

418

El Capitan

COMIC OPERA

IN
THREE ACTS.



MUSIC BY
John Philip Sousa.

Vocal Score.



Price. 2.00.

~~NET.~~

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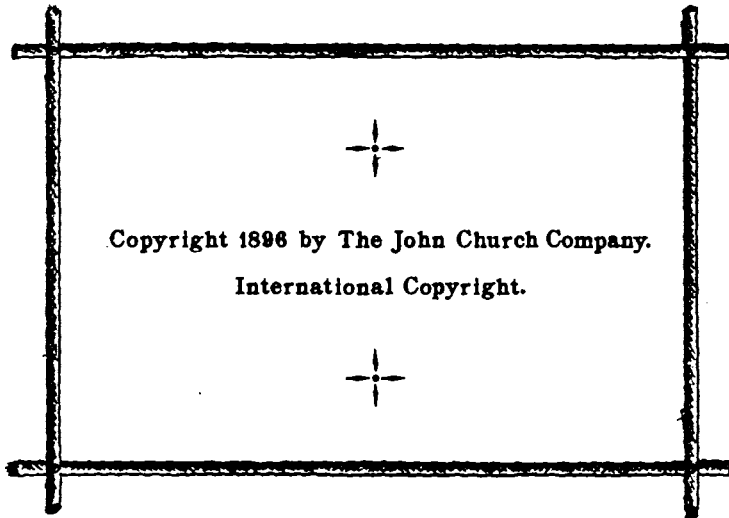
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HARVARD UNIVERSITY

AUG 9 1973

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CAST.

DON ERRICO MEDIGUA, Recently appointed Viceroy of Peru. . . DE WOLF HOPPER.
 SENOR AMABILE POZZO, Chamberlain, etc, etc. ALFRED KLEIN.
 DOM LUIZ CAZARRO, Ex-Viceroy.. . . . T. S. GUISE.
 COUNT HERNANDO VERRADA, A Peruvian Gentleman. . . EDMUND STANLEY.
 SCARAMBA, An Insurgent. JOHN W. PARR.
 NEVADO, HARRY P. STONE.
 MONTALBA, } His Companions. { ROBERT POLLARD.
 GENERAL HERBANA, Commander of Spanish Forces. L. C. SHRADER.
 ESTRELDA, Cazarro's Daughter.. . . . EDNA WALLACE - HOPPER.
) PRINCESS MARGHANZA, Medigua's Wife. ALICE HOSMER.
 ISABEL, Medigua's Daughter. BERTHA WALTZINGER.

Spanish and Peruvian Ladies and Gentlemen.

Soldiers etc.

LOCALE, Peru.

TIME, During Spanish possession.

Act I......Interior Viceregal Palace.....Sunset.

Act II......Exterior Prison.....Day.

Act III......Exterior Viceregal Palace.....Night.

Produced under the management of..... B. D. STEVENS.

Stage - Director..... H. A. CRIPPS.

Director of Music.....JOHN S. HILLER.



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EL CAPITAN.

Comie Opera in three Acts.

Book by
CHARLES KLEIN.

Music by
JOHN PHILIP SOUSA.

Molto Maestoso.

PRELUDE.

The musical score for the Prelude of El Capitan is written for piano and organ. It begins with a piano introduction marked *ff* (fortissimo) and *sostenuto* (sustained), featuring a triplet of eighth notes in the right hand. The organ part enters with a *pp* (pianissimo) dynamic, playing a sustained chord. The piano part continues with a *p* (piano) dynamic, playing a melodic line. The score is divided into four systems, each with a piano and organ part. The tempo is marked *Molto Maestoso*. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various musical notations such as triplets, sustained notes, and dynamic markings.

