - ing feet, dain-ty and neat;

SOPRANO

Siem - pre fué lin - do, siem-pre fué lin - do el
They're al - ways charm - ing, Danc-ing feet, danc-ing

ALTO

Siem - pre fué lin - do.
They're al - ways charm - ing.

TEN.

siem - pre fué lin - do.
They're al - ways charm - ing.

BASS

Siem - pre fué lin - do.
They're al - ways charm - ing.

pié que al bai - lar su - po ha - blar.
feet, So dain - ty and neat.

Suenan dos aldabonazos. Paquiro dirijlse a la puerta y la abre por propia mano.
 Las miradas de todos se dirijen a la puerta.
 Two loud knocks resound. Paquiro goes to the door and opens it with his own hand.
 Everybody looks toward the door.

SOPRANO
 ALTO

Pa - re - ce que los u -
 By that knock it seems the

Pa - re - ce que los u -
 By that knock it seems the

sí - as ya es - tán a - hí. Ve -
 gen - try are al - read - y here. You'll

sí - as ya es - tán a - hí. El es
 gen - try are al - read - y here. He is

Ya es - tán a - hí;
 They're al - read - y here!

¡Ah! Son mu - chas sus ga - llar -
 ¡Ah! Brave are they with - out -

No cre - i
 Ne'er did I

rás see, si ha - llá un va - lien - te quien a -
 see, if one brave man will find a
 mo - zo que no se e - cha a - trás.
 one who nev - er will back down!
 pron - to he - mos de ver su po - der,
 ver - y soon his val - or we shall see.
 dí - as; nun - ca cre - i que sea - tre - vie - ran a en -
 ques - tion! Nev - er thought I that such a risk - y thing
 ja - más ver - les por a - quí, ¡Ah!
 be - lieve we should see them here. Ah!

ún lo es más.
 brav - er still—
 Ja - más.
 Nev - er!
 su po - der.
 They would dare.
 trar a - quí.
 they would dare
 no cre - did i.
 Nor did I.

ff *dim.*

espress.
 BASS *p*
 ¿Qué vá a su - ce - der?
 What's com - ing to pass?

p *f*

Poco meno e ad lib.

a tempo un poco ad lib.

Rosario (a Fernando) (to Fernando)

R. Ah! iten de mi pie - dad, por ca - ri -
 Ah! Pit - y, pit - y me, for mer - cy's

p

R. dad! _____
 sake! _____

Pepa (aludiendo a Rosario)
(alluding to Rosario)

Pe. U - na gran da - ma gen
 There was a la - dy of

Vl. 1, 2
Alt. Bass

Pe. til _____ tan - to _____ qui - so ver
 rank, _____ who so on see - ing life was

Vl. 1, 2
Alt. Bass

Pc.

y vió, que en un bai - le de
 bent, That to a lan - tern - light - ed

R. Rosario (atribulada) (sadly) un poco ad lib.

¡Ah! ¡can - tan ya por
 Ah! They are taunt - ing

(sonriendo con mala intención) (smiling ill-naturadly)

Pc. can - dil se me - tió.
 ball one night she went.

R. a tempo

mí!
 me!

Fernando (a Rosario) (to Rosario)

F. Pronto han de ca - llar.
 Soon I'll make them hush!

(Bajos, por lo que ha dicho Fernando) (softly, referring to Fernando's remark)
p *éspress.*

¡Es mu - cho a - - fir -
 A good deal to

a tempo

F. 

No veais en mi ni al - ti -
 No haugh - ti - ness, no dis

mar!
 say!

F. 

vez ni ca - pri - cho, mas lo
 dain, Guides my ac - tion; what I

F. 

di - cho, lo re - pi - - to a - qui o - tra vez.
 said now, I re - peat it here a - gain!

BASS *Poco meno* 

No es-tá bien, no es-tá bien, tan - - to des - den,
 Ill will be-tide, ill will be-tide So great a pride,

SOPRANO

El ca - ba - lle - ro
This gal - lant cap - tain,

ALTO

TENOR

Pues al -
Haugh - ti -

BASS

tan - to des - den!
so great a pride!

Pues al -
Haugh - ti -

no es un cor - de - ro,
He is no cra - ven,

no es un cor - de - ro,
He's not a - fraid to

ti - vo and se mos -
ness and pride he

ti - vo and se mos -
ness and pride he

¡no! dare! Na - - - die a - qui
None _____ will care,

tro, muy al - ti - vo se mos - tró
shows, haugh - ti - ness and pride he shows.

tró, noes — que se - pa ha - blar,
shows, It — is not e - nough,

The first system of the musical score features a vocal line with lyrics in Spanish and English, and a piano accompaniment. The piano part includes a five-measure arpeggiated figure in the right hand and a similar figure in the left hand, both marked with a '5' and a slur. The key signature has one flat (B-flat), and the time signature is 4/4.

so - - por - tó lo que él ha - bló.
none _____ will care His words to bear.

so - - por - tó lo que él ha - bló.
none _____ will care His words to bear.

por - tó lo que él ha - bló.
None care his words to bear.

noes que se - pa ha - blar lo que él ha - bló.
know - ing how to say That which he must prove.

The second system continues the musical score with vocal lines and piano accompaniment. The piano part features a more complex accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The lyrics continue in Spanish and English. The tempo marking *poco rit. cediendo un poco* appears at the end of the system.

Paquiro (a Fernando, con scorna)
quasi recit. (hinting at an invitation to Rosario)

Se - ñor, en vez de ha - blar — — — — — ved sie - sa da - - ma quie - re bai -
 Se - ñor, in - stead of talk - - ing, see if that la - - dy might wish to

poco riten.

Pepa (secundando la invitación de Paquiro con intención perversa)
(impudently)

¿Pá qué la tra - jo tan gen - til a nucs - tro bai - le de can -
 Why did he bring this high - born la - dy to this poor lanternlighted

lar.
 dance.

Rosario (con miedo)
(fearfully)

¡Vá - mo - nos, sí!...
 Come, let us go!

Fernando (provocador)
(provokingly)

¡Por gua - po!
 To show you!

Paquiro (con gesto despreciativo)
(with assurance)

Despreciativo y molesto por la negativa de Rosario

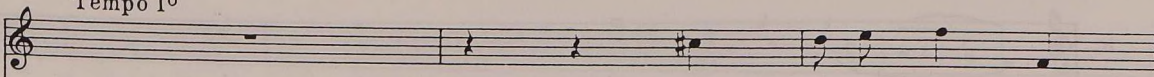
¡Bai - le a to - do tra - po!
 Danc - ing! On with the dance!

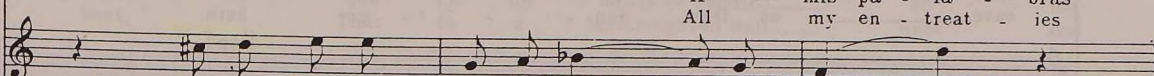
SOPRANO (a parte)
(aside)

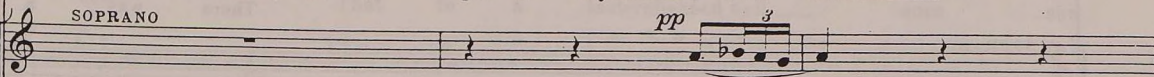
¡Ay de mí!
 Lack - a - day!
 Reprenez le mouvement

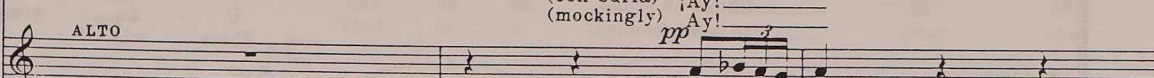
cresc. dim. presto

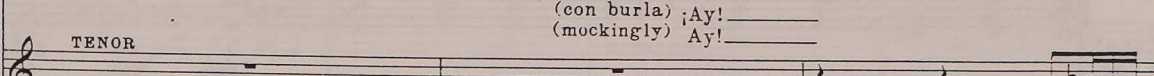
Tempo I^o

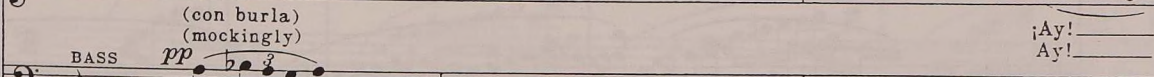
R. 

F. 

SOPRANO  *pp* ³

ALTO  (con burla) ¡Ay!
(mockingly) *pp* Ay!


TENOR  (con burla) ¡Ay!
(mockingly) Ay!

BASS  (con burla) ¡Ay!
(mockingly) *pp* Ay!

Cal-ma, que sa - lir de a - quí no es
Be calm, for to get a - way from here

A mis pa - la - bras
All my en - treat - ies

Tempo I^o

 *legg.*

R. 

F. 

va - lor no dés, que só - lo por sal - var el
you will not heed, Yet all I wish to do is

fá - cil lan - ce!
is not eas - y



R. tran - ce ten - go in - - te - rés.
save us from dan - - ger here.

Pe. **Pepa**
U - na gran
There was a

SOPRANO
U - na gran
There was a

ALTO
U - na gran
There was a

Pe. da - ma gen - til tan - to qui - so ver
la - dy of rank, Who so on see - ing was

da - ma gen - til tan - to qui - so ver
la - dy of rank, Who so on see - ing was

da - ma gen - til tan - to qui - so ver
la - dy of rank, Who so on see - ing was

Pe.

y vio, que en un bai-le de candil se me
bent, That to a lanternlight-ed ball once she

y vio, que en un bai-le de candil se me
bent, That to a lanternlight-ed ball once she

y vió, que en un bai-le de candil se me
bent, That to a lanternlight-ed ball once she

Pe.

rall.
tió.
went.

tió.
went.

tió.
went.

rall.
sempre forte

(Todos) (All)
¡Ole! Huzza!

ff

Escena 2ª

Scene II

Paquiro (dirigiéndose a Fernando, con sonrisa)
(turning to Fernando, with a smile)

Recit. Andantino Recitativo

Pa. Si lo que os tra - jo no fué la dan - za, no hay a -
If you were not guests at the dance, I'm fear - ing There's not

p *sub. p*

Vivo Fernando

F. De
In -

Pa. quí un ma - jo que no se o - fen - da por vues - tra chan - za.
one of us who would not re - sent your of - fens - ive bear - ing.

Recit. Lento Rosario

R. (con la misma sonrisa)
(smiling likewise) ¡Por Dios!
O heav'ns!

F. (a Rosario)
(to Rosario) ve - ras que lo sien - to ¿más que ha - cer yo?
deed, I do - re - gret it. What's left to do?

Pa.

p *Cor.*
ligato

Pepa (aparte a Paquiro)
(aside to Paquiro)

Plù lento

Pe.

Paquiro (aparte a Fernando concentrado, y reprimiendo la amenaza)
(aside to Fernando, emphatically, repressing his animosity)

¡Ver - dad que bra - vos
See how their an - ger

Pa.

Cre - ed que vues - tro in - ten - to la - men - to.
Be - lieve me, I re - gret your in - ten - tion.

(a Fernando)
Rosario (to Fernando)

Recitativo, quasi Allegretto

R. *a tempo*

¡Por Dios, ten com - pa - sión!
For Heav - en's sake, re - frain!

(Siempre con la misma
(still smiling))

F.

La in - vi - - ta -
You gave - an

Pe.

son!
flames!

SOP. (comentando aparte)
p (commenting, aside)

¡Bra - - - vos son!
See it flame!

ALTO

¡Bra - - - vos son!
See it flame!

TENOR

¡Bra - - - vos son!
See it flame!

BASS

¡Bra - - - vos son!
See it flame!

Recitativo, quasi Allegretto
(quartette
cordes)

sonrisa.)

(un poco en estilo. Caballero aparentando amabilidad)

F. *ción hi - cis - te a es - ta da - - ma só - la, pe - ro mi a -*
in - vi - ta - tion to this la - - dy on - ly, but my love will

F. *mor am - pa - ro dió - la por pre - cau - ción.*
guard and shel - ter hér from all dan - ger here.

poco rall. a tempo

Clar. *a tempo*

Paquiro (No pudiendo disimular su encono y nerviosidad)
 (unable to hide his rancor and nervousness)

Andantino

Pa. *Pues si só - la la in - vi - té no he de de - ci - ros por - qué ni ad - mi - to co -*
If the la - dy I in - vit - ed on - ly, You have no word at all in this

F. **Fernando**
¿Qué no?... ¡Ya ve - rás si el cuen - to co - men - ta -
In - deed? You will see if I have noth - ing to

Pa. *men - to.*
mat - ter.

Andante

F.

ré!
say!

(siempre comentando) (as before)

p **SOPRANO**

Por fin pa - re - ce que el ca - so van a zan - jar de
Now, this af - fair, it is like - ly, Will be con - clud - - ed

p **ALTO**

Por fin pa - re - ce que el ca - so van a zan - jar de
Now, this af - fair, it is like - ly, Will be con - clud - - ed

TENOR

p
Pues los dos se ha - lla - ron al pa - - so,
Both are at the point in this mat - - ter.

