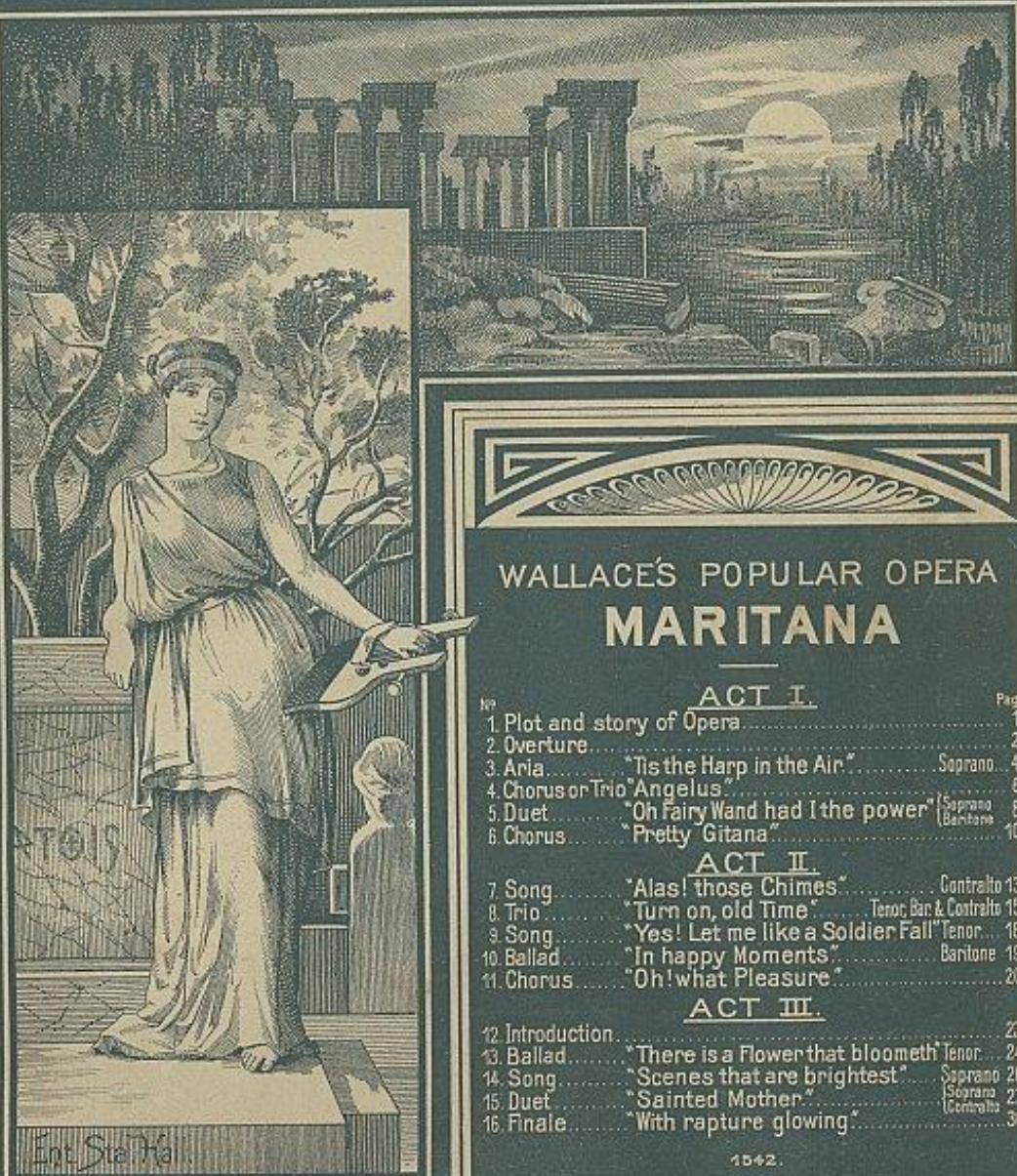


No. 41. Grosvenor College Albums.

Bolynith
London
A.D.
1899

WICKINS' DRAWING-ROOM OPERAS.

WITH OR WITHOUT STAGE ACCESSORIES FOR AMATEUR PERFORMANCE.



WALLACE'S POPULAR OPERA **MARITANA**

ACT I.

No.	Plot and story of Opera	Page
1.	Overture	1.
2.	Aria. "Tis the Harp in the Air."	2.
3.	Chorus or Trio "Angelus"	Soprano. 4.
4.	Duet "Oh Fairy Wand had I the power"	Soprano 8.
5.	Chorus "Pretty Gitana"	Baritone 10.

ACT II.

7. Song	"Alas! those Chimes"	Contralto 13.
8. Trio	"Turn on, old Time"	Tenor Bar. & Contralto 15.
9. Song	"Yes! Let me like a Soldier Fall"	Tenor. 18.
10. Ballad	"In happy Moments"	Baritone 19.
11. Chorus	"Oh! what Pleasure"	20.