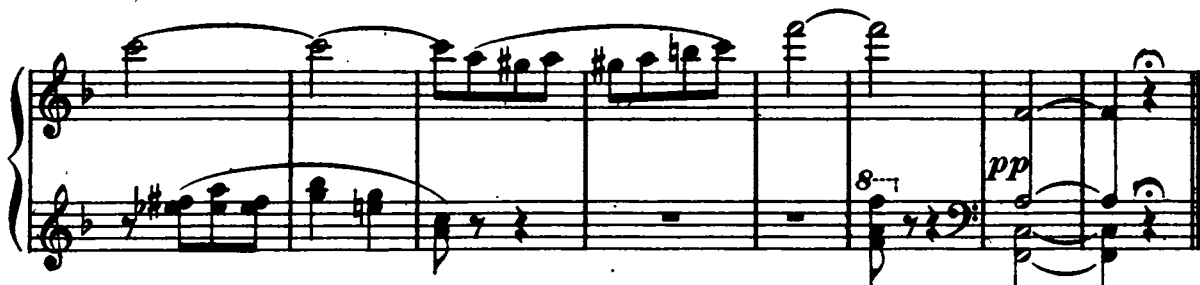
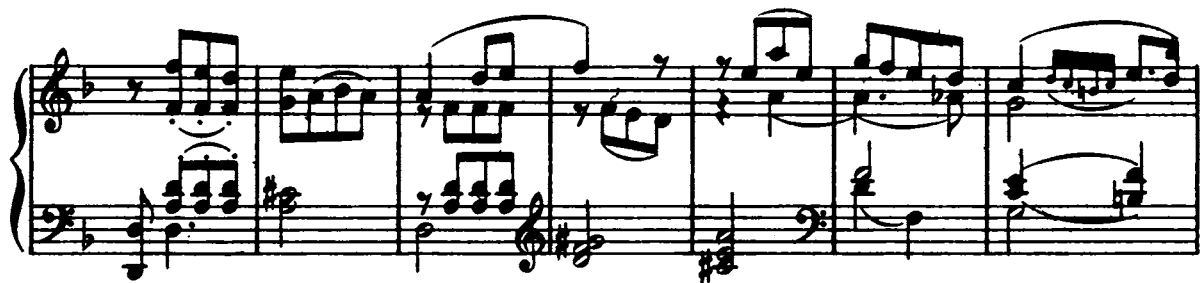
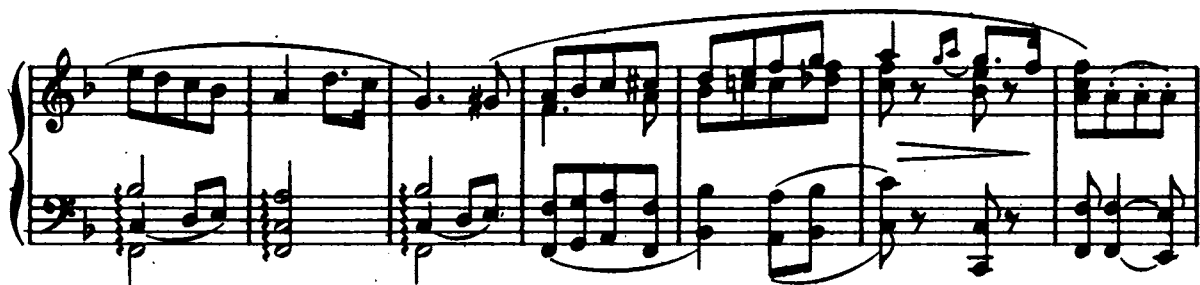
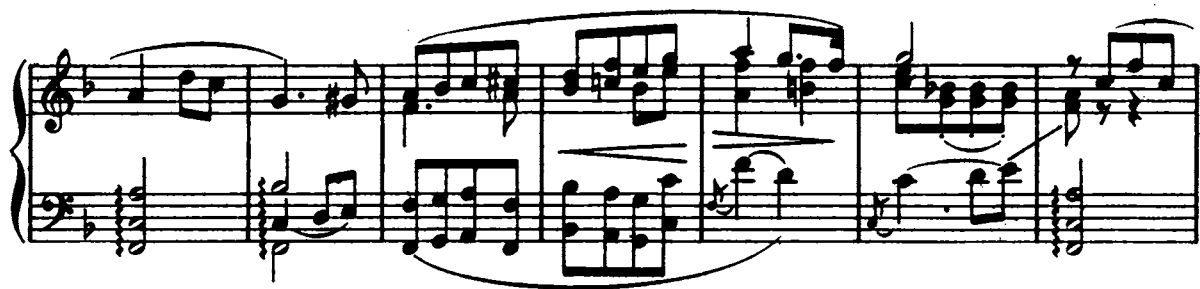
ff *sostenuto.* *pp* *p*

ff *sostenuto.* *pp*

p

Andante espressivo.

p *p dolce sostenuto.*



EL CAPITÁN

Prelude

Act I

(The Universe, eternity -- Manhattan Beach, NY, summer 1895 -- Peru, mid 16th Century, the Viceroy's throne room)

[Eerie sound is heard. Lighting effect]

TACITURNEZ: *(Startled)* Ahh - Greetings! *(Sotto voce to conductor)* When am I?