Andante

mo - do trá - gi - co a ca - so.
in a trag - ic - al man - ner.

Si dos hom - bres, de u - na mu -
When love for one wo - man leads

mo - do trá - gi - co a ca - so.
in a trag - ic - al man - ner.

Cuan - do dos a u - na mu -
Al - ways when two lov - ers

con - clui - rá pron - to el ca - so.
where it soon must be set - tled.

En
In

BASS

Es siem - pre u - na mu -
Al - ways a wo - man it

Rosario

R. Es el a - mor de la mu - jer, flor mal - de - ci - da
Like an ac - curs - ed flow - er is the love of wo - man,

Fernando

F. ¡Ni a - tis - bos de va - lor ve - o
Not a sign of val - or here! Real - ly,

Pepa

Pe. No es dis - cre - to un ca - pi - tán, un ca - pi - tán
There is no dis - cre - tion, none, For an - y cap - tain

Paquiro

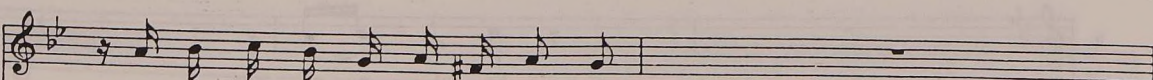
Pa. Soy un ma - jo pru - den - te.
I'm nev - er prone to be hast - y.

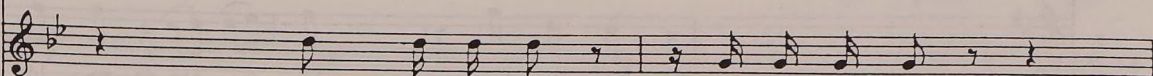
jer se a - rre - ba - tan el que - rer, no hay más sa - li - da
to the clash of two brave men, Who hopes to win her

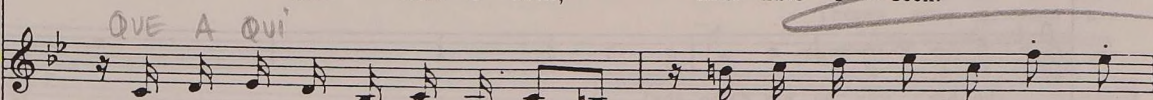
jer se em - pe - ñan en que - rer,
strive to win one wo - man's heart,

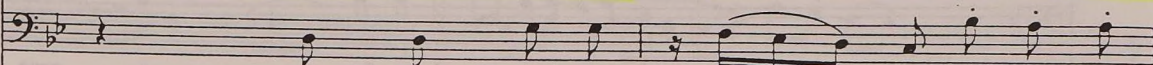
cues - tio - nes de mu - jer, no hay más sa - li - da
con - quest of a wo - man's heart, Who hopes to win her

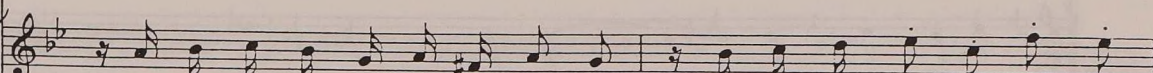
jer quien al hom - bre ha - ce per - der
is who will cause a man to lose

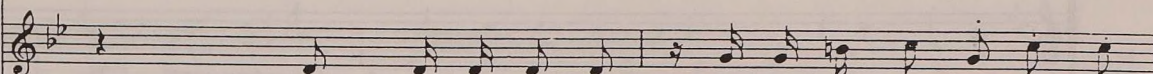
R. 
 ique no ha-lla paz nun-ca en la vi - da!
 For peace it seeks and nev - er finds it!

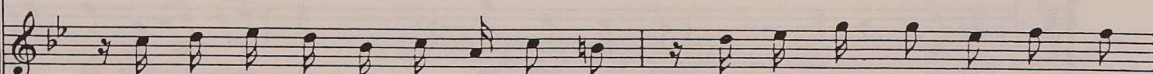
F. 
 en de - rre - dor! ; en de - rre - dor!
 none have I seen, none have I seen!

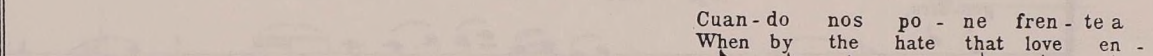
Pe. *QUE A QUI* 
 qué a - qui tra - e su a - mor. No es dis - cre - to y a - ún
 to bring his sweet-heart to this ball! He's not dis - creet, al - though of

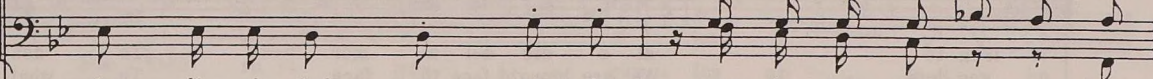
Pa. 
 No a - cep - to a - - - qui el re - to;
 Here I do not ac - - - cept your chal - lenge.


 que con - quis - tar - la con la vi - da! Cuan - do se en - cuen - tran fren - te a
 must dare to stake his life and hon - or! When - ev - er ri - vals face each



 jue - gan su vi - da; y si se en - cuen - tran fren - te a
 Life is the haz - ard when - ev - er ri - vals face each

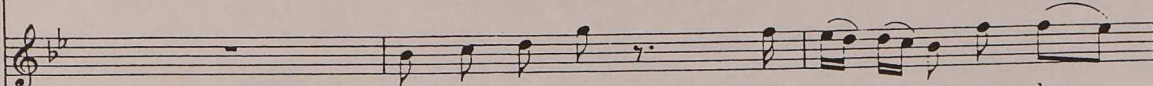

 que re - sol - ver - las con la vi - da. Cuan - do nos po - ne fren - te a
 must dare to stake his life and hon - or! When face to face the love of

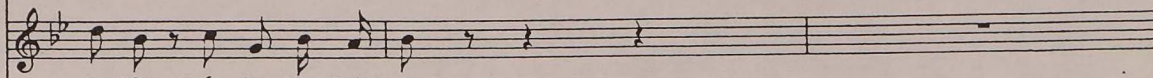

 Cuan - do nos po - ne fren - te a
 When by the hate that love en -



 fe - li - ci - dad y vi - da cuan - do nos po - - - ne en -
 Hap - pi - ness, life and hon - or, When by the hate en -



R.  Es el a - mor.
And that is — love!

F.  Ni a - tis bos, ni a - tis - bos de va - lor, —
Not a shad - ow of val - or do I see. —

Pe.  ha-bla, aún ha-bla de ho-nor!
hon - or, of hon - or he talks!


Pa.  más pon - ga el se-ñor a — prue - ba
But I — shall give you proof of — val - or,

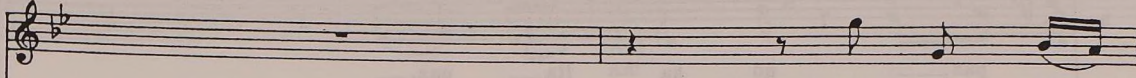
fren-te hom-bres de va - lor, — lo - cos por a - mor, san-grien - ta -
oth - er, de - ter - mined and brave, — and fren - zied with love, 'Tis on - ly

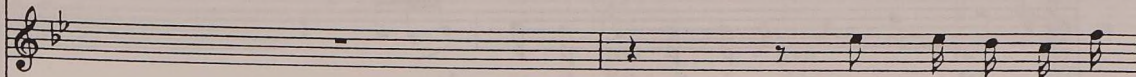
fren-te, y si se en - cuen - tran fren - te a fren - te los que son
oth - er, when two ri - vals face one an - oth - er, Two riv - als

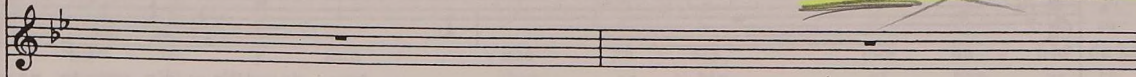
fren-te, fren - te a fren - te a - mor, a - mor, es fuer - za,
wo - man brings two ri - vals, 'Tis cour - age that brings pow - er,
fren - te
gen - ders,


fren - te el o - dio del a - mor. ¡To - dos los
gen - ders, We are brought face to — face. To — what pur -

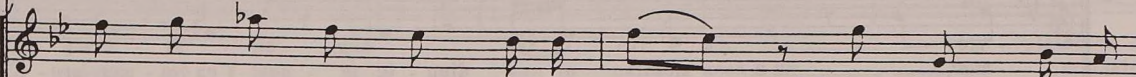


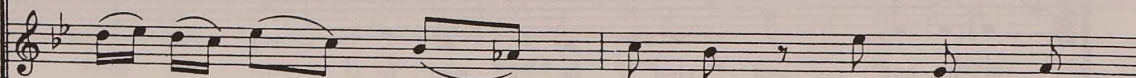
R.  No ha - lla -
No peace it -

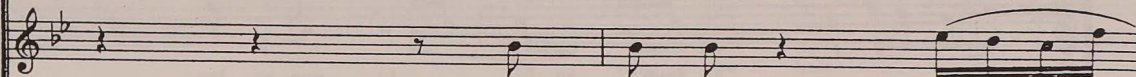
F.  No ve-o en de-rre -
There's none a-round a -


Pe. 


Pa.  mi va - lor en si - - tio me - jor...
My dear Sir, in some bet - ter place.

 men - te sa - ben so - lo zan - jar su a - mor, su a -
then by shed - ding blood they can end the feud that the

 en a - mor ri - - va - les, re - suel - ven they
for a wo - man's fa - vor, In blood they

 es fuer - za, es
'Tis cour - age, 'tis

 hom - bres so - - mos i - gua - les an - te el ho -
pose is ex - - cess of val - or? Al - - ways a



R.
paz, — no ha - lla — paz, —
finds, — no peace it — finds. —

F.
dor — ni a - tis - bos de va - lor. —
bout, — there is no val - or here. —

Pe.
No es dis - cre - to, no es dis -
He is not dis - creet, dis -

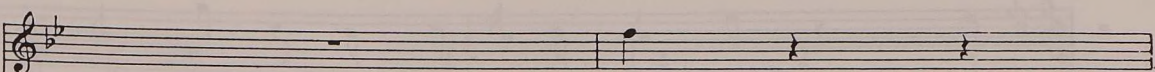
Pa.

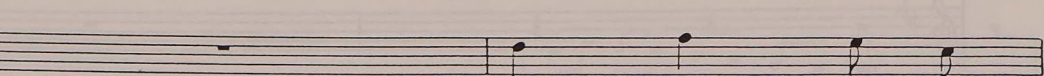
mor, — su a - mor ar - dien - te. Y en a - mor pre - ci - sa -
fires — of love have — kin - dled, And in such af - fairs of

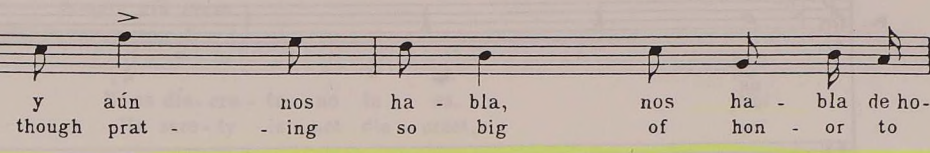
el ho - nor san - grien - ta - men - te
set - tle their af - fair of hon - or,

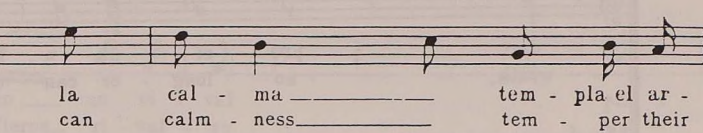
cour - - age fuer - za — te - ner va - lor.
that — gives — them strength.