ACT III.

12. Introduction		23.
13. Ballad	"There is a Flower that bloometh"	Tenor. 24.
14. Song	"Scenes that are brightest"	Soprano 26.
15. Duet	"Sainted Mother"	Soprano 27.
16. Finale	"With rapture glowing"	Contralto 30.

1542.

WICKINS' DRAWING-ROOM OPERAS

with or without stage accessories for Amateur Performance.

THE English people being proverbially lovers of home and social gatherings, it has been thought that if some of our standard operas were adapted for private performances they would form a delightful means of spending a dramatic and musical evening in the family circle, and perhaps take the place or make a variety to the Charade and Tableaux that are now in vogue. The publishers in adapting these operas, have endeavoured to make them suitable and attractive either with or without stage accessories; they will also be found useful for entertainments at Colleges, Schools, Penny-readings and Amateur dramatic entertainments, &c. In some cases the Plots of the operas have been slightly revised to suit the purpose for which they are here intended.

It will be noticed the part of the Narrator is an important one, and should be placed in the hands of a good reciter, who can recite the story in a dramatic and interesting way; also important for the success of the performance that the curtain should rise and fall at times stated, so that each Act can be played through without a break. Another important feature is the grouping of the Characters on the stage, and the Stage Manager should be selected with a view to this end; any one clever at arranging a Charade or Tableaux would be equally successful in the above. It is not indispensable in these operas to have painted scenery, outdoor scenes can be suggested by placing plants &c. at the back of the stage, and removing them for the interiors.

WALLACE'S POPULAR OPERA. MARITANA.

(1542)

Characters and Dresses.

DON JOSE	Spanish Court dress with sword plumed hat, &c.
DON CÆSAR	In Scarlet Military dress.
LAZARILLO	Page's Velvet suit, silk stockings, &c.
MARITANA	Spanish Gipsy's dress. — Change for Act II Scene 3 to Bridal Costume heavy lace bridal veil. — Change again for Act III Scene 2 to tasteful elaborate rich Spanish dress.
CHORUS	Picturesquely attired as Spanish Gipsies, Peasantry, Citizens, &c.

NOTE.—Effective and inexpensive dresses can be made from bright coloured calicos, Art Muslins, &c., or the Operas may be made more elaborate with painted scenery, dresses, &c., according to the resources at hand.

Lighting up the Stage or Platform. — In arranging the stage great care should be taken to throw plenty of light upon the performers, by means of side and foot lights, which must however be invisible to the audience, and the light of the auditorium should also be turned low whilst the curtain is up.

The Choruses are divided into Sections by "Letters" for convenience of practice.

WICKINS'
DRAWING-ROOM
OPERAS

WALLACE'S
MARITANA
(1848)

ABRIDGED AND ARRANGED FOR
PRIVATE PERFORMANCE

BY

FLORENCE WICKINS.

0528
50
04

PLOT OF OPERA.

NARRATOR.—"Maritana, a Spanish Gipsy maiden and Fortune Teller, by her beauty, wit and exquisite singing, attracts the notice of the king of Spain who wishes to befriend her. Don José a gentleman of the Court, in a jealous and mischief making frame of mind, endeavours to prejudice Maritana in the eyes of the king, and out of spite, succeeds in getting her married to Don Cesar, a ne'er-do-well, who is sentenced to death for fighting a duel, and the marriage takes place in the prison on the eve of the bridegroom's execution. Don Cesar however, succeeds in escaping, and goes in search of his bride, whom he is unable to recognise on account of her having been strictly veiled during the marriage ceremony. At last Don Cesar meets Maritana, and Don José, whose designs have all been frustrated, is killed by Don Cesar who is himself raised to a position of importance by the king, and the story is brought to a happy conclusion."

—∞ Dramatis Personæ. ∞—

DON JOSÉ . . .	A Gentleman of the Court	Baritone.
DON CÆSAR . . .	A Spanish Nobleman	Tenor.
LAZARILLO . . .	Page to Don Cesar	Contralto.
MARITANA . . .	A Spanish Gipsy and Fortune Teller	Soprano.
Narrator.	Accompanist.	Stage-Manager.



Holmfirth
Fulham
May 1899
P.W. Waller

MARITANA.

Act I. Overture.

VINCENT WALLACE.

Andante maestoso. M.M. $\text{♩} = 76$.

N^o 2.

L.H.

pp decresc.

** 20 **

pp dim.

Maritana.

Allegro. $\text{d} = 84.$

The musical score consists of ten staves of music for orchestra. The first two staves are in C major, indicated by a single sharp sign. The remaining eight staves are in G major, indicated by two sharps. The music is in common time. The tempo is Allegro, with a dotted quarter note followed by an 84. The dynamics range from piano (p) to mezzo-forte (mf). Performance instructions include 'agitato' and 'agitato' above the third staff. The instrumentation is typical of a classical orchestra, with parts for strings, woodwinds, and brass. The notation includes eighth-note patterns, sixteenth-note chords, and various rests.