CONDUCTOR: 2022

TACITURNEZ: *(Wisely)* Ah - the pandemic. Hm. Almost 500 years since I was home with my people in Peru, and boatloads of Spaniards showed up carrying diseases of their own. AND they brought horses, and firesticks, and soldiers with metal outfits, and they were all looking for gold. Really? GOLD? Pretty stuff, and who doesn't like nice jewelry? But basically useless otherwise, except as tribute to the Inca. Now, a beautifully woven alpaca wrap, THAT'S a great thing -- but I digress --

Then a Viceroy arrived, a kind of assistant king, you know? And he was all right. He got along with his Inca neighbors, and everything was going pretty well, for a colony situation. So of course Spain fired him. They sent a new Viceroy, to find more gold. Well, this caused a great uproar and many of our people immediately united to reinstate the first Viceroy. (Are you still with me?) Young Verrada and I, and the other Quechuan leaders, had to try to deal with it. Ever try to be diplomatic when you're under a curse of silence? *[motions to self]* But we did what we could.

In any case, in my travels through the multiverse, I came across a musician working on our story for an "operetta" *(makes air quotes)* and I decided to help him out some, to make sure that we Peruvians didn't get lost in the shuffle.

[Eerie sound is heard. Lighting effect] (Taciturnez vanishes, to fetch up in the Sousas' sitting room.)

JENNIE: *(Enters with their coffee and mail, excitedly)* Philip - we've a letter from Charlotte Lowry!

JPS: A letter?

JENNIE: Indeed - Charlotte and Horatio are wondering if you and the band might give a concert on their lawn in Rockville -

JPS: Truthfully, Jennie, we've got so many obligations here and in the city that I don't see us getting back to Maryland any time soon.

JENNIE: Shame. I did so enjoy our last visit. [seeing Philip's work] Oooh - is that Mr. Hopper's new piece?

JPS: Yes, it's a comic operetta, featuring a warrior maiden!

JENNIE: Oh, is Mr. Hopper auditioning another new wife?

JPS: *(reprovingly)* I like the libretto a great deal; Klein wrote it, and it's an excellent vehicle. Besides, Hopper's current wife has been cast in the role.

JENNIE: *(Wisely)* Ah. Where does it take place?

JPS: In Peru, but it's really about Spanish politics.

JENNIE: Politics are awfully dry.

JPS: Well, there will be marches.

JENNIE: Of course! Tell me about the piece.

JPS: All right, then. The situation is that there is rebellion brewing among the Peruvian people, led by the former viceroy, but the Spaniards of the new Viceroy's court are oblivious . . .

Act I.

- a. Chorus: "Nobles of Castilian birth."
- b. Recitative and Solos Oh, beautiful land of Spain.
- c. Recitative, Solo and Chorus: From Peru's majestic mountains.

ISABEL, PRINCESS, VERRADA AND MIXED CHORUS.

Nº 1.

Allegro deciso.

The musical score is written for piano and voice. The piano part consists of three systems of staves. The first system is in 2/4 time, with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and includes markings for *cresc.*, *poco*, *a*, and *poco*. The second system continues the piano accompaniment, featuring a forte (*f*) dynamic. The third system concludes the piano part. The vocal parts are arranged in three staves: Sopranos, Tenors, and Basses. The lyrics for the vocal parts are: "No - bles of Cas - ti - lian birth, The". The vocal parts are written in the same key signature and time signature as the piano part. The Soprano part begins with a piano (*p*) dynamic, while the Tenor and Bass parts begin with a forte (*f*) dynamic. The vocal parts are accompanied by the piano accompaniment throughout the piece.

SOPRANOS.

TENORS.

BASSES.

No - bles of Cas - ti - lian birth, The

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain Of

ra - rest wine of roy - al Spain; And so we sit the live - long day, While

ra - rest wine of roy - al Spain; And so we sit the live - long day. While

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

pleas - ure has full sway. *Piacevole.* Each de - ceiv - ing,
 pleas - ure has full sway. Thiev - ing, sleev - ing,

p *Piacevole.*

Each de - ceiv - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,
 Thiev - ing, sleev - ing, Thiev - ing, sleev - ing, each de - ceiv - ing,

ff *molto marcato.*
 With Cas - til - ian grace, There's not a game that
 With Cas - til - ian grace, There's not a game that

ff

gamb - lers use, The in - no - cents to ri - fle, With

gamb - lers use, The in - no - cents to ri - fle, With

p

which we do not tri - fle. We're down to ev' - ry

which we do not tri - fle. We're down to ev' - ry

ff

dodge and ruse, Our con - scienc - es to sti - fle, When we

dodge and ruse, Our con - scienc - es to sti - fle, When we

win and when we lose. There's not a game that
win and when we lose. There's not a game that

ff

This system contains the first vocal and piano staves. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are "win and when we lose. There's not a game that". The piano part features a strong *ff* (fortissimo) dynamic marking.