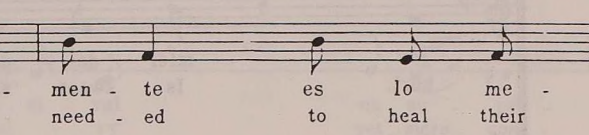
nor! siem - - it - pre el ho - nor.
wo - - man — it is who will cause


R.  ¡Ah!
Ah!

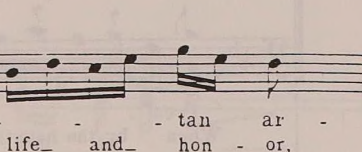
F.  Nin - gun do va - lor see
None do I see


Pe.  cre - to, y aún nos ha - bla, nos ha - bla de ho -
creet, al - though prat - ing so big of hon - or to

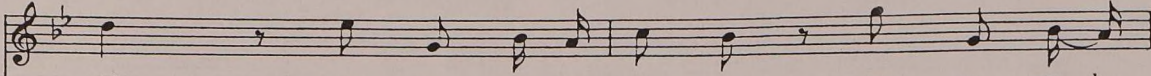
Pa.  men - te no más la cal - ma tem - pla el ar -
love, no long - er can calm - ness tem - per their

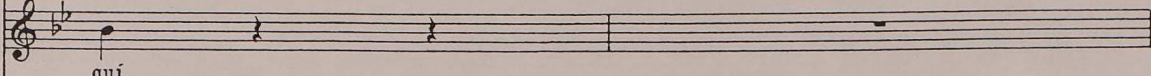
 cuan - do pre - ci - sa - men - te es lo me -
When pre - cise - ly what's need - ed to heal their

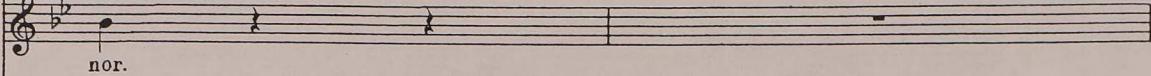
 Va en e - llo nues - tro ho -
In cour - age hon - or

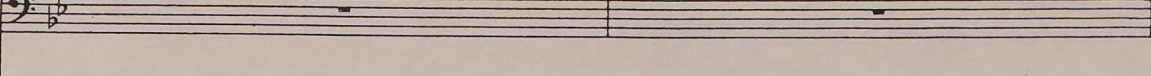
Bajos 1^{os}  Pres - men to lose hap - pi - ness, life and hon - or,
men to lose hap - pi - ness, life and hon - or,

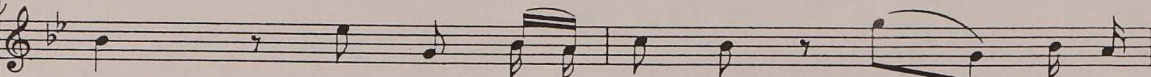


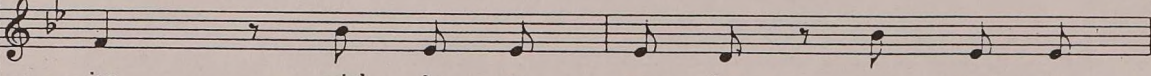
R. 
 ¡Ah! nun - ca en la vi - da, nun - ca en la
 Ah! And nev - er will find it! nev - er will —

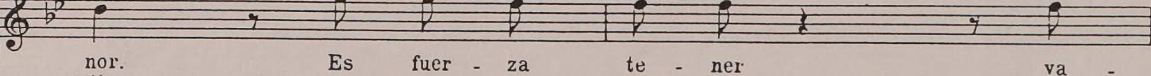
F. 
 qui,
 here,

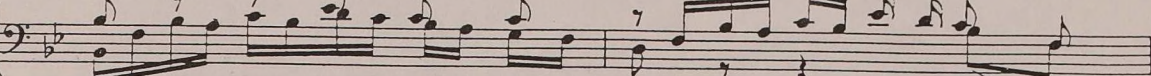
Pe. 
 nor.
 us.

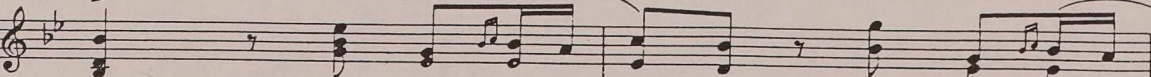
Pa. 



 dor; pre - ci - sa - men - te, tem - - pla el ar -
 wrath, no long - er can calm - ness tem - - per their


 jor miel de pa - na - les pa - ra el do -
 hurt. Is sweet af - fec - tion and ten - der


 nor. Es fuer - za te - ner va -
 lies. A man of cour - age is


 dor too, al lose hom - bre que es va - lien - te,
 When by the hate that love en - gen - ders


 Pres - - - tan ar - dor, ar -
 When by the hate that love en - gen - ders they are



R. vi - da. find it! Es A

F. No - ve - o - en - de - rre - Not - a - sign - of - val - or

Pe. *sempre più cresc.* No es dis - cre - to, no lo es. He sure - ly is not dis - creet, ¡No! no!

Pa. Sov - un - ma - jo pru - den - te, Pru - dence has al - ways been my rule,

dor; wrath. pe - ro - un ri - val For - fierce - ri - val - ry pa - is

lor. love, Mas siem - pre - un ri - val But - a - ri - val - ry es su - pe - yet more - com -

lor. strong. ¡Oh! las - hem - bras an - - te un va - lien - - Oh! The - wo - men, - gra - - cious al - ways are

o dios de a - mor, they both are moved.

dor. moved. Pres - - tan ar - dor. We - are - brought face to face.

R. el a - mor, flor mal - de - ci - da.
wo - man's love, un - hap - py flow - er!

F. dor ni a - tis - bos de va - lor.
here, not a sign of val - or here!

Pe. ;no!
no!

Pa. no a - cep - to a - quí el re - to.
Here I do not ac - cept your chal - lenge!

- ra un va - lien - te es su - pe - rior al más sen - ti - do a -
for a val - iant man more com - pel - ling than the ten - der - est

rior al más sen - ti - do y dul - ce y tier - no a - mor.
pel - ling than the ten - d'rest words of love and pas - sion.

te há - llan - se me
they to a man who's

¿Pa - ra que mos - trar so - bra de va -
For what pur - pose is ex - cess of val - or, If

R.

F.

Pe.

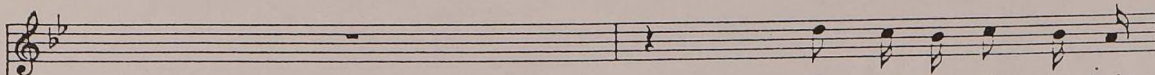
Pa.

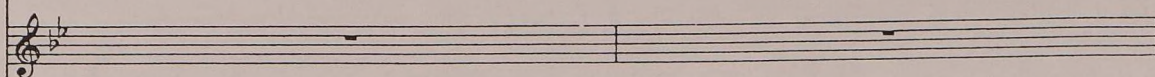
mor, ya - tien - de su - mal no - al - ca - ri - ño -
 pas - sion, And he hears not Love's - sweet - est plead - ings -

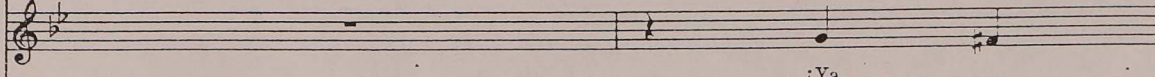
¡Ah! se true - can en - cha -
 Ah! for the sake of hon - or

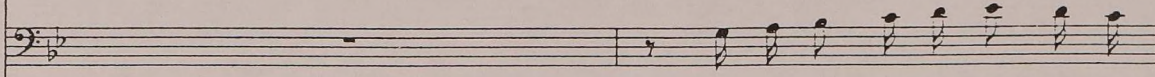
jor, y siem - pre a los co - bar - des nié -
 brave. But to a cow - ard they al - ways de -

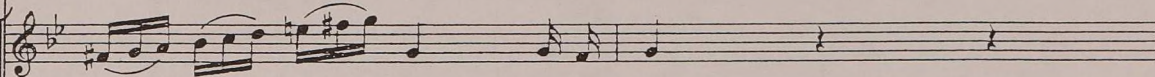
lor, sien los tran - ces de a - mor no fué - se - mos ca -
 we are not men of ex - act - ing hon - or, In the

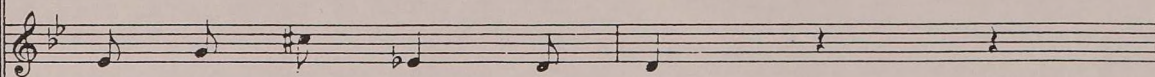
R.  ¡Mi co - ra - zón la - te in -
Wild - ly my heart is pul -

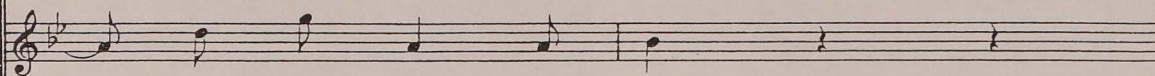
F. 

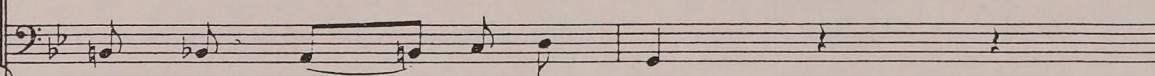
Pe.  ¡Ya _____
Now, that


Pa.  Soy un ma - jo pru - den - te, no a -
I'm a man of dis - cre - tion, and

 y _____ al _____ hó - nor.
on - ly _____ hon - or _____ he heeds.

 ca - les por el _____ ho - nor!
men be - come beasts _____ of prey.

 - gan - les su _____ a - mor.
ny the fa - vors _____ of love.

 ba - les hom - bres de ho - nor?
per - ils that _____ love en - tails?



R. que - - to!
sat - - ing!

F. Pen - sé ha - llar a - - quí un
Here I count - - ed on find - -

Pc. es, _____ ya es su - po - ner que nos fue - - sen
is, _____ that's to as - sume they've al - read - - y

Pa. cep - to a - quí el re - to, no a - cep - to a - quí el re - to, no a - cep - to a -
there - fore I do not ac - cept here your chal - lenge, I do not


(Refiriéndose a Rosario)
(Referring to Rosario)

¡Qué mu - jer!
This wo - man!

¡Pues ten - - dri - - a que ver
Real - ly, he _____ should have seen

Al tra - - er - tal mu - jer _____
On bring - ing - such a wo - - man

¡Pu - do _____ su a - mor - no - tra - er!
He - should - not - have - brought her here!



R.

F.

hom - - bre, pe - ro no hay tal.
ing a val - iant - man.

Pe.

a - - - - - ven - cer!
van - - - - - quished us!

Pa.

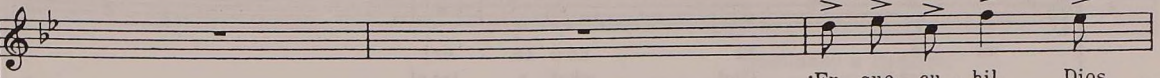
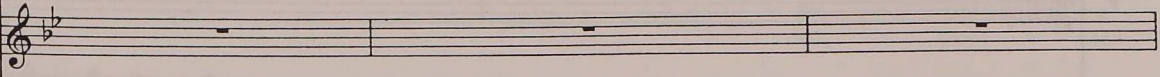
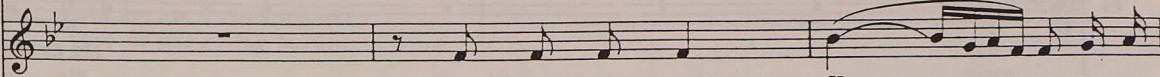

quí el re - to; - no a - cep - to a - quí!
ac - cept - your challenge; no, not - here!

que a - quí se im - pu - sie - ra tal mu - jer!
If he might im - pose that wo - man here!

¡So - bra ha - blar!
talk there has been!


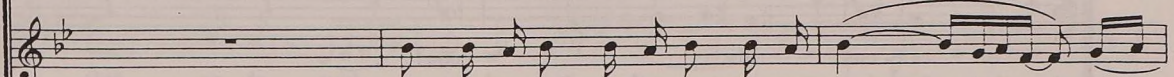
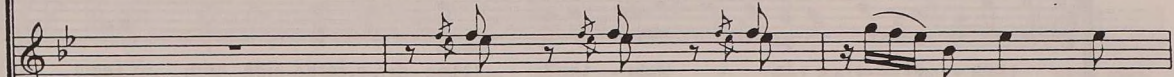
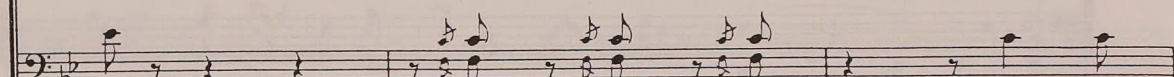
So - - bra,
Too much

Pe - ro ya que a - quí nos tra - jo tal mu
But since a - mong us such a wo - man he has

R. 
 F. 
 Pe. 
 Pa. 

¡En que cu - bil, Dios
 What an am - bush he's

¡Ya es su - po - ner!
 'Tis to as - sume,
 ¡Ya es su - po -
 that is to as -

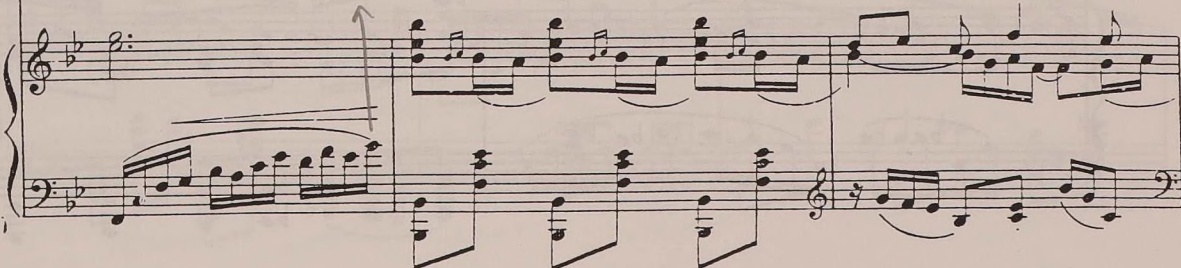





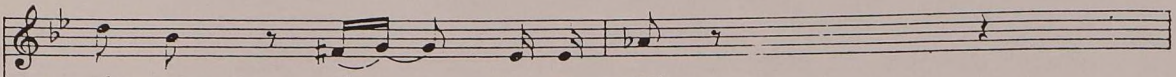
¡Ni el Es - co - rial en -
 She has made all the