Maritana.

Wicks & Co 1543

Act I.

SCENE I.

A Forest Glade.

(Maritana singing in light-hearted manner, Don Jose enters and entreats her to sing to him.)

NARRATOR. Maritana, the beautiful Spanish Gipsy Maiden, who has by her wit, grace and loveliness, attracted the notice of the king of Spain, is still singing in the Forest Glade, her native home, when Don Jose a gentleman of the Court is also brought thither by the sweet sounds, and entreats Maritana to sing to him.

The Gipsy maiden complies, singing the legend of "The Harp in the Air," at the end of which a Chorus of Peasants is heard approaching, singing the "Angelus" or Evening Hymn. (curtain rises)

Air.—"Tis the Harp in the air."

M.M. ♩ = 63.

Nº 3. *pp una corda*

Maritana.

I hear it a-gain!..... Tis the Harp..... Tis the Harp..... in the air,..... It
 hangs on the walls..... of the old Moorish halls:.... It hangs on the walls..... of the old Moorish
 halls,.... Though none..... know its min-strel or how it came there..... Listen!
 Listen! There! There!..... Tis the Harp in the air!..... Tis the

leggiero

Wichins & C° 1544.

Harp!..... Tis the Harp in the air!.....

prelud.

a tempo ad.

It tell-eth of days that are fa - ded and gone; It tell-eth of the brave, of the love-ly and fair Of

pp a tempo

war - riors grave, and of maidens' despair. There! There! There!

una corda pp

There! List, Pilgrim, list! Tis the Harp in the air! List, Pilgrim, list! Tis the Harp in the air!...

p pp tre corde

cresc.

There! List, Pilgrim, list! Tis the Harp in the air!... List, Pilgrim, list! Tis the Harp in the air!... List, Pilgrim, list! Tis the Harp in the

cresc.

air! There! There! There! There!

una corda p una corda

cresc.

f p una corda

dim ppp

Here a Chorus of Peasants is heard singing the "Angelus" they gradually approach from each side of the stage, kneel to form a tableau, and the curtain descends as they softly finish singing the Hymn on their knees.

Marietta.

Wickins & C° 1544

Chorus.—“The Angelus.”

Chorus of Peasants.

SOPRANOS. *pp*

TEXORS. Angels that around us hover, Guard us till the close of day! An - gels that a -

Angels that around us hover, Guard us till the close of day! An - gels that a -

BASSES. *pp*

Andante religioso. *pp* Angels that around us hover, Guard us till the close of day! An - gels that a -

Nº 4.

round us hov-er; Guard us till the close of day! Our heads, oh, let your white wings

round us hov-er; Guard us till the close of day! Our heads, oh, let your white wings

round us hov-er; Guard us till the close of day! Our heads, oh, let your white wings

cov - er! See us kneel, and hear us pray; See us kneel, and hear us pray; An - gels

cov - er! See us kneel, and hear us pray; See us kneel, and hear us pray; An - gels

cov - er! See us kneel, and hear us pray; See us kneel, and hear us pray; An - gels

that a - round us hov - er, Guard us till the close of day! Our

that a - round us hov - er, Guard us till the close of day! Our

that a - round us hov - er, Guard us till the close of day! Our

heads, oh, let your white wings cov'er! See us kneel, and hear us
 heads, oh, let your white wings cov'er! See us kneel, and hear us
 heads, oh, let your white wings cov'er! See us kneel, and hear us

p *cresc.* *f* *pp* *pp*
 pray; See us kneel, and hear us pray; See us kneel, and hear us pray, hear
 pray; See us kneel, and hear us pray; See us kneel, and hear us pray, hear
 pray; See us kneel, and hear us pray; See us kneel, and hear us pray, hear

cresc. *f* *pp* *pp*
 us pray, hear us pray; See us kneel, and hear us pray, and
 us pray, hear us pray; See us kneel, and hear us pray, and
 us pray, hear us pray; See us kneel, and hear us pray, and

p *f*
 hear us pray...
 hear us pray...
 hear us pray...

(End of Scene I)

Wicaks & Co. 1545.

SCENE II.

Forest Scene as before.

(Enter Maritana and Don Jose, the Peasants having now dispersed.)

NARRATOR. Don Jose, half attracted and half jealous of Maritana's charms, nevertheless flatters her natural ambition by praising her beauty and cleverness, and they sing together the duet "Of Fairy wand had I the Power," after which a crowd of peasantry etc rally round Maritana whom they adore, begging her to read their fates.

(curtain rises.)

Duet.—"Of Fairy wand had I the Power."

Allegro non troppo. M.M. $\text{d} = 120$.