ff

The piano accompaniment for the first system, showing the right and left hand parts. The right hand has a melodic line with many slurs and accents. The left hand provides a harmonic foundation. A *ff* dynamic marking is present.

gamb - lers use, The in - no - cents to ri - fle, With
gamb - lers use, The in - no - cents to ri - fle, With

p

This system contains the second vocal and piano staves. The lyrics are "gamb - lers use, The in - no - cents to ri - fle, With". The piano part features a *p* (piano) dynamic marking.

p

The piano accompaniment for the second system. The right hand continues with a complex melodic pattern. The left hand has a steady bass line. A *p* dynamic marking is present.

which we do not tri - fle. We're down to ev - 'ry
which we do not tri - fle. We're down to ev - 'ry

ff

This system contains the third vocal and piano staves. The lyrics are "which we do not tri - fle. We're down to ev - 'ry". The piano part features a *ff* dynamic marking.

ff

The piano accompaniment for the third system. The right hand has a fast, flowing melodic line. The left hand has a strong bass line. A *ff* dynamic marking is present.

molto cresc.

dodge and ruse, Our con-sciences to sti - fle, When we
dodge and ruse, Our con-sciences to sti - fle, When we

molto cresc.

win or when we lose, — Win or lose,
win or when we lose, — Win or lose,

Win or lose, When we win or
Win or lose, When we win or

when we lose. *ff* No - bles of Cas - til - ian birth, The

when we lose. No - bles of Cas - til - ian birth, The

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

proud - est an - ces - try on earth, Our gold - en gob - lets here we drain, Of

rar - est wine of roy - al Spain; And so we sit the live - long day, While

rar - est wine of roy - al Spain; And so we sit the live - long day, While

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

joy - ous min - utes pass a - way; With cards and wine, Our life's di - vine, And

pleas - ure has full sway. *ff* *Grandioso.* There's not a game that

pleas - ure has full sway. *ff* *Grandioso.* There's not a game that

fff *Grandioso.*

gam - blers use, The in - no - cents to ri - fle, With which we do not

gam - blers use, The in - no - cents to ri - fle, With which we do not

tri - fle. We're down to ev' - ry dodge and ruse, Our
tri - fle. We're down to ev' - ry dodge and ruse, Our

conscien - ces to sti - fle, When we win or when we lose, When we
conscien - ces to sti - fle, When we win or when we lose, When we

win, When we lose, yes, our con - - - - - scien - ces to sti - fle,
win, When we lose, yes, our con - - - - - scien - ces to sti - fle,
sostenuto.

sostenuto.

When we win or when we lose. _____

When we win or when we lose. _____

fff

This block contains the first system of a musical score. It features two vocal staves at the top, each with the lyrics "When we win or when we lose." followed by a long horizontal line. Below the vocals is a piano accompaniment consisting of two staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part includes a forte fortissimo (*fff*) dynamic marking.

PRINCESS.

His

piu lento.

fp

This block contains the second system of the musical score. It begins with a vocal staff for the "PRINCESS." with the lyrics "His". Below is the piano accompaniment. The tempo is marked *piu lento.* and the dynamic is *fp* (fortissimo piano). The piano part features several accented notes marked with an 'A'.

Excellency begs you to ex - cuse him!

He's ve-ry

This block contains the third system of the musical score. It features a vocal staff with the lyrics "Excellency begs you to ex - cuse him!" and "He's ve-ry". Below is the piano accompaniment. The piano part includes a long, sustained chord in the left hand and a melodic line in the right hand.

bus-y, and he's rath - er blue.

p He's al - ways blue!

p He's al - ways blue!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

ISABEL.

He fears that his new subjects may ac - cuse him Of

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

tak - ing life too eas - y in Pe - ru.

p We don't! Some do!

p We don't! Some do!

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

PRINCESS.

Allegretto a la Sequidilla lente.

This bar-ba - rous land un -

couth, _____ In which our fort-une is placed, Can

rav - ish no eye of taste, Nor charm the bo - som of

youth; _____

But

Nor charm the bo-som of youth,

Nor charm the bo-som of youth;

tr.  2.

in our ex - clu - sive set, ————— We breathe the

air — of Spain, As we hear the sweet re - frain Of the

rall. rollick-ing cas - ta - net. ————— To the Cas - ta - net's sound let us

Con brio a la Cachuca.

rall. *a tempo.* *accel.* *Con brio.*

trip, — Joy let us sip, — Joy let us sip. — Yes, to the

Cas-ta-net's sound let us trip, Joy let us sip, Joy we will

sip, we'll sip. To the Cas-ta-net's sound let us trip, Joy we will

To the Cas-ta-net's sound let us trip, Joy we will

To the Cas-ta-net's sound let us trip, Joy we will

ff

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

sip, joy we will sip; Yes, to the Cas-ta-net's sound we will

poco rit. *a tempo*

poco rit. *a tempo*

trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

trip, Joy we will sip, joy we will sip, we'll sip.

The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand, with some triplet figures.

ISABEL.

Ab, beauti - ful land of

L'istesso tempo.

The vocal line for Isabel begins with a rest followed by a melodic phrase. The piano accompaniment continues with a steady rhythmic pattern.

Spain, My heart is ev - er with thee; In

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with a consistent rhythmic accompaniment.

vi - - sions I cross the sea, And know thy pleasures a -

poco rit.

f

gain; And nev - er shall I for - get Where the

a tempo.

a tempo

brave, the court - ly dwell, While liv - - ing

'neath the spell Of the rol-lick-ing Cas - ta - net. To the

rall.

a tempo

rall.

a tempo

accl.

L'istesso tempo.
Con brio a la Cachuca.

Cas-ta-net's sound let us trip Joy let us sip, Joy let us

Con brio.

sip, Yes, to the Cas-ta-net's sound let us trip, Joy let us

poco rit. *a tempo*

PRINCESS with ISABEL.

sip, Joy we will sip, we'll sip. To the Cas-ta-net's sound let us

CHORUS.

To the Cas-ta-net's sound let us

To the Cas-ta-net's sound let us

poco rit.

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

trip, Joy let us sip, Joy let us sip, Yes, to the

poco rit.

a tempo

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

Cas - ta - net's sound let us trip, Joy we will sip, Joy we will

a tempo

sip, we'll sip.
 sip, we'll sip.
 sip, we'll sip. (Enter VERRADA.)

VERRADA. *Recit.*
 Your Highness, let this frolic end-ed

Listesso tempo PRINC.
 be, His Excel-lency I at once must see. Pe - -

PRINCESS.
Moderato.

ru-vian manners take us un - a - wares! The Viceroy is engaged on State af-
ril.
ril.

Agitato.

VERRADA.

fairs. Re - bell - ious cries a doz-en pla - - zas fill, Ca-zar-ro
stringendo
a tempo *stringendo*

Marziale con passione.

claims that he is vice - roy still. From Pe - ru's majes-tic
rit.
mf

mount - ains Ech - oes an un - hap - - py song, From the
p

sweet — pellucid fount-ains, That her val - leys course a - long, From the

ea - gle, bold - ly soar-ing In the az - ure o - ver-head, All re-

p

gret-ting, all de - plor-ing That our li - ber-ty is dead. From the

rit. *p* *f* *p*

a tempo *Lentando.*

mount-ains, From the fount-ains, From the ea - gle o - ver-head Boldly

a tempo *Lentando*

soar - ing, Comes de - plor - ing That their li - ber - ty is

ISABEL. *f* *leggiro*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

PRINCESS. *f*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

VERRADA.

dead _____ From the ea - gle o - ver -

SOP. *f* *leggiro*

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

TENORS.

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

BASSES. *f* *leggiro*

a tempo

From the mount-ains, From the fount-ains, From the ea - gle o - ver -

Lentando.

head, Bold-ly soar-ing, Comes de-plor-ing *ff* is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Bold-ly soar-ing, Comes de-plor-ing That their li-ber-ty is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

head, Boldly soaring, Comes de-plor-ing *ff* is dead.

Lentando.

Tempo I.

ISABEL. *f*

PRINCESS. *f* Our goblets let us drain to both Pe-ru and Spain!

VERRADA. *f* Our goblets let us drain to both Pe-ru and Spain!

f Our goblets let us drain to both Pe - ru and Spain!

Our goblets let us drain to both Pe - ru and Spain!

Tempo I.

p

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

Drink! Drink! Drink!

ff Drink to Pe - ru and to

ff Drink to Pe - ru and to

ff

ff No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

ff No - bles of Cas - til - an birth, The proud - est an - ces - try on earth, Our

ff

Spain! Drink

Spain! Drink

gol-dengob-lets here we drain of rar-est wine of roy-al Spain; and so we sit the

gol-dengob-lets here we drain of rar-est wine of roy-al Spain; and so we sit the

to Pe - ru and to Spain, To Pe -

to Pe - ru and to Spain, To Pe -

live long day, While joy - ous min-utes pass a-way; With cards and wine, Our life's divine, And

live long day, While joy - ous min-utes pass a-way; With cards and wine, Our life's divine, And

ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and

ru and Spain, Let's drink to both Pe - ru and

ru and Spain, Let's drink to both Pe - ru and Spain, To both Pe - ru and

pleas-ure but has sway. Let's drink to both Pe - ru and

pleas-ure but has sway. Let's drink to both Pe - ru and

ff

Spain, To might - y Spain, to might - y Spain, Our

Spain:—"Our moth-er-land, we love her! No oth-er lands a - bove her!" Our

Spain, To might - y Spain, to might - y Spain, Our

Spain:—"Our moth-er-land, we love her! No oth-er lands a - bove her!" Our

Spain:—"Our moth-er-land, we love her! No oth-er lands a - bove her!" Our

gold-en gob-lets here we drain To both Pe-ru and Spain, To both Pe - ru

gold - en gob - lets here we drain To Pe - ru

gold-en gob-lets here we drain to both Pe-ru and Spain, To both Pe - ru

gol - den. gob - lets here we drain To Pe - ru

gol - den gob - lets here we drain To Pe - ru

gol - den gob - lets here we drain To Pe - ru, Pe - ru and

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our golden gob-lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

Spain To both Pe - ru and Spain, Our gold-en gob - lets here we drain To both Pe -

First system of the musical score. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics: "ru" and "and Spain, our gold-en gob-lets here we drain to". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The system ends with a double bar line.

sosten.
ru and Spain, our gold-en gob-lets here we drain to
ru and Spain, our gold-en gob-lets here we drain to
sosten.
ru and Spain, our gold-en gob-lets here we drain to
ru and Spain, our gold-en gob-lets here we drain to
sosten.
ru

Second system of the musical score. It continues with the same five vocal staves and piano accompaniment. The vocal parts have the lyrics "Spain!". The piano accompaniment continues with the same melodic and rhythmic patterns. The system ends with a double bar line.

Spain!
Spain!
Spain!
Spain!
Spain!
fff

PRINCESS: Isabel!

ISABEL: Yes, Mama!

VERRADA: If you'll permit me?! I am Count Hernando Verrada . . . a noble gentleman, Peruvian born.

PRINCESS: Peru has no nobles!

VERRADA: I beg to differ, your Highness.

PRINCESS: I have spoken!

VERRADA: And I answer . . .

SPANIARDS *(gasp)*

VERRADA: . . . that I have the pleasure in meeting such a gracious doña.

PRINCESS: I'm a princess to you!

ISABEL: But Mama, he's a count!

PRINCESS: No, my dear, he's of no account.

VERRADA: Your Highness, I mean, Princess . . . I assure you my intentions are honorable. Sweet Isabel, I have admired you from afar -

PRINCESS: And it shall stay "afar"! Very "afar"! In fact, extremely "afar"! I banish you from our palace and presence!

VERRADA: But your Highness - Princess . . . It is my unspoken love for your daughter which has brought me here to rescue her from the impending doom.

PRINCESS: There is no impending doom.

VERRADA: You mistake, your Highness.

PRINCESS: No doom! I have spoken!

VERRADA: I shall rescue you, Isabel . . . and I shall pursue the viceroy's permission to marry you. *(To all assembled)* Count Verrada . . . at your service. *(Exits)*

PRINCESS: *(laughs)* Doom indeed! *(All SPANIARDS laugh)*

JENNIE: Doom?

JPS: Doom, doom, doom . . .

POZZO: *(entering)* . . . Doom! Doom! Doom!

ISABEL: Doom?

SPANIARDS: *(laughing feebly)* "Doom indeed!"

PRINCESS: Ahhhhhhhh! *(high note)* NO doom! I have spoken! *(Spaniards relax)* Now . . . what is your news?

POZZO: Many Peruvians want to be rid of Medi -- His Excellency Don Medigua.-The insurgents surround the palace; and they're about to reclaim it for Cazarro!

ISABEL: Then Count Verrada was correct.

PRINCESS: Never!

POZZO: But our lives are threatened!

PRINCESS: Bring our fearless Viceroy here to address our rescue!

POZZO: There'll be no bringing him; he's hiding.

SPANIARDS: Hiding? *(Great consternation)*

PRINCESS: No, no, not hiding! Our Viceroy would never be hiding! He's . . . meditating, and contriving a master plan to vanquish the rabble.

POZZO: I have a plan! Let's just give the castle back to Cazarro! I don't want to face the wrath of a hundred rebels.

PRINCESS: A hundred rebels are a mere trifle! You bring me my husband this very moment, or you'll face the wrath of one Princess Marghanza! I have . . .

POZZO: I know and agree . . .

BOTH: . . . spoken! *(POZZO exits)*

PRINCESS: Do not forget that His Majesty, our forthright monarch of Castilian grace . . .

SPANIARDS: . . . of Castilian grace . . .

PRINCESS: . . . appointed my husband, Don Medigua, the bravest of braves and the smartest of smarts . . .

SPANIARDS: He braves; he smarts!

PRINCESS: . . . to conquer this unruly, yet very wealthy, Peru for the glory of Spain!

SPANIARDS: Olé, olé!

PRINCESS: The Viceroy Don Errico Medigua approaches with master plan and mighty Sword! . . .

- a. Chorus: "Don Medigua, all for thy coming wait."
 b. Solo and Chorus: If you examine human kind.

ISABEL, PRINCESS, DON MEDIGUA AND CHORUS.

No. 2.

Moderato marziale.

The musical score is for a piece titled "No. 2" in the key of D major (two sharps) and 3/4 time. The tempo is "Moderato marziale." The score is divided into three systems. The first system is a piano introduction, marked *ff* (fortissimo), featuring a melody in the right hand with triplets and a rhythmic accompaniment in the left hand. The second system continues the piano introduction, marked *pp* (pianissimo), with a more complex melodic line in the right hand and a steady accompaniment in the left. The third system introduces the vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). The vocal parts enter with the lyrics "Don Me - di - gua," and are accompanied by a piano accompaniment that begins with a melody in the right hand and a bass line in the left hand, marked *f* (forte).

(aside) *pp*

all forthy coming wait! Glad-ly greet our leader, for our courage is rather weak.

pp

all forthy coming wait! Glad-ly greet our leader, for our courage is rather weak.

pp

Hail the vice - roy! He shall uphold the state; He must uphold us all - so, for we

pp (aside.)

Hail the vice - roy! He shall uphold the state; He must uphold us all - so, for we

f *pp*

ISABEL. *dolce*
p His stern - de - sign you soon shall know. He's

PRINCESS.
p shake when the natives speak.

shake when the natives speak.

p

bold and clev - er, Read - y ev - er For - his king - to

strike a blow; From du - ty - ne - ver Can he sev - er.

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our leader, for our

Don Me - di - - gua, all for thy coming wait! Glad-ly greet our lead-er, for our

Don Me - di - - gua, all for thy com-ing wait! Glad-ly greet our lead-er, for our

pp

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

courage is rather weak. Hail the vice - roy! He shall up-hold the state, He

f

must up-hold us al - so, for we shake when the grim na - tives speak.

DON MEDIGUA.

If

must up-hold us al - so, for we shake when the grim na - tives speak.

must up-hold us al - so, for we shake when the grim na - tives speak.

Moderato sostenuto.

you ex - a - mine hu-man kind, I'm al - most cer-tain you will
ap - pli - ca - tion most in - tense, I stud - y not to give of -

find; That ful - ly nine-ty nine per-cent, Per - haps a tri - fle
fense; I've had de - cid-ed views of life, Since I was du - ly

more, Are boss-ing jobs they have no bent Or earthly fit-ness
nursed, And so has my de-vot-ed wife The ve-ry same-re-

rall.

for. A rump-us goes a-against my grain, I'm
versed. When I say "no" and she says "yes" My

a tempo

just as mild as mild can be; And that is why the king of
in-ward comments may be strong; But out-ward-ly, well, I con-

Spain, To re-pre-sent him hit on me. Tra la la la la! Tra
fess, That I am clearly in the wrong.

rit. *con dolore*

p con dolore



la la la la! Tra la la la la la la la la! Tra la la la la! Tra

This system contains the first staff of a musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.



la la la la! Tra la la la la la la la la! Tra

Tra

pp

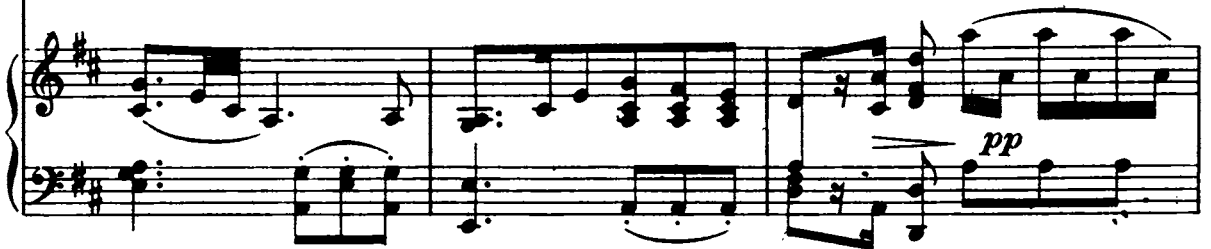
Tra

pp

Tra

pp

This system contains the second staff of the musical score. It continues the vocal line and includes piano accompaniment. The lyrics "la la la la! Tra" are repeated. The piano part includes a section marked *pp* (pianissimo).



pp

This system contains the third staff of the musical score. It continues the vocal line and includes piano accompaniment. The piano part includes a section marked *pp* (pianissimo).



la la la la! Tra la la la la! Tra la la la la la la

la la la la! Tra la la la la! Tra la la la la la la

la la la la! Tra la la la la! Tra la la la la la la

This system contains the fourth staff of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics "la la la la! Tra" are repeated. The piano part consists of chords and moving lines in both hands.

la la la la! Tra la la la la! Tra la la la la! Tra

la la la la! Tra la la la la! Tra la la la la! Tra

la la la la! Tra la la la la! Tra la la la la! Tra

1 *f* *p* 2 *f*

la la la la la la la tra la. With la tra la.

la la la la la la la tra la. la tra la.

la la la la la la la tra la. la tra la.

1 *f* *p* 2 *f*

(When all exuent, TACITURNEZ remain. She observes POZZO and MEDIGUA, and begins to develop a plan.)

DON M: Don't do that! . . . Where'd they all go? The cowards! The aristocratic ninnies! Don't they know that protecting their Viceroy is their patriotic privilege?

JENNIE: Not precisely the bravest of the braves, is he?

JPS: One of his greatest charms, I think -

DON M: . . . Oh, woe is me - the weak, weary, and woebegone! So woebegone, I woefully wrote to the world's "most wanted" warmonger.

POZZO: "Most wanted" . . . what?

DON M: Warmonger! The one and only El Capitán!

(TACITURNEZ reacts to the name, El Capitán.)

POZZO: El Capitán!? You wrote the fierce El Capitán?

DON M: Exactly.

POZZO: The truculent El Capitán?

DON M: Precisely.

POZZO: The fire-eating El Capitán?

DON M: The very one!

POZZO: Oo-oo-oo-oo-oo!

DON M: No "oo-oo-oo-oo-oo".

POZZO: No "oo-oo-oo-oo-oo" ?

DON M: Alas! El Capitán is gone.

POZZO: Gone?

DON M: I keep hearing an echo.

POZZO: Echo?

DON M: Remember our trip from Spain and those dreadful rows amongst the sailors?

POZZO: Beating, and poking, and pinching galore!

DON M: Well, such a row occurred on El Capitán's ship, in which one unfortunate sailor was thrown overboard and drowned.

POZZO: Oh, poor sailor!

DON M: Well, I've just learned that the "poor sailor" was none other than El Capitán!
...

POZZO: The El Capitán?

DON M: ... incognito and traveling here to help poor me in my present, precarious predicament.

POZZO: Easy for you to say, sir!

DON M: Precisely! I bribed him to come; for if anyone could inspire rigor and fortitude into our whimpering, trembling, Castilian aristocracy ...

POZZO: ... he could!

DON M: Ah yes. ... (*getting an idea*) ... and he still can!

POZZO: Nonsense, sir. El Capitán's gone, and drowned in Davy Jones's locker.

DON M: But no one here knows that!

POZZO: I know.

DON M: You know nothing, chamberlain! I am brilliant! I am beside myself with an ingenious plan! ... Since I've never permitted myself to be seen as the Viceroy and you have transacted all my affairs of state ... presto! You will continue! ... And I shall pay a surprise visit in disguise ... as none other than El Capitán! ... Yes, pure genius! El Capitán! is Medigua's only hope for stirring our Spanish entourage to rise, defeat the insurgents, and thus protect the Viceroy in the process.

POZZO: But the Spaniards will demand to see you.

DON M: Yes, and they will see me.

POZZO: You?

DON M: No. You.

POZZO: Me?

DON M: Yes. Now you are me.

POZZO