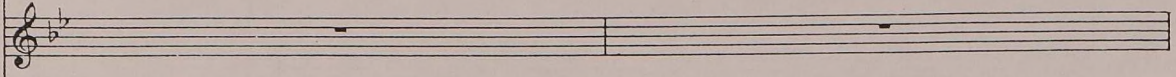
¡An - tes la ca - sa ve - re - mos ar - der!
 Ra - ther had we seen the house burn - ing down! They -

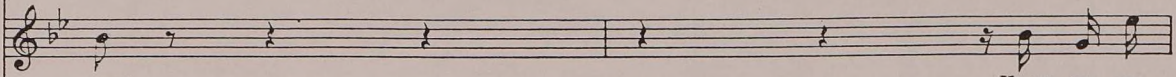
¡de - bió ca - llar, ca - llar!
 He ought to hold his tongue!
 ¿Pre - ten - de ven -
 Does he think to

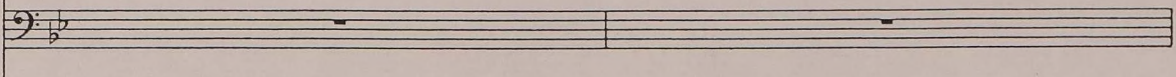
jer,
 brought,
 ¡de - bió ca - llar, ca - llar!
 He ought to hold his tongue!
 De - bió
 He should

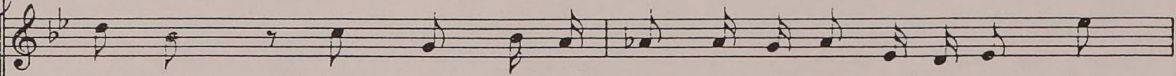
sol 

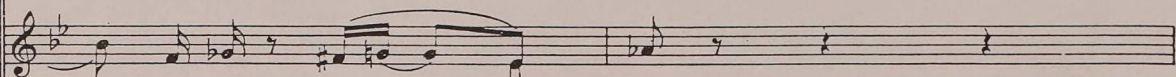
R.  mi - o, vi - - ne a ca - er!
en - tered! God, what a trap!

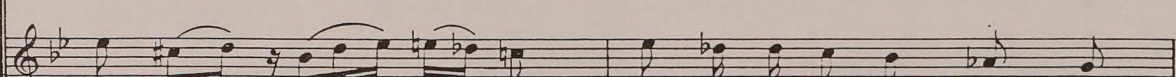
F. 

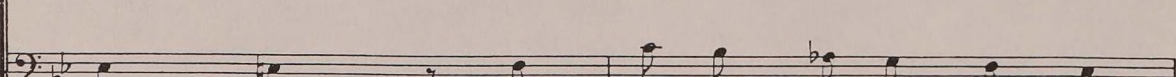
Pe.  ner!
sume, ¡Ya es su - po -
'tis to as -


Pa. 

 te - ro dió tan - to que ha - cer! ¡O - ja - lá! ¡O - ja - lá a los
trou - ble, 'Tis all a - bout her! Let us hope, let us hope that

 - bran - nos los dos!
are not want - - ed here!

 cer al in - sul - tar? ¡Ten - drá e - sa ac - ción con - tes - ta -
win by in - - sult - ing? For ev - 'ry word he'll an - swer!

 ca - - llar. Ten - drá e - sa ac - ción con - tes - ta -
keep still! For ev - 'ry word he'll an - swer!



R.

F. (Incitandó a Paquiro)
(goadng Paquiro)

No, no, no hay va -
But, there is none

ner, que nos i - ba a ven - cer!
sume he was go - ing to win.

(Con serenidad que luego no puede conservar)
(With a calmness he soon loses)

No a - cep - to a - quí el
Here I will not

dos se los lle - ve_ Dios!... Ve - o es - te fi - nal muy mal, muy
God may pro - tect them both! Bad - ly this will end! Bad - ly will

Que - ca - da cual, ca - da cual bus - que a sui - gual, a sui - gual, a sui -
Let - each one go, let each go, Let him go where his e - qual he

ción! Ve - o es - to mal, ¡mal! ¡muy mal! ¡muy mal! ¡muy mal! ¡muy mal! ¡muy mal!
Bad - ly this will end! Bad - ly end! Quite bad - ly que es -
El For - we

ción fa - tal, fa - tal, fa - tal, fa - tal, fa - tal, fa -
Fat - al will the end - ing be, bad the end - ing will

(Haciendo por que abandonen la actitud que observan Fernando y Paquiro)
 (Striving to make Fernando and Paquiro cease quarreling)

R.

F.
 lor!
 such!

Pc.

Pa.
 re - to,
 quar - - rel!

mal ve-o es - te fi - nal,
 end! Ver-y bad-ly it will end!

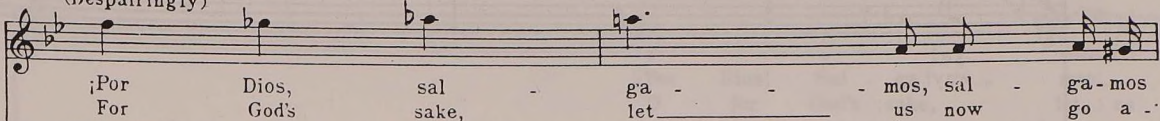
gual: a - su i - gual:
 finds, let - him go!

mal! Cre - o es-tán i - gual:
 end now they seem to - be,
 ten -
 say, ma-jos con u - sí - as, no pa - re - ce a na - die
 That there are here com-mon folk with gen-try is not


tal! No es - tá bien.
 be! It's not right!

ff
ritmico

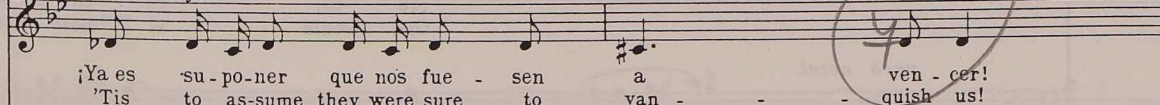
(Con desespero)
(Despairingly)

R. 
 ¡Por Dios, sal ga - mos, sal ga - mos
 For God's sake, let us now go a -

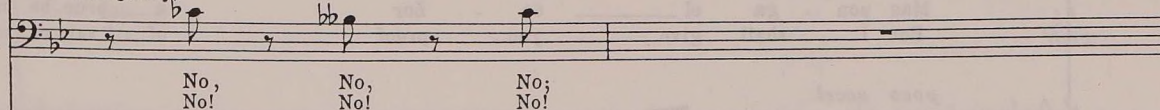
(Enérgico)
(Emphatically)

F. 
 Pen - sé ha - llar a -
 Here I count - ed on find - ing a val - - - - - - - - - - - -

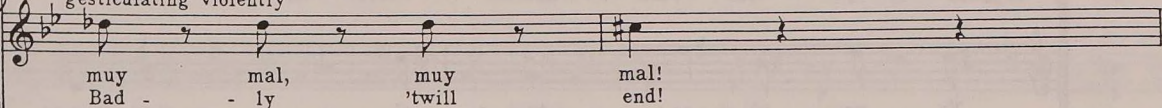
(Con desdén)
(Disdainfully)

Pe. 
 ¡Ya es su-po-ner que nós fue - sen a ven - cer!
 'Tis to as-sume they were sure to van - - - - - quish us!

(Con fiereza)
(Haughtily)

Pa. 
 No, No, No;
 No! No! No!

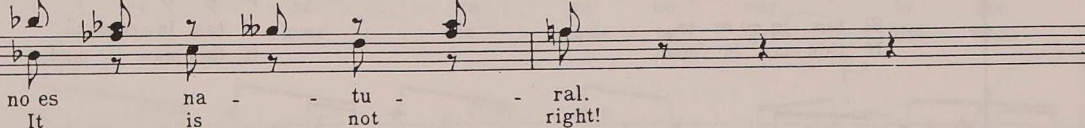
El coro animándose cada vez más;
gesticulando violentamente
The Chorus get more and more excited;
gesticulating violently


 muy mal, muy mal!
 Bad - - - - - ly 'twill end!

Ma-jos con u-si-as no se de-ben jun-tos ver pues siem-pre a-ca - ban mal.
 Com-mon folk and gen-try should not be to - geth-er, For the end is al - ways bad.

que cor - de - ros per - di - dos en un zar -
 Ver - y much like a cou - ple of sheep a - -

bien, ni es na - tu - ral.
 nat - u - - ral nor right.


 no es na - tu - ral.
 It is not right!



R. ya!
way!

F. tal, pe - ro no hay
man, But there is none

Pe. ¡Ya es, ya es su - po
One would al - most sup - pos

Pa. *poco accel.*
Mas pon - ga el se - ñor a prue - ba mi va
But I shall give you proof of val - or, my dea

poco accel.
Es pre - ci - so des - pre - ciar to - do lo que ha
Ev - 'ry word that he has ut - tered, He'll have to re

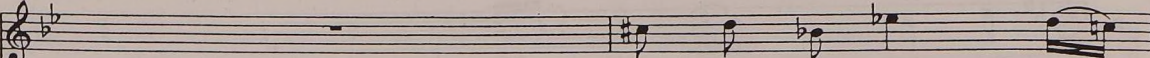
Ya ve - rá es - te u - sí - a, si es que en pos
If his lord - ship is anx - ious to seek a

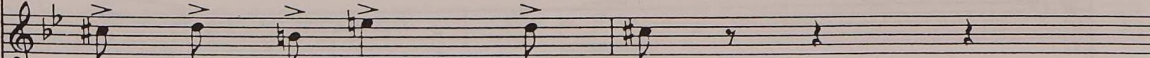
zal. Que él se ha - lle lo - co o
stray. That he may be mad or

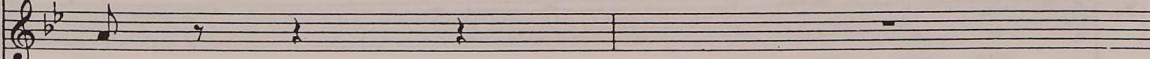
Si tan lo - co es - tá, si lo - co es - tá,
If this man is mad, if he is mad,

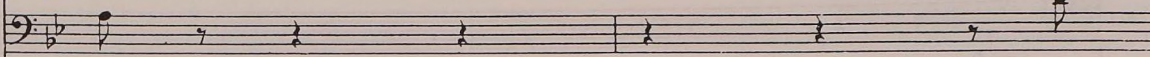
Si tan lo - co es - tá, si tan lo - co es - tá,
If this man is mad, if this man is mad,

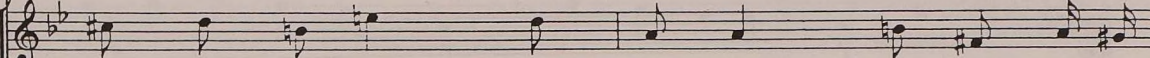
poco accel.

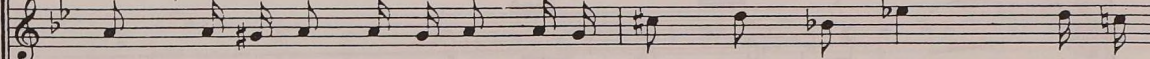
R. 
 ¡Por Dios! Sal - ga - mos —
 O for God's sake, let us

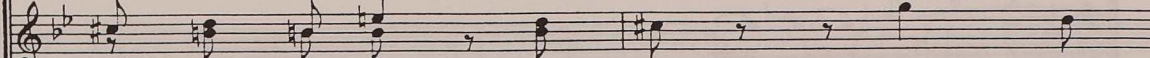
F. 
 tal, pe - ro no hay tal.
 such, there is none such here!

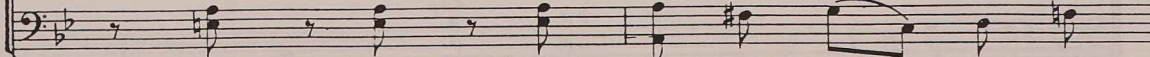
Pe. 
 ner
 it!

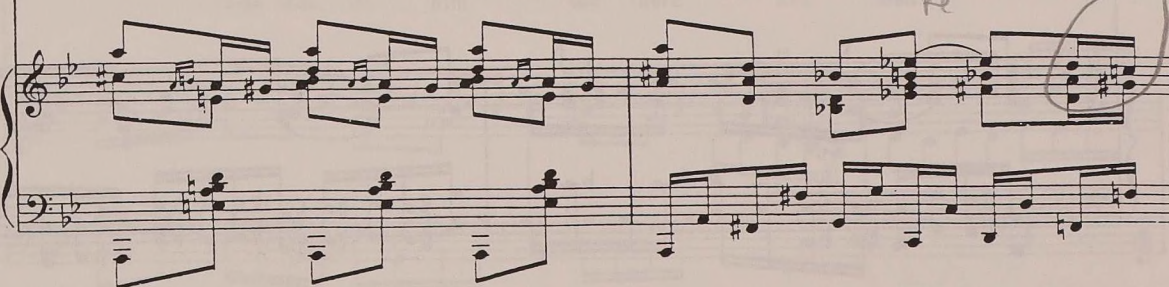
Pa. 
 lor.
 Sir.
 ¿A
 You'll


 bló, que al ca - bo el u - sí - a de - bie - ra pen -
 tract, For he must con - sid - er, If brought to a


 de gue - rra va, que a - quí, só - lo es - tá. Yes ca - so de te -
 fight, he will see that he is here a - lone. We're fear - ful that if


 no, tan - to se me dá; pe - ro o -
 not, It mat - ters the same; But on


 es ho - ra ya de dar lo que
 the hour is come to give him what


 Re

(Rosario y Pepa se van exaltando cada vez más)
 (Rosario and Pepa grow more and more excited)

R.
 pron - to, sal - ga - mos - ya!
 hur - ry, Let us now go a - way!

F.
 Pen - sé ha - llar a - quí un
 Here I count - ed on find - -

Pe.
 que nos fue - sen a ven - cer, a ven -
 That they felt cer - - tain of van - - quish - ing -

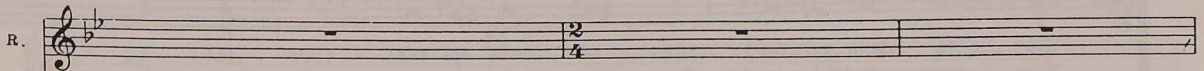
Pa.
 ver?
 see!

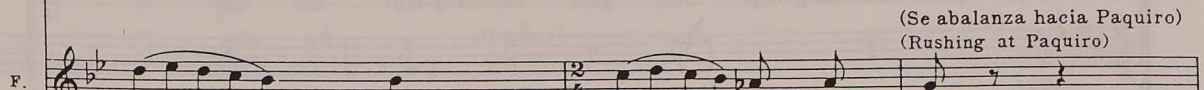
sar que na - die en su pró - a - quí ha de en - con -
 test of val - or, To aid him, none here will he

mer que si al - guien a - quí
 some one from a - mong us

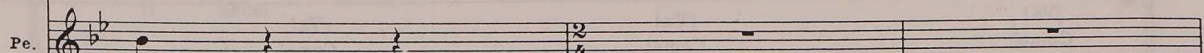
yen - do lo que aho - ra ha - bló, ni un ma - jo a - quí po -
 lis - ten - ing to the words he spoke, There's not one of us

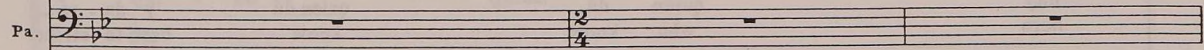
bus - ca tiem - po há.
 he's been look - ing for.

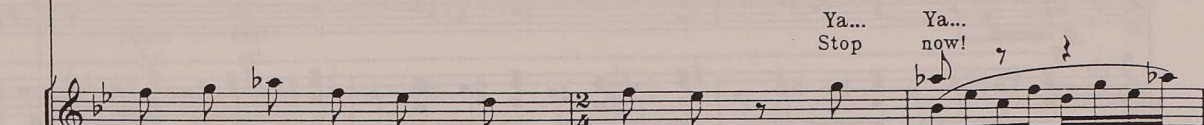
R. 

F.  (Se abalanza hacia Paquiro)
(Rushing at Paquiro)

hom - - - bre pe - ro no hay tal.
ing - - - a val - - - iant man.

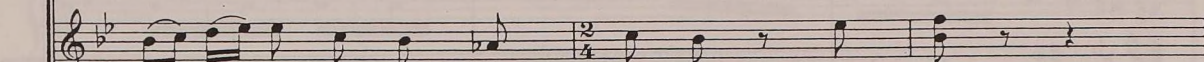
Pe.  cer!
us!

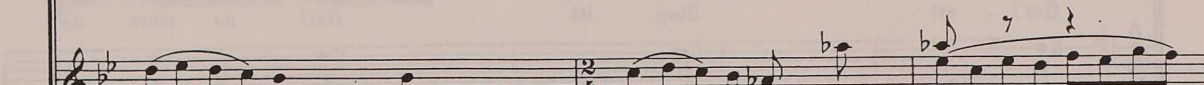
Pa. 

 Ya... Ya...
Stop now!

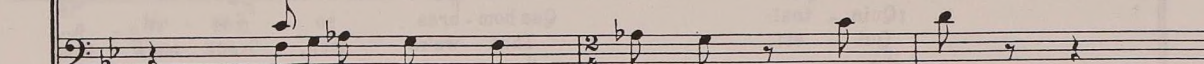
trar. Ter - mi - ne la por - fi - a ya... ya...
find. Then let this bit - ter quar - rel end now!

A los Majos

 so - bre él vá, "co - bar - des,, os lla - ma - rá.
should fall up-on him, "cow - ard" he would be called.

 dri - a te - - - ner pa - cien - cia ya...
here who could an - - y pa - tience have.

E - a, y que

 Ea, e - a, y que ve - a que a - quí
Come then, let him see there are men

 *3* *3* *5* *5*
5 *5*
accel.

¡Bas - ta de in - sul - tar! ¡Bas - ta de in - sul - tar! ¡Bas - ta!
 Stop your chal - leng - ing! Stop your chal - leng - ing! Qui - et!

¡Va!
 Come!

¡Va! ¡Qui - tos ya!
 Come! Qui - et there!

¡Va!
 Come!

¡Va!
 Come!

¡Va!
 Come!

hay here quien dá, quien dá y da - rá...
 here who know, know how to strike!

Trompette

f

f *più accel. e cresc.*

¡Qui - tos! ¡Bas - ta! ¡Qui - tos! No más
 Qui - et! Stop it! Hurl no more de -

¡Qui - tos! ¡Bas - ta! ¡Qui - tos! No más
 Qui - et! Qui - et! Hurl no more de -

¡Qui - tos! Que hom - bres so - mos ve - a...
 Qui - et! That we're men, we'll show him!

¡Qui - tos! Que hom - bres so - mos ve - a...
 Qui - et! That we're men, we'll show him!

f

cresc. molto

(Paquiro y los majos se abalanzan sobre Fernando; las majas los sostienen; Rosario se desmaya)
 (Paquiro and the men throw themselves on Fernando; the women hold them back; Rosario faints)

gritando

re - tos! ¡Quietos!
 fi - ance! Quiet!

re - tos!
 fi - ance!

¡Quie - tos! ¡Quietos!
 Qui - et! Quiet!

¡Quie - tos!
 Qui - et!

molto accelerato

(Rapidamente conciertan un desafío Fernando y Paquiro, aprovechando la confusión)
 (In the confusion, Fernando and Paquiro hurriedly arrange their meeting)

Fernando (aparte a Paquiro)
 (aside to Paquiro)

F. ¿Ho - ra?
 What hour?

Pa. Las diez. En el Pra-do. Ya - ca - ba - mos de u - na vez.
 At ten: In the Pra-do we shall fin - ish it at once.

Recit. **Fernando** (con solicitud, a Rosario)
(solicitously, to Rosario)

F. *3/4*

Pa. *3/4*

Paquito (a todos)
(to the rest)

Ro - sa - rio, por Dios, vi - da mi - a!
For God's sake, Ro - sa - rio, my darl - ing! (Hacia donde está Rosario)

(con calma) Es - to con - clu - yó.
That fin - ish - es it. *a tempo* ¿Que pa -
What has

Recit.

R.

Rosario (a Fernando)
(to Fernando)

¡Por Dios! sal - ga - mos!
Come! let us leave here

Pepa (Por Rosario)

Pe. *3/4*

¡No a - guan - tó!... La al - ga - ra - bí - a ¡se ter - mi - nó!
She has swooned! All of the fun is done for to - night!

Pa. *3/4*

só?
passed?
(Por Rosario)

SOP. *3/4*

¡No a - guan - tó!
She has swooned!

ALTO *3/4*

¡No a - guan - tó!
She has swooned!

TENOR *3/4*

¡No a - guan - tó!
She has swooned!
¡No a - guan - tó!
She has swooned!

BASS *3/4*

¡No a - guan - tó!
She swoon'd a - way!

Recit. *meno*
 (Salen Fernando y Rosario)
 (Fernando and Rosario go out)

F. **Fernando**
 ¡Si, va-mos!
 Yes, we'll go!

Pa. **Paquiro**
 ¡Fan-dan-go, pron-to!
 Fan-dan-go! Hur-ry!

a tempo *ten.* *Vivacissimo*

f *meno ten.* *ff* *rall. e dim.*

Pe. **Andantino** **Pepa Vivo**
 Yo can-ta-ré pues Dios me en-vi-a lo que an-he-
 Now I shall sing, for God is send-ing what I de-

Pa. **Andantino**
 ¡Fan - dan-go, pron - to!
 Fan - dan-go! Hur - ry!

SOPRANO *p*
 Bai - - - lar!
 Dance! Dance!

ALTO *p*
 Bai - - - lar!
 Dance! Dance!

TENOR *p*
 Bai - - - lar!
 Dance! Dance!

BASS *p*
 Bai - - - lar!
 Dance! Dance!

Andantino **Vivo**
f

meno ed espress.

Pc.

lé.
sire!
con melancolia

Pa.

E - - - lla se fué con mi a - le -
She - - - has gone and with her my

meno

f p

Pa.

grí - a. ¡Va!
glad - ness. Ha!

a tempo

SOPRANO

¡Bai - lar ha - ce ol - vi -
Danc - ing makes one for -

ALTO

¡Bai - lar ha - ce ol - vi -
Danc - ing makes one for -

TENOR

¡Bai - lar ha - ce ol - vi -
Danc - ing makes one for -

BASS

¡Bai - le!
Danc - ing!

cresc.

leggiero

f

8 bass

Pepa

Recitativo

Pe. A - sí que el bai - le em - pie - za,
Now that the dance is start - ing,

dar!
get!

dar!
get!

dar!
get!

Recitativo

Recit. *ad lib.*
ff *con anima*

Pe. si hay do - nai - re, has - ta el
if we're mer - ry, E'en the

Todos
(All)

Pe. ai - re se im - preg - na de ma - je - - - za. ¡Olé!
breez - es will join us in our frolics! Bravo!

Ataca el Final del Fandango

Final (el Fandango)

La pareja marca los puntos del "Fandango",... Los del coro animan a los que bailan

Allegro

The musical score is written for piano and voice. It consists of five systems of music. The first system is for piano, with a treble and bass clef. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#). The time signature is 3/4. The first system includes dynamic markings 'mf' and 'cresc. poco a poco'. The second system includes 'sempre più cresc.'. The third system includes 'fc ben animato'. The fourth system is a continuation of the piano part. The fifth system is for voice, with a bass clef and the word 'BASS' above the staff. The lyrics are in Spanish and English. The piano accompaniment features complex rhythmic patterns with triplets and sixteenth notes. The voice part has a simple melody with lyrics in both Spanish and English.

mf *cresc. poco a poco*

sempre più cresc.

fc ben animato

BASS

¡Que co - sas di - ce a ve - ces un
Sub - tle the lan - guage of beau - ti - ful

SOPRANO

¡Es - to es Ma - drid y ma - je - za! ¡O -
This is Ma - drid of gay laugh - ter and

ALTO

¡Es - to es Ma - drid y ma - je - za, do - nai - re, sal y gua - pe - za! ¡O -
This is Ma - drid of gay laugh - ter and fun, of wit and of beau - ty! Hur -

TENOR

¡Olé! ¡Olé! ¡Olé! ¡Olé! ¡Olé!
Bravo! Bravo! Bravo! Bravo! Bravo!

BASS

¡Olé! ¡Olé! ¡Olé! ¡Olé! ¡Olé!
Bravo! Bravo! Bravo! Bravo! Bravo!

pié!
feet!

¡Olé! ¡Olé! ¡Olé! ¡Olé!
fun! Bravo! Bravo! Bravo!

¡Olé! ¡Olé! ¡Olé! ¡Olé!
rah! Bravo! Bravo! Bravo!

¡Olé! ¡Olé! ¡Olé! ¡Olé!
Bravo! Bravo! Bravo! Bravo!

¡Olé! ¡Olé! ¡Olé! ¡Olé!
Bravo! Bravo! Bravo! Bravo!

fff accelerato

*) equivale a

Allegro muy ritmado

§ D'un rythme bien sur; invariable depuis le commencement jusqu'à la fin

[La segunda vez se suprime el coro y solista]

Ja - más go - zó quien no bai - ló,
Who nev - er danced a meas - ure, O!

Ja - más go - zó quien no bai - ló,
Who nev - er danced a meas - ure, O!

Allegro muy ritmado

fff subito p

TENOR

quien no bai - ló. Ja - más, ja - más bai - lar,
Nev - er has known, nev - er, no nev - er has

BASS

quien no bai - ló. Ja - más, ja - más bai - lar,
Nev - er has known, nev - er, no nev - er has

ff cresc.

bai - lar vi yo, cual hoy a -
known pleas - ure, O! I've ne'er seen

bai - lar vi yo, cual hoy a -
known pleas - ure, O! I've ne'er seen

cresc. sempre

A las bailadoras
(To the dancing women)

qui se vió. En vién-do - te e - sos piés, po - co im -
such a dance! See - ing these dain - ty feet glide, Lit - tle

qui se vió. En vién-do - te e - sos piés, po - co im -
such a dance! See - ing these dain - ty feet glide, Lit - tle

Cor

cresc. molto

por - ta ya mo - rir des - pués.
mat - ters it now if I died!

por - ta ya mo - rir des - pués.
mat - ters it now if I died!

ff

¡Ay! _____ En vién - do - te e - sos
Ah! _____ See - ing those dain - ty feet

Un _____ ma - jo es sier - vo _____ fiel de e - sos
Each _____ gal - lant man loves _____ a _____ wee, dain - ty

SOPRANO

ALTO

Vi - va la gra - cia, ¡O -
 Long live the grace of the

piés. glide! ¡Pe - - pa!
 Pe - - pa!

piés. foot! Pe - - pa!
 Pe - - pa!

fff

allegando

¡Olé! ¡Olé!
 Bravo! Bravo!

lé! dance! Si, ¡a can - tar, a can -
 Yes, come and sing, come and

¡Ven - ga e - se can - tar! ¡que bien se ha - ce es - pe -
 Come, let's have a song That stirs hope in the

¡Ven - ga el can - tar, el can -
 Come! come, let us have a

fortiss.

a la Coda ♯

Solo (una voz de hombre o mujer)

A Solo Voice (either man or woman)

SOPRANO or TENOR
 La ma - ja — si es que ha — de — ser,
 La ma - ja, — if she's what — she ought to be,

ALTO
 tar! Vi - va la gra - cia, ¡O -
 sing! Grace lives for ev - er, Hur -

TENOR
 rar! Vi - va la gra - cia, ¡O -
 heart! Grace lives for ev - er, Hur -

BASS
 tar! Vi - va la gra - cia, ¡O -
 song! Grace lives for ev - er, Hur -

mf

D. S. al ♯ poi Coda

s. v.
 Con - for - me — Dios — lo man - dó,
 That is, as — God — would pre - fer,

lé! ¡Ay! ¡O -
 rah! Ay! Hur -

lé! ¡Muy - bien, muy bien!
 rah! Ver - y good! Good! Good!

lé! ¡Bien! ¡Bien!
 rah! Good! Good!

s. v.

Tres co - sas ha de sa - ber:
The things she must know are three.

lé!
rah!

¡Bien, muy bien! ¡Ay! ¡O -
Good, that's good! Ay, Hur -

¡Ay! ¡que pié, que
What a dain - ty

¡Ay! ¡que pié, que
What a dain - ty

s. v.

A - rran - car mo - ños, que - rer,
To pull hair, make love, and then

lé!
rah!

pié!
foot!

pié!
foot!

v. *f*
 y ol - vi - dar al que ol - vi - dó,
 To for - get the man who for - gets her!

p
 ¡Ah! ¡Ay! ¡muy bien, muy bien, por
 Ah! Ay! Ver - y good! What a

p
 ¡Ah! ¡Ay! ¡muy bien, muy bien por
 Ah! Ay! Ver - y good! What a

f

v.
 La ma - - ja si es que ha de ser.
 A ma - - ja, if she's what she ought to be.

e - - se pié!
 charm - ing foot!

e - - se pié!
 charm - ing foot!

♠ Coda

animando poco a poco

¡Ay! ¡O - lé! ¡nun - ca vi yo un pié co - mo el
 Hey! Bra - vo! Nev - er have I looked at a

¡Ay! ¡O - lé! ¡nun - ca vi yo un pié co - mo el
 Hey! Bra - vo! Nev - er have I looked at a

marquez le rythme comme au commencement

♠ Coda

¡O - - - lé! ¡nun - ca vi yo un
 Bra - - - vo! Nev - er have I

que aho - ra vi, va ya un pié! ¡O - - - lé! no
 foot more dain - ty than that! Bra - - - vo! such

que a - ho - ra vi, va ya un pié! ¡Ven - ga, O - lé! ¡nun - ca
 foot that's more dain - ty than that! Bra - vo! en - core! Nev - er -

pié nun - ca un pié co - mo el que aho - ra vi!
 seen such a foot, such a dain - ty foot!

vi nun - ca un pié co - mo el que aho - ra vi! ¡Ah, que bo - ni - to
 a dain - ty foot, such a dain - ty foot! Ah! what a dain - ty

vi yo un pié co - mo el que aho - ra vi ¡Ah, que bó - ni - to
 yet have I seen such a dain - ty foot! Ah! what a dain - ty

Cortina rápida Quick curtain

¡O - - - - - lé!
 Hur - - - - - rah!

¡O - - - - - lé!
 Hur - - - - - rah!

pié! ¡O - - - - - lé!
 foot! Hur - - - - - rah!

pié! ¡O - - - - - lé!
 foot! Hur - - - - - rah!

Interludio

Listesso tempo *rall. molto* *Meno allegro e con espressione drammatica*
1^o V. y II^o Alto unis.

fff *sempre forte* *ff* *fff*

fff *rall. molto* *dim.* *p* *p*

Allegro ben moderato

ff *ff*

f métal *p* *f*

rall. *Andante doloroso*

f *enartelo* *dim.* *p*

cédez *rall.* *Cor. I* *rall.*

molto espress.

p *rall.* *rall.*

Andantino

con dolore

Se levanta lentamente la cortina. Jardin de un palacio en Madrid. Verja en el fondo con puerta practicable. Ventanas con reja en el palacio. Frondosa arboleda. Banco de piedra con respaldo y brazos, en 1er termino. Luna espléndida derrama su luz entre el follaje.

The curtain rises slowly. Scene.—Garden of a palace in Madrid. Iron railing in background with a gate. Grated windows in the palace. Luxuriant foliage. Stone

cresc.

sord. p

amoroso

poco rall.

bench with back and arms in the foreground. Full moonlight streaming through the foliage.

Aparece sentada Rosario, apoyado su brazo en el respaldo del banco. Descansando sobre la mano derecha su cabeza, está en éxtasis.

Rosario is seen seated, her arm on the back of the bench. She is

resting her head on her right hand. She is in a dreamy state.

Clar.

dolce piacevole

resting her head on her right hand. She is in a dreamy state.

Cor. I

Ob.

doloroso

(Ruisenor)
(Nightingale)
Fl.

Cuadro 3^o

Tableau III

Noche de luna en el jardín de Rosario; esta esta sentada en un banco del jardín pensativa. El ruiseñor canta.
A moonlight night in Rosario's garden. She is sitting pensive on a bench. The nightingale is singing.

Escena 1^a

Scene I

La Maja y el Ruiseñor

(The Maja and the Nightingale)

Andante melancolico

Rosario

R.

Fl. *tr.* *p.*

ad lib. Fl. II *tr.*

R.

Fl. *sfz*

Clar. *Viol. Solo*

Por-qué en-tre som-bras el rui-se-ñor
Why does the night-in-gale in the gloom

R.

en-to-na su ar-mo-nio-so can-tar? A-ca-so al rey del dí-a
pour out her soul in am-o-rous song? Has she a griev-ance 'gainst the

R.

ten.

guar-da ren-cor y de él quie-ra al-gún a-
mon-arch of day? Is it thus that she a-

R. *f* *3*

gra-vio ven-gar? Guar-da qui - zás su pe - cho o - cul - to tal do - lor,
 veng - es her wrong? May - be she holds with - in her breast a hid - den grief,

ten. *3*

ten. *3*

R.

que en la som-bra es-pe - ra a - li-vio ha-llar,
 And in dark-ness hopes to find re - lief,

Cello

R.

tris - te en - to - nan-do can-tos de a - mor, ¡Ay! de a - mor.
 While sad-ly in - ton - ing her song of love. Ay! song of love.

R.

8 *ten.* *tr*

con molta espressione *rall. molto* *rall. molto*

p. *ad.*

R. *cresc.*

Y tal vez al - gu - na flor
 May - be some - where there is a rose,

R. *appass.* *cspress.* *rall.*

tem - blo - ro - sa del pu - dor de a - mar, es la es - cla - va,
 Blush - ing at her mod - est thoughts of love, who is the slave, the

appass. *códez* *tr* *rall.*

R. *a tempo* *3* *rall.* *Meno* *Adagio*

es la es - cla - va e - na - mo - ra - da de su can - tor!...
 love - lorn, song - en - chant - ed slave, of the night - in - gale.

a tempo *3* *rall.* *Arpa* *Red* *f.*

R. *a tempo* *3* *cspress.*

¡Mis - te - rio es el can - tar que en - to - na en - vuel - to en som - bra el rui - se -
 Mys - tic, pas - sion - ate song That she in - tones deep with - in her dew - y

a tempo *3*

R. *poco accel.*

¡Ah! son los a -
v! Ah! how like a

poco accel.

R. *rall.*

mo - res co - mo flor, co - mo flor a - mer - ced de la
flow - er love doth seem, Like a flow - er borne on - by the

rall.

R. *mar.*
stream!

poco rall. *calmato*
Cellos

R. *rall.*

rall.

Più lento
con éxtasis

R.

Ah, Ah,

p

R.

mor!
Love!

Ah, Ah,

R.

mor!
Love!

Oboe

Andante

R.

Ah! no hay can - tar sin a - mor.
Ah! with - out song, there is no love.

moderato

R.

¡Ah! rui-se-ñor:
Ah! Night-in-gale,

R.

molto rall.

es tu can-tar him-no de a-mor.
Thy chant-ed song is love's sad tale.

molto rall. dim.

(Rosario se dirige lentamente hacia el interior de su casa, parándose de cuando en cuando para oír al ruiseñor.)
(Mientras tanto Fernando que ha escuchado las últimas quejas de Rosario, avanza en dirección al palacio de esta.)
(Rosario goes slowly towards the interior of the house, stopping every few steps to listen to the night-ingle. In the meanwhile Fernando, who has heard Rosario's last words, advances towards the house.)

R.

ad lib.

Ob. *tr*

Clar. Fl. Clar. Fl. II

R.

tr

p.

tr

tr

p.

p.

¡Oh rui-se-ñor!
Oh, night-in-gale!

cuerdas

Arpa

tr

p.

Adagio

(Rosario queda apoyada en la reja hasta que Fernando la llama amorosamente. pronto y enseguida como dolorida, pero siempre amorosa, responde a Fernando)
(Rosario remains leaning in the grated window until Fernando affectionately calls her. sorrowfully, but always lovingly, she responds to Fernando.)

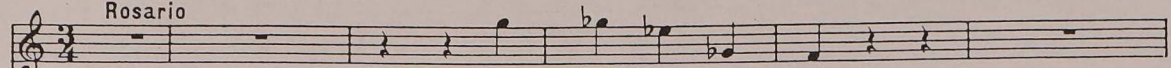
Rosario sobresaltada de pronto
Rosario is startled; and then

Escena 2ª

Scene II

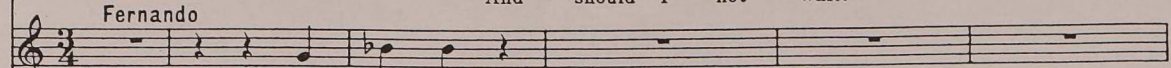
"Duo de amor en la reja,"
Love-Duet at the Window

Lento espress.
Rosario

R. 


¿Pues no he de es - pe - rar?
And should I not wait?

Fernando

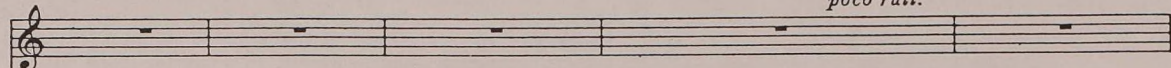
F. 

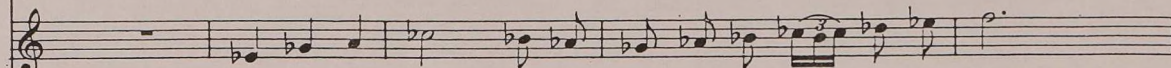
¿Me es - pe - ras?
Thou'rt wait - ing?

Lento espress.
doloroso




poco più animato

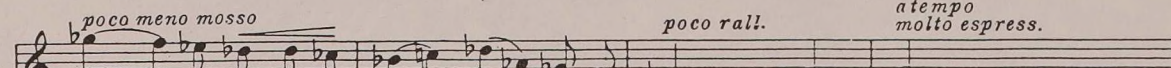
R. 

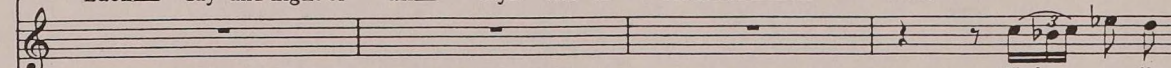
F. 

Ya su - pon - dri - as que me ve - ri - as cor - te - jar.
Then thou wert sure that my love would bring me here to - night.

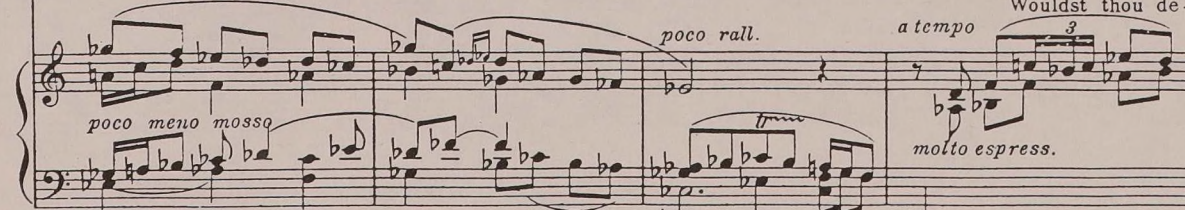


poco rall.

R. 

F. 

Mis no - ches y mis di - as pa - ra ti son.
Each day and night of all my life is for thee.



poco meno mosso

poco rall.

atempo
molto espress.

poco rall.

atempo

molto espress.

¿No hay, no, fic -
Wouldst thou de -

R. An - tes mue - ra yo.
Ra - ther would I die!

F. ción? ceive? ¿Ni un mo - men - to va - ci - las - - te? —
And not one mo - ment does thy pas - sion fal - ter?

espress.

R. No.
No.

F. Há po - co que mi men - te al - go vió
There flashed a cross my mind a while a - go

F. de e - so que o - pri - me cruel - men - te, si a - mor se sien - - te.
Fore - bod - ings of de - spair, such as of - ten haunt the lov - - er.

ten.

dim. e rall.

rall.

Amoroso

R.

F.

R.

F.

R.

F.

R. nun - ca pen - sé que a tal co - sa die - ses tu va - lor.
nev - er thought I, that to such an end - ing it would come.

F.

cresc.

cresc. molto

R. *appass.*
¿Que no lo
What I know

F. *appass.*
¿No sa - bes que es a - mor!...
Thou know - est naught of love!

3

3

R. *rall.*
sé? Pues quien tal sin - tió, ha - de a - par - tar de sua -
naught? Who has suf - fered so, From his heart should ex -

F. *rall.*
Cual yo, no.
Not as I.

rall.

a tempo

R. mor lo tris - te.
pel all sad - ness.

F. Si, Ro - sa - rio; su - fris - - te,
Thou hast suf - fered, my dar - ling, but

rall.

R. ¿Por - qué de mi du - dar?
Why dost thou doubt me still?

F. pe - ro más yo.
still more have I.

dim.
cresc.
rall.

Poco più mosso

R. No es du - da, no, que muer - de el co - ra - zón,
No, it is not doubt that's gnaw - ing in - to my heart,

p

R. *¿Pues qué*
What then

F. es - to que con fue - go me ha-ce ha-blar.
And that makes me speak so bit - ter - ly.

a tempo

R. cau - sa tus pa - la - bras mue - ve?
caus - es thee such words of an - ger?

F. Ce - los que sen - tí por tu ac -
It is jeal - ous - y of what thou

R. Es pre - ci - so e - sool - vi - dar yal a -
All that thou must now for - get, And thy

F. ción.
didst.

Campana

rall.

R. mor la vi - da con - sa - grar.
life to love thou must de - vote.

(aparte al oír las campanas)
(aside on hearing ten strokes of the bells)

F. *poco rit.*
¡O vi - da a - le - ve!
O, life e - lu - sive!

Campanas, Tam-tam (dentro)

rall. *subito dim. e rall.*

Calmato e amoroso
molto espress. con tenerezza

R. Si, la vi - da es to - da a - bro - jos, más la
All the way of life is thorn - y, But by

poco a poco cresc. e appassionato

R. tu - ya con mis ca - ri - cías ha - ré bre - ve.
love's en - dear - ments thine own will I make ro - sy.

con mucha libertad

R. *molto appassion.* *rall.* *dim. e rall.*

Ye - lla en - te - ra has de go - zar mi - rán - do - te en mis o - jos.
 Mir - rored al - ways in mine eyes thy hap - pi - ness thou shalt see.

F. **Fernando** *con tenerezza*

¡Ah, Ro - sa - rio, das la cal - ma al co - ra - zón!
 Ah! Ro - sa - rio, give thou sol - ace un - to my heart!

pp *poco dim. e rall.*

F. *Calmato, molto espress.*

¡Oh, mei - nun - das el
 Oh, with tor - rents of

rall. e dim.

F. *al - ma de pa - sión!*
love you flood my soul!

Rosario

R. *¡Oh, ben-di-tos los la-zos del que-*
Oh, how bless-ed the bonds of love di-

R. *rer!*
vine!

Fernando *molto espress.*

F. *De los que nos u-nen, sien-to el po-der.*
By their pow'r a cap-tive here I am held!

Rosario

R. *Cae-ré yo en tus bra-zos, lo-ca de a-mor.*
Drunk with pas-sion I shall swoon in thine arms.

marc *molto rall. e dim.*

Con éxtasis
ben calmato

R. *ppp*

¡Si, tea - do - ro!
Yes, I a - - dore you!

R.

cuán - do a - quí no es - tás, tris - te llo - ro fal - ta de tu ca -
When a - lone, mine eyes are a - wear - y weep - ing for thy ca -

R. *lor. res.*
F. *Fernando*

¡Oh, tu e - res to - do mi te - so - ro!
Oh! thou art my life and all my treas - ure!

8 *3* *3* *8* *3*

marc. il canto

Rosario

R. Yo he de lo-grar que tu fé
I would have thy faith in me

R. por mí, siem-pre se - a cual so - ñé, qui- ro siem-pre ver en tu
Al- ways such a faith as I have dreamed, Ev- er in thy face I would

rall.

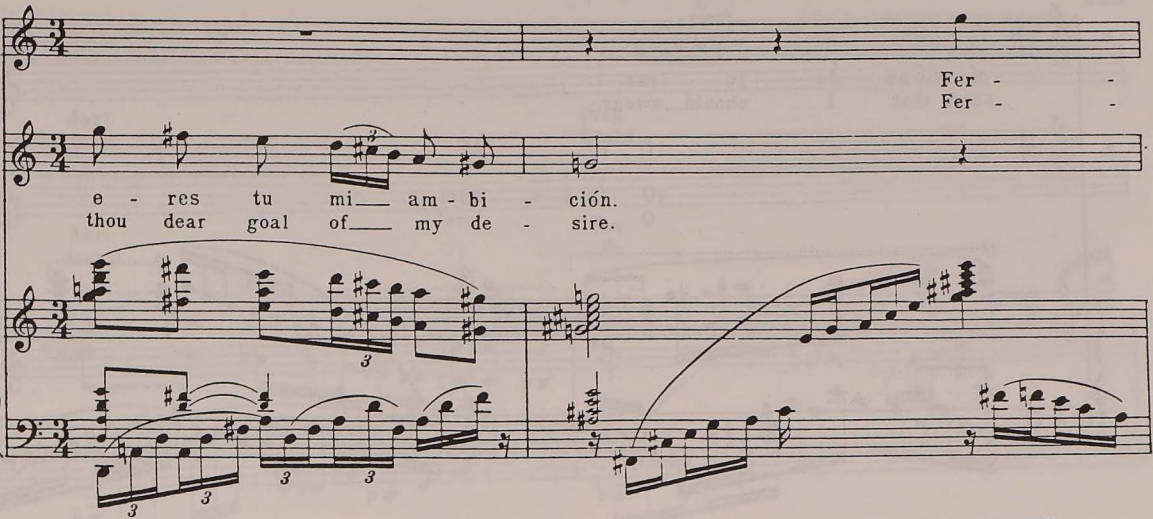
R. faz re - fle - ja-dos el a - mor y la paz.
see Re - flec-tions of per - fect love and peace.

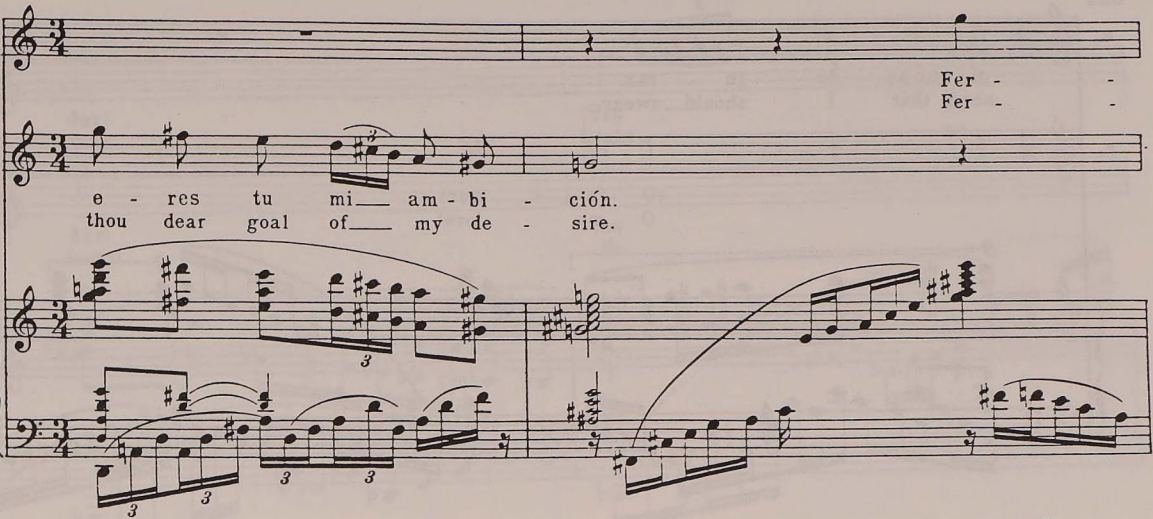
rall. ad lib.

F. **Fernando** E - so an-he - lo, e - so an - si - o,
Ah! for that I am long - ing, yearn-ing,

ad lib.

colle voci

R. 

F. 

o - res tu mi - am - bi - ción.
 thou dear goal of my de - sire.

Fer - -
 Fer - -

R. 

F. 

nan - do mi - o, no ve - as nun - ca en mi, fic - -
 nan - do, my love, ne'er will thou find me false, my

R. 

F. 

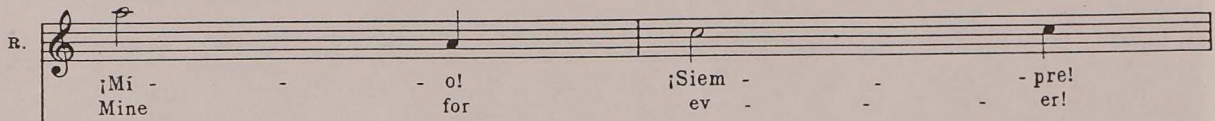
ción. _____ Sie - llo es a -
 love. _____ There is no

¿Me ju - ras no ol - vi - dar?
 Swear then to keep thy vow!


R.  sí, no he de ju - rar.
need that I should swear.

F.  ¡O a - mor!
O my love!



R.  ¡Mi - o! Siem - pre!
Mine for ev - er!

F.  ¡Siem - pre!
Al - ways!



R.  ¡Siem - pre! Sin du -
Doubt no more, no

F.  ¡Sin du -
No more



R. *dar! more!* *¡Sin Doubt* *du - no*

F. *dar! doubt!* *¡no No*

R. *dar! more!* *Siem - pre ya a go -*
Love's e - ter - nal

F. *más more* *du - das! doubt - ing.*

rall.

R. *zar! joy!*

F.

a tempo

rall.

(Se ve pasar a Paquiro embozado en su capa que mira hacia la reja como recordando a Fernando que aquella es la hora del encuentro. Pepa sigue furtivamente a Pa-

(Paquiro is seen to pass muffled in his cloak. He looks towards the window as if to remind Fernando that it is the hour for the encounter. Pepa furtively follows Paquiro

Quasi allegretto

R.

F.

¿Qué?
Well?

Quasi allegretto
ritmico
stacc.

quiro. Fernando se ha dado perfecta cuenta de la presencia de Paquiro y cambia de actitud buscando una disculpa para ausentarse.)

(Fernando has taken account of Paquiro's presence and changes his attitude, looking for an excuse to get away.)

R.

F.

Ya es tar - de. He de mar -
Time's fly - ing! And I must

p. *f.*

R.

F.

char. go. *p.*

a tempo *Grave*

¿Que es tar - de ya?
Why in such haste?

R. *¿Y no ha-llas mo - - do?...
Wilt stay no long - er?*

F. *¡No,
No,*

F. *Ro - sa - - rio, dé - ja - me!
Ro - sa - - rio, let me go!*

cresc. molto

(Rosario que ha llegado a sospechar algo grave en la actitud de su amante, le suplica con decidido empeño que se quede.)

(She has reached the suspicion of something serious in her lover's manner. She begs him earnestly to remain.)

Rosario
ff grandioso

R. *¡Ah! _____
Ah! _____*

¡No! no!

*Ya lo sé
now I see*

R.

to - do... clear - ly! ¡Oh! Oh! ¡No! No!

R.

¿Le nie - gas a mi a - mor es - te ru - e - go? ¡Oh, _____ por Dios, de -
And dost thou then de - ny my heart's en - treat - y? Oh! _____ I pray thee,

(Paquiro, colocado un poco más lejos y como queriéndose esconder de Rosario, busca el momento de hacer indicación a Fernando de que le es -
(Paquiro, withdrawn somewhat further back, as if trying to conceal himself from Rosario, seizes the opportunity to make a sign to Fernan -

R.

molto rall. *Allegretto, poco a poco*

vuél - ve - me el so - sie - go! ¡Oh, por Dios, ven, ven!
rid me of this ter - ror! Heav - en help me! Stay!

perc en el sitio convenido. Fernando esta vez se desprende a viva fuerza de las manos de Rosario que ha sospechado el encuentro, pues ha visto a Paquiro otra vez.)

do that he awaits him in the place agreed upon. This time Fernando tears himself roughly from the embraces of Rosario, who has a foreboding of the duel, then glances again toward Paquiro) *un poco accel.*

R.

No te sien - tas, por Dios, de i - ra cie - go
Yield not, I pray, to blind and bit - ter an - ger!

animando il tempo

R.

Fernando

F. Pien - sa. Ro - sa - rio, que tor - no lue - go... ¡Vuel - vo!
Look soon, Ro - sa - rio, for my re - turn - ing. I'll come!

¡No!
No!

R.

¡no! no! ¡no! no! (spoken) ¡Ven! Stay!

F. ¡Vuel - vo! I'll come ¡Vuel - vo! a - gain! (spoken) ¡Pron - to! Read - y!

Cor. Trompet

cresc.

(Fernando se desprenda de los brazos de Rosario y corre al encuentro a Paquiro. Rosario, indecisa primero y presa
 (Fernando breaks away from Rosario and rushes off to meet Paquiro. Rosario is at first irresolute and terror-stricken; then
 opens the grating and rushes after Fernando. The garden remains deserted. In contrast to the human drama, the gelid

R. *¡Ah!*
Ah!

F. *¡Ea!*
Watch!
Pic. Fl. Cl. *¡Vuel - vo*
I'll come *a - quí!*
back!

de terror luego ... lánzase al campo, hacia donde . . .
 moon calmly pours its light through the trees. The noise of voices and the clash of swords reach the garden.

Tuba

Trompete Cor.

Trombs.

Cello

Cors. Trompettes

cresc.

cresc.

se acaba de oír un grito doloroso que exala Fernando al ser herido por Pa-
 Almost simultaneously the silence of the night is rent by two screams, one ut -

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are marked with a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by rapid, rhythmic patterns. The upper staff begins with a dynamic marking of *e accel.* and ends with *sempre*. The lower staff also begins with *e accel.* and ends with *sempre*. There are some accidentals and slurs throughout the piece.

quiro. A la vez se oye un grito de horror de Rosario al ver por tierra el cuerpo de su amante ensangrentado...
 uttered by Fernando on being mortally wounded by Paquiro, and the other uttered by Rosario.)

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are marked with a key signature of one flat (B-flat) and a 2/4 time signature. The music continues with rapid, rhythmic patterns. The upper staff begins with a dynamic marking of *più cresc. e accel.* and ends with *p*. The lower staff also begins with *più cresc. e accel.* and ends with *ff*. There are some accidentals and slurs throughout the piece.

Rosario (dentro) (A scream off stage)
 ¡Ah! Ah!

(A poco cruza por el fondo la figura siniestra de Paquiro, que huye
 velozmente arrastrando la capa.)
 (Shortly afterwards the sinister form of Paquiro crosses in the background.
 He is fleeing, dragging his cloak along behind him.)

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are marked with a key signature of one flat (B-flat) and a 2/4 time signature. The music continues with rapid, rhythmic patterns. The upper staff begins with a dynamic marking of *ff* and ends with *p*. The lower staff also begins with *ff* and ends with *p*. There are some accidentals and slurs throughout the piece.

El Amor y la Muerte

Love and Death

Escena final

Final Scene

Animato e drammatico Lento

ff 5

dim. *rall.* *Animato* *p* 5 *rall.*

Lento
Violin solo
doloroso *ten.*

Oboe
con melancolia *cresc. molto* *poco accel.* 5

(Llega Rosario, conduciendo a su amante herido de muerte, haciendo esfuerzos inauditos logra llegar con él hasta el banco de piedra, donde un rato antes, cantara ella sus tristezas y presentimientos.)

(Rosario comes on supporting her lover, mortally wounded; making strenuous efforts to reach the stone bench where a short while before she sang the song of her sorrow and presentiments.)

Rosario

R. *¡Es un sue - ño!*
I am dream - ing!

poco rall. *riten. cresc.*

accleradamente

R. *¡Ah!*
Ah!

¡Es cru - el fa - ta - li -
mock - ing and re - lent - less

ff

R. *dad!*
fate!

accl. e cresc. *ff*

leg. col Ped.

Meno mosso

R. *El des - ti - no es cie - go yes fa -*
Ruth - less and blind are the forc - es des - ti - ny

Clar. *Viol. b* *Fl.* *Oboe*

rall.

accel. *meno*

R. laz. iFer - - - nan-do, al - ma mi - a, vuel - ve a
 wields! Fer - - - nan-do, soul of all my be - . ing,

Viol. *ff accel.* *meno*

R. mi tus o - - - jos ya!
 Turn thine eyes now up - on me!

accel.

R. iAh, tu do - lor, ah, - - -
 Ah, How thy suf - fer - - ing

cresc. *accel.* Cello Alto

Lentamente e doloroso

R. me a - te - na - za!
 tears my bod - y!

Clar. *accel.* *ff*

Allegro molto impetuoso Meno allegro

R. *ff* *dim.* *rall. molto*

¡Si! — ¿No ves mi a - fán?
See'st — thou not my pain?

F. *dim molto e rall.* *mp* **Fernando** (como un quegido) (moaning as he struggles with the spectre, death)

Ya la sien - to for - ce -
Now I feel the strug - g'ie

piu rall. Cellos

F. **Rosario**

R. jar... come! Más que te - mes . sia - quies -
But fear not, for she is

poco rall. Clar.

R. tá here quién por tí cien vi - das
Who for thee would give a

R. *rall. 5*

die - - - ra; la que no ol - vi - - dó ja -
 thou - - sand lives and who will nev - - er for -

R. *poco*

más; la que su - fre
 sake: She who feels the

Clar.

pp. *pp.*

R. *5*

sed de a - mar? ;Ha - blay
 thirst of love! Speak to

R. *f* *dim.* *molto doloroso*

sien - te, vi - da mí - a, que el si - len - cio
 me, my love, for this si - lence is too fear - ful. *a tempo*

f cresc. *3*

Allegro

R. *f* *accel. e appassion.*

es un do - gal!... *f* ¡Mi - - ra, a -
 Look at me, love! Look at me, my

f *pesante* *ff* *accel.*

poco meno *pesante* 3

R. mor! Vé que si ha - blas, vi - da me dás.
 love! On - ly speak and give to me life!

poco meno *ff* *ten.*

a tempo

R. ¡Ha - bla! ¡Ha - bla! ¡Ha - - bla!
 Speak, love! Speak, love! Speak, love!

a tempo 3 8

Fermo a tempo (Fandango)

R. ¡Oh, tu, mi bien!
 Oh! thou my soul!

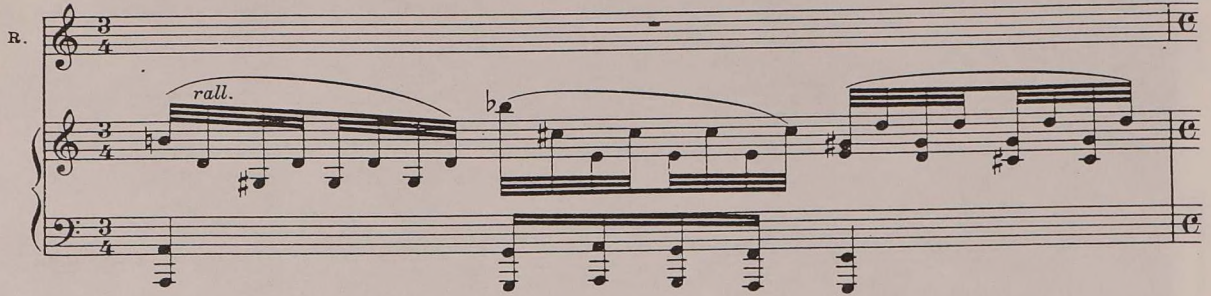
ff

Allegro

R. 

p *cresc. molto*

Tuba

R. 

rall.

R. 

Poco meno

R. 

Più allegro

Ah!
Ah!

dim.

Cello

R.

no me ves, Fer - nan - do mí - o? ¡ten
Dost thou not see me, Fer - nan - do? For

R.

espress.
por Dios de mí pie - dad!
the sake of God! Have pit-y!

Viol.
Clar.

rall. *a tempo* *dim.*

Andante assai, quasi adagio
con sentimento molto doloroso
Fernando *pp*

F.

A - si... los
'Tis fate, my

molto rall. *ten.* *p*

F.

dos... ¡Mi bien!...
own, Good - bye!

pp

F.

¡A - - - diós!
Good - - - bye!

¡Ah!
Ah!

R.

Rosario

Fer - nan - do mí - o, por - qué a - diós di - jis - te? — ¿De quién
Fer - nan - do, heart of mine, why say - est thou good - bye? Where

Clar.

R.

vas en pos? ¿E - sas pa - la - bras tan - - - crue - les
go - est thou? Why dost thou speak those mer - - ci - less

R.

son que - ma - tan de im - pro - vi - so mi i - lu - sión! Da - me un
words That - kill so sud - den - ly my trem - bling hope! Give me

R.

be - so, que ya ve - rás
just one kiss, and thou shalt see

co - mo en mis la - bios
How new strength and life my

R.

fuer - za ha - lla - rás.
lips will give thee.

¿Vis - te mis o - jos ver - ter ja -
Nev - er be - fore has the flood of

rall. *f* Viol.

R.

más a - sí mi llan - to por - tu des - den?... Yo
tears poured from mine eyes met with thy dis - dain. I

R.

soy tu a - mor, tu sos - tén, ven a tu Ro - sa - rio,
am thine own, thy sup - port, Rest up - on my bos - om.

R. *¡Ven, oh, ven!*
Come! oh, come!

R. *¡Oh! Oh!*

poco accel. Clar.

Agitato

R. *mas ¡Dios mi - o!e - se mi - rar que na - da ya - vé,*
God! That glance! what means it! Dark - ness now veils his vis - ion,

Clar.

R. *na - da vé...*
Naught he sees.

R. *accel.*

yel la - bio que be - sé,
The lips I late - ly kissed,

accel.
ff

R. *Risoluto*

mu - do a - ho - ra... y el ros - tro
Speech - less! And his face is ri - gid!

ff

R.

hier-to: ¡muer - to! ¡muer - to! ¡Per - dí, Dios san - to, to - do el en - can - to
Dead! Dear God! He's dead! My God! I've lost him! Lost all I cher - ished!

R.

de que fui en pos! ¡A - mor!
Lost all I craved! My love!

rall.

Ricordanza, molto espressivo

felicitù nel dolore

R.

¡A - mor!
My love!

p
cresc.

R.

¡A - mor!
My love!

8

R.

Por siem - pre a - diós... Es la vi - da un cau - ti -
One last fare - well. Life is on - ly bit - ter

bb

R.

ve - rio... Mas la muer - te.. la muer - te... ¡Oh! imis - te - rio!
bond-age, And death is, and death is - Oh! mys - ter - y!

ff *ten.*

p.

(Desplómase junto al cuerpo de Fernando)
(She falls prostrate over Fernando's body)

Lento

R.

¡Oh!
Oh!

Tam-tam

p

perdendosi

pp

ppp