Maritana, cieace

Of Fai - ry wand had I . . . command, Of Fai - ry
wand had I command, At moon - lit hour in sil - ken bower To mu - sic's note on air I'd float, To mu - sic's
note on air I'd float. Those sparkling eyes are brighter prize Than gems that glow on king ly brow; Of those a -
vail ere yet they fade, For joy will quail when time o'er - shade Then laugh while love and beau - ty aid! Those sparkling
sheen and jew - els gay, Of pleasures Queen, I'd laugh and sing. In gol - den sheen and jew - els gay, Of plea - sure
eyes are bright - er prize Than gems that glow on king - ly brow; Of those a - vail ere yet . . . they fade, For joy will

A. Maritana.

In gol - den
vail ere yet they fade, For joy will quail when time o'er - shade Then laugh while love and beau - ty aid! Those sparkling
sheen and jew - els gay, Of pleasures Queen, I'd laugh and sing. In gol - den sheen and jew - els gay, Of plea - sure
eyes are bright - er prize Than gems that glow on king - ly brow; Of those a - vail ere yet . . . they fade, For joy will

Wickins & Co. 1546.

Queen, I'd laugh and sing. Of plea - sure Queen, I'd dance and play. Of plea - sure Queen.

quail when time o'er-shade. Then laugh while love and beau - ty aid. Then laugh while love

I'd laugh and sing. Of plea - sure Queen,

and beau - ty aid. Then laugh while love

cresc.

I'd laugh and sing, Of plea - sure Queen. I'd laugh and sing, and sing.....

and beau - ty aid. Then laugh while love, while love and beau - ty aid.....

Ah! of gol - den sheen and jew - els gay. Of plea - sure Queen, I'd laugh and sing. In

Those sparkling eyes are bright - er prize Than gems that glow on king - ly brow. Of

gol - den sheen and jew - els gay. Of plea - sure Queen, I'd laugh and sing. Of plea - sure Queen, I'd dance and play.

those a - avail ere yet.... they fade. For joy will quail when time o'er-shade. Then laugh while love and beau - ty aid.

Enter a crowd of peasantry etc. from each side of the stage who sing the following Chorus, during which Maritana should be seen moving hither and thither amongst the crowd, telling the fortunes of any who may wish to know their fate.

Maritana.

Wickins & Co 1546.

Chorus. "Pretty Gitana."

Allegretto. M.M. &= 76.

Nº 6.

Chorus of Peasantry.

SOPRANOS.

Pretty Gi - ta - na, tell us, tell us what the fates, the fates de - cree! Pretty Gi-

TENORS.

Pretty Gi - ta - na, tell us, tell us what the fates, the fates de - cree! Pretty Gi-

BASSES.

Pretty Gi - ta - na, tell us, tell us what the fates, the fates de - cree! Pretty Gi-

shall I mar - ried be? *M.*

shall I married be?
 shall we hap - py be? Pretty Gi - ta - na, shall I mar - ri ed be? Pret - ty Gi - ta - na, tell us,
 shall we hap - py be? Pret - ty Gi - ta - na, shall I mar - ri ed be? Pret - ty Gi - ta - na, tell us,
 shall we hap - py be? Pret - ty Gi - ta - na, shall I mar - ri ed be? Pret - ty Gi - ta - na, tell us,

tell us what the fates, the fates de - cree. Pretty Gi - ta - na, tell us, tell us
 tell us what the fates, the fates de - cree. Pretty Gi - ta - na, tell us, tell us
 tell us what the fates, the fates de - cree. Pretty Gi - ta - na, tell us, tell us

A Maritana.

shall we, shall we, shall we hap - py be? Yes, yes, the language of the skies With
 shall we, shall we, shall we hap - py be?
 shall we, shall we, shall we hap - py be?

ease can I, can I im - part; But plainer read, in star - ry eyes. The language of..... the heart.

Chorus.

Maritana.

With whom beginsthe charm?" With me! with me! with me! Young soldier, first your palm let me see.

With me! with me!

With me! with me! with me!

Maritana.

You love a pretty dame, a pretty dame, You are to blame, you are to blame.... Beware

Soldier, (one of the Chorus)

Willingly, willingly, that's true!

rall.

a tempo

of woo - ing too young a wife, too young a wife. Her youth and beau - ty will cause you strife will cause you strife. Beware

Beware

Beware

of woo - ing too young a wife, too young a wife. Her youth and beau - ty will cause you strife will cause you strife.

of woo - ing too young a wife, too young a wife. Her youth and beau - ty will cause you strife will cause you strife.

of woo - ing too young a wife, too young a wife. Her youth and beau - ty will cause you strife will cause you strife.

Act II.

SCENE I.

Interior of a Prison.

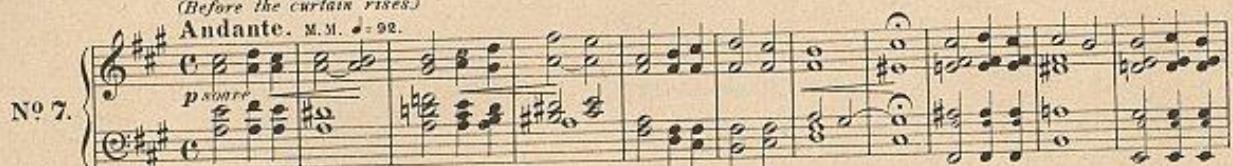
(Prison Scene, with Don Caesar sleeping on a bench, watched over by Lazarillo, a devoted page, who sings while the Count sleeps.)

NARRATOR. "Don Cæsar, who has been sentenced to death for fighting a duel while protecting Lazarillo and helping him to escape from his former master's ill treatment, is sleeping on the eve of his execution, watched over by the page who, devoted to the count, sadly and softly sings while the other sleeps."

Romance: Alas! those chimes so sweetly stealing.

(Before the curtain rises.)

Andante. M.M. ♩ = 92.

Curtain rises.)
Symphony of Song begins.

Basso ben legato 8ves.



Lazarillo.

Alas, those chimes so sweetly steal - ing, Gently dul - et, gent - ly dulcet to the



Still he slumbers, how se-



Maritana.

Wickins & Co. 1548.

To themansions of the blest, Oh! that angels now might waft him To themansions of the blest.
ritard.

8

Yes,yesthose chimes so softly swell - ing, As from some
ritard.

8

ho - ly sphere, as from some holy sphere, Sound like hymns of spirits tell - ing

8

To the dying peace is here, Come! abide with us in hea - ven, Here no grief can reach thy
8

breast; Come! approving angels wait thee In themansions of the blest,

8

Come! approving angels wait thee In themansions of the blest.
(Curtain falls.)
ritard.

8

SCENE II.
Interior of a Prison.

(Prison Scene again, shewing Don Caesar who has awoken from slumber and is now joined by Don Jose.)

NARRATOR. Don Caesar now awakes, enquiring of Lazarillo how long he has to live, but appearing resigned to his fate, he joins with Lazarillo and Don Jose in singing the Trio "Turn on, old Time." (Curtain rises.)

Trio: Turn on, old Time.

Vincent Wallace.

Allegretto. M.M. = 120.

Nº 8.

Don Caesar.

Turn on, old Time, thine hour-glass, ... the sand of life, of life why stay? Turn on, old Time, thine hour-glass, ... the sand of life, of life why stay? Quick let the gold grain'd moments pass, 'Tis they all debts, all debts must pay, quick let the gold grain'd moments pass, 'Tis they all debts, all debts must pay, roll,

a tempo

a tempo

Lazarillo.

Stay, fleeting Time, thine hour-glass, the tide of life of life, oh stay!.....

Nor let his gold - en moments pass, like worthless sand, like sand a - way, Stay, fleeting

Time, thine hour-glass, The tide of life, of life, oh stay!..... Nor let the gold -

rall. a tempo

- en moments pass like worthless sand, like sand a - way.....

A Lazarillo

For him, oh be therma - ny years, Apart, a - part from ev - ry woe,.....

Don Caesar.

Of what a - vail are grief and tears, are grief and tears, since life must go?.....

Don Jose.

Despite, old Time, thine hourglass turn quickly as it may,.....

p

Nor let his gold - en moments pass... like worthless sand,... likesand a - way....

Quick let the gold - grain'd moments pass,... 'tis they all debts,... all debts must pay!.... Of what a -

Hiss and of life..... not yet shall pass..... If he my wish,... my wish o - bey....

This section consists of four staves of musical notation in G major, 2/4 time. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in common time. The lyrics describe the fleeting nature of wealth and life.

For him, oh! be there many years..... a-part, a - part.... from ev - ry woe,... the bluebe -

vall..... are grief and tears,... since life, since life.... which came must go,... and brief the long -

Of life there are full hap - py years..... if well, the die,... the die we throw,... For Mayday

This section continues the musical score with four staves. The lyrics compare life to the ebb and flow of waves. A 'For Mayday' instruction is present in the vocal line.

renew which heaven wears,... when waves scarce ebb,... scarce ebb and flow,... when waves scarce ebb and

est tide of years..... as waves that ebb,... that ebb and flow,... as waves that ebb and

smiles and autumn tears.... are waves that ebb,... that ebb and flow,... are waves that ebb and

This section continues the musical score with four staves. The lyrics continue the metaphor of life as waves, mentioning smiles and autumn tears.

pp

flow,... when waves scarce ebb and flow,... scarce ebb and flow,... scarce ebb and flow.

pmp

flow,... as waves that ebb and flow.

pp

flow,... as waves that ebb and flow,... that ebb and flow,... that ebb and flow,

This section concludes the musical score with four staves. The dynamics are marked with 'pp' (pianissimo), 'pmp' (pianissimo), and 'pp' again. The lyrics end with a sense of cyclical repetition.

Maritana.

Reed

(Curtain falls.)

Wicks & C° 1540.

SCENE III.

Interior of a Prison.

(Prison Scene with Don Cesar, Don Jose and Lazarillo.)

NARRATOR. "Don Jose, whose jealousy of Maritana's influence with the king, leads him to disappoint her ambition by endeavouring to get her married to an unknown bridegroom on the eve of death, here obtains Don Cesar's consent to the scheme, by promising to get his sentence altered from the shameful death of hanging to that of shooting. The changed prospect is so gratifying to Don Cesar that he sings the following martial song, "Let me like a Soldier fall" which is followed by the marriage ceremony in the prison, Maritana being strictly veiled."

(Curtain rises)

Song: Yes! let me like a Soldier fall.

Tempo di marcia. M.M. 120. Trumpets.
Drums pp

Nº9. *Don Cesar.*
Yes! let me like a Sol - dier fall, Up - on some o - pen plain; This breast ex - panding for the
ball, To blot out ev - ery stain. Brave manly heart con - fer my doom, That gen - tler ones may tell, How - e'er for - got, un -
known my tomb, I like a Sol - dier fell, How - e'er forgot, un - known my tomb like a Sol - dier fell, I like a
Sol - dier fell!

2.1 only task of that proud race, Which ends its blaze in me, To die, the last, and not disgrace Its an - cient chival - ry!
Tho' my clay no ban - ner wave, Nor sum - pet re - quies - well, E - enough they mur - mur o'er my grave, He like a Sol - dier
fell, E - enough they mur - mur o'er my grave, He like a Sol - dier fell, He like a Sol - dier fell!

Drums.

Enter Maritana in bridal attire but strictly veiled, accompanied by an attendant and a Priest etc. the bride and bridegroom kneel before the priest for the marriage ceremony, the rest of the actors being grouped round them, and the curtain slowly descends on the Tableau. Curtain falls.

Maritana.

Wickins & Co 1550.

SCENE IV.
Open air Scene.

19

(Open air scene of any kind. Central figure Don Jose with peasantry and citizens grouped about.)

NARRATOR. Don Jose, pleased at the success of his scheme, sings the song: "In happy moments day by day," followed by the Chorus "Oh! what Pleasure" which ends the second Act. (Curtain rises)

Song: In happy moments day by day.

Andante. M.M. $\frac{4}{4}$, 84.

Nº 10.

The musical score consists of ten staves of music for orchestra and voice. The vocal line starts with a melodic line in the upper register, supported by a harmonic foundation of sustained notes and rhythmic patterns. The lyrics are integrated into the musical structure, with the vocal part often taking the lead during the singing sections. The score includes dynamic markings like 'dim.', 'p', and 'rall.' (rallentando). The instrumentation is typical of a 19th-century opera orchestra, featuring strings, woodwinds, and brass.

Don Jose,

In hap - py moments day by day, The sands of life may pass, In swift, but tranquil tide a-way From

time's un-er - ring glass. Yet hopes wensed ash bright to deem, Re-membrance will re-call, Whose pure and whose unfading

beam Is dear - er than them all, Whose pure and whose unfading beam Is dear - er than them all.

Though anx - ious eyes up-on us gaze, And hearts with fond-ness

beat, Whose smile up-on each feature plays, With truth - ful-ness re-plete Some thoughts none o - ther can replace, Re-

mem-brance will re-call, Which in the flight of years we trace, Is dear - er than them all, Which in the flight of years we

trace, Is dear - er than them all.

Chorus: Oh! What pleasure.

Allegretto, tempo di Polacca. M.M. J. = 126.

Nº 11.

(Chorus of peasantry and citizens.)

SOPRANOS.

Oh! what pleasure, the soft gui - tar,
Oh! what pleasure, the soft gui - tar,
Oh! what pleasure, the soft gui - tar,

TENORS.

BASSES.

Oh! what pleasure, the soft gui - tar,
Oh! what pleasure, the soft gui - tar,
Oh! what pleasure, the soft gui - tar,

soft, the soft gui - tar, And mer - ry cas-ta - net, and mer - ry cas - ta -
soft, the soft gui - tar, And mer - ry cas-ta - net, and mer - ry cas - ta -
soft, the soft gui - tar. And mer - ry cas-ta - net, and mer - ry cas - ta -

net. Be - guile, beguile the hours, while balmy flowers, while balmy flowers, And
 net. Be - guile, beguile the hours, while balmy flowers, while balmy flowers, And
 net. Be - guile, beguile the hours, while balmy flowers, while balmy flowers, And

spark - ling wine, with eyes that shine, that shine, Be - guile, be-guile the
 spark - ling wine, with eyes that shine, that shine, Be - guile, be-guile the
 spark - ling wine, with eyes that shine, that shine, Be - guile, be-guile the
 hours, while balmy flowers, while balmy flowers, and spark - ling wine, with eyes that
 hours, while balmy flowers, while balmy flowers, and spark - ling wine, with eyes that
 hours, while balmy flowers, while balmy flowers, and spark - ling wine, with eyes that

shine, with eyes that shine Like wand'ring stars to - geth-er met, Chase from the heart,
 shine, with eyes that shine Like wand'ring stars to - geth-er met, Chase from the heart,
 shine, with eyes that shine Like wand'ring stars to - geth-er met, Chase from the heart,

Maritana.

Chase from the heart all sad regret, all sad re - gret,
 here,) Let true de - light each bo-som
 Chase from the heart all sad regret, all sad re - gret,
 here,) Let true de - light each bo-som
 Chase from the heart all sad regret, all sad re - gret,
 here,) Let true de - light each bo-som
 cheer, Since not a care can en - ter here, can en - ter here, can en - ter
 cheer, Since not a care can en - ter here, can en - ter here, can en - ter
 cheer, Since not a care can en - ter here, can en - ter here, can en - ter
 here, can en - ter here, can en - ter here, can en - ter here!
 here, can en - ter here, can en - ter here, can en - ter here!
 here, can en - ter here, can en - ter here, can en - ter here!
(Curtain falls.)

End of Act II.

The musical score consists of five systems of music. The first three systems feature vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in three staves. The fourth system contains only piano accompaniment. The fifth system begins with a piano accompaniment and ends with a vocal entry by the soprano. The score is written in common time, with various key signatures (G major, C major, F major, B-flat major, E major) indicated by sharp or flat symbols. Measure numbers are present at the start of each system.

Act III.

INTRODUCTION.

To be played before the curtain rises.

Allegretto. M.M. $\text{J} = 126$.

N^o 12.

The musical score consists of six staves of music. Staff 1 (Treble) and Staff 2 (Bass) are for the voices, while Staff 3 through Staff 6 are for the piano. The music is in common time (indicated by '3'). The key signature changes throughout the piece, including G major, F# major, E major, D major, C major, and B major. The vocal parts enter at different times, with the piano providing harmonic support. The vocal entries include eighth-note patterns and sustained notes. The piano parts feature eighth-note chords and bassline patterns. The score concludes with a final section where both voices sing in unison.

Act III.

SCENE I.

*Forest Scene.**(Forest Scene, Don Caesar wandering through the forest seeking his bride, who fills his thoughts while singing.)*

NARRATOR. Don Caesar, who has miraculously succeeded in escaping death by means of his faithful page Lazarillo, who extracted the shots from the firearms before they could injure his master, is now endeavouring to find his unknown wife, being convinced intuitively of her charms and loveliness, he relives his pent-up feelings in the following song.

(Curtain rises.)

There is a flower that bloometh.

Song.

M. M. ♩ = 92.

Nº 13. {

Don Caesar

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

shed - get, With the si - lent moon it weep - eth The Of
the bright scenes gone be - fore us, Of

spring and sum - mer fled. The ear - ly frost of win - ter By
sweet tho' sad re - gret. Let no heart brave its pow - er By

Maritana.

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Scarce its brow hath o-ver cast
guil-ty thoughts.....o'er - cast

dim.

Oh! pluck it ere it
For then a poi - son'd

wi-ther _____ 'Tis the mem'ry of the past,
flower _____ Is the mem'ry of the past,

Oh! pluck it ere it
For then a poi - son'd

wi-ther _____ 'Tis the mem'ry of the past.
flower _____ Is the mem'ry of the past.

2nd time only.

(Curtain falls.)

SCENE II.
Room in the Castle.

Sumptuous room in Castle; Maritana alone, singing sadly and regretting her past life.

NARRATOR. In the following scene, Maritana is discovered alone, surrounded by every luxury, but despite this she is thinking sadly of her past life, when hope lent brightness to all her thoughts.

(Curtain rises.)

Air: Scenes that are brightest.

Cantabile e con molto semplicità. M.M. ♩ = 96.

Maritana.

Nº 14. *Scenes that are bright. est May charm.... a - while,...*

pp *ta.*

Hearts which are light - est And eyes.... that smile: Yet o'er them.a - bove us, Though na - ture

cresc. *dolente*

beam,.... With none.... to love us, How sad.... they seem,.... With none.... to love us, How

ritard. *sad.... they seem!* *Words can-not*

scat - ter The thoughts we fear,... For thought they flat - ter, They mock.... the ear.

ritard. *Hopes will still de - ceive us With.... tear - ful cost,... And when they leave us The*

ritard. *heart.... is lost,... And when.... they leave us The heart.... is lost.*

(Curtain falls)

Maritana.

SCENE III.

Room in Castle.

(Scene in castle as before. Maritana and Lazarillo kneeling with hands uplifted, they rise and sing a prayer to the Virgin for the safety of him they both love.)

NARRATOR. Don Caesar at last discovers Maritana, but reluctantly leaves her again to go in search of the wicked Don Jose, and give him the punishment he deserves.
Maritana in the meantime is joined by Lazarillo the page, and they sing together a prayer for the safety of him they both love.

(Curtain rises.)

Sainted Mother.

Lento. M.M. ♩ = 88.

Duet.

Maritana.

No. 15.

Saint - ed
Mo - ther, guide his foot - steps, Guide them at a mo - ment, guide them
at a mo - ment sure. Saint - ed Mo - ther, guide his
foot - steps, guide them at a mo - ment, a moment sure, Let the
wick - ed heart then per - ish, And the good, the good remain secure. Sainted Mo - ther, oh, be -
wick - ed heart then per - ish, And the good, the good remain secure. Sainted Mo - ther, oh, be -

erese.

ritard.

friend him, And thy gent-lest pi-ty lend him! Ah! Saint-ed Mo - - ther,
 friend him, And thy gent-lest pi-ty lend him!

guide his foot-steps, ah! guide them at a mo - ment, at a mo - ment
 sure. Ah! Saint-ed Mo - - ther, guide his foot-steps, Ah!

Let the wick - ed heart then
 guide them at a mo - ment, guide them at a mo - ment sure. Let the

per-ish, Let the wick - ed heart then per-ish, Saint-ed Mo - - ther, oh! be-friend him, And thy
 wick - ed, Let the wick - ed heart then per-ish, Saint-ed Mo - - ther, oh! be-friend him, And thy

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes dynamic markings such as 'ritard.', 'mf', and 'pp'. The bottom staff is for the voice, also in common time, with a bass clef and a key signature of one sharp. The lyrics are written below the notes. The vocal line features several melodic phrases, some with eighth-note patterns and others with sustained notes or grace notes.

gentlest, and thy gentlest pi - ty lend him. Let the wick - ed heartthen per - ish, Let the
 gentlest, and thy gentlest pi - ty lend him. Let the wick-ed, Let the
 wick - ed heart then per - ish! Saint-ed Mo - ther, oh! be-friend him! And thy
 wick - ed heart then per - ish! Saint-ed Mo - ther, oh! be-friend him! And thy
 gent - lest, and thy gent - lest pi - ty lend him, And thy gent - lest, thy gent - lest
 gent - lest, and thy gent - lest pi - ty lend him, And thy gent - lest, thy gent - lest
 pi - ty lend him.
 pi - ty lend him. (Curtain falls.)
 dim.

SCENE IV.
Open air scene.

Maritana and Don Caesar, their troubles o'er are surrounded by a crowd of their admirers, well-wishers etc. who break into a chorus of happiness and joy.

NARRATOR. The last scene in the drama now takes place, Don Caesar returns to Maritana in safety and their troubles being now over to the joy and happiness of the crowd of admirers, gypsies, peasantry etc. by whom they are surrounded, all join in a chorus of Song. (Curtain rises.)

Finale: "With rapture glowing."

Allegro. M.M. $\frac{4}{4}$ = 120.

Nº 16. *f e marcato*

Maritana. *tr* With rapture glowing, Boundsthis heart o'er -

flowing, With rapture glowing, Kind friends a - round ap - prove, With rapture

glowing, Bounds this heart o'er - flowing, With rapture glowing, Kind friends .. . ap -

dolce prove, Hence with sad - ness, wel-come glad-ness, Love and trea-ure wel - come plea - sure,

Wel - come joy and peace, welcome joy and love.

SOPRANOS.

TENORS. Vi - va Ma - ri - ta - na, may thy

BASSES. Vi - va Ma - ri - ta - na, may thy

A:

Maritana.

name be great in sto - ry, may thy name be bright in glo - ry, Ma - ri -
 name be great in sto - ry, may thy name be bright in glo - ry, Ma - ri -
 name be great in sto - ry, may thy name be bright in glo - ry, Ma - ri -
 ta - na! Vi - va, Vi -
 ta - na! Vi - va, Vi -
 ta - na! Vi - va, Vi -
 With rapture glowing, Boundsthis heart o'er - flowing, With rapture glowing, Kind
 va!
 val
 friends a - round ap - prove, With rapture glowing, Boundsthis heart o'er - flowing, With rapture
 glow-ing, Kind friends, ap - prove. Hencewith sad-ness, welcome gladness, Love and treasure wel - come

plea - sure, wel - come joy and peace, welcome joy and love.
 Vi - va Ma - ri -
 Vi - va Ma - ri -
 Vi - va Ma - ri -
 ta - - na! May thy name be great in sto - ry, may thy fame be bright in
 ta - - na! May thy name be great in sto - ry, may thy fame be bright in
 ta - - na! May thy name be great in sto - ry, may thy fame be bright in
 glo - - ry, Ma - ri - ta - - na! Vi - - va, Vi - va, Vi - - va, Vi - va, Vi - - va, Vi -
 glo - - ry, Ma - ri - ta - - na! Vi - - va, Vi - va, Vi - - va, Vi - va, Vi - - va, Vi -
 glo - - ry, Ma - ri - ta - - na! Vi - - va, Vi - va, Vi - - va, Vi - va, Vi - - va, Vi -
 and love!
 va, Vi - va, Vi - val...
 va, Vi - va, Vi - val...
 va, Vi - va, Vi - val...
 (Curtain falls. The end of Opera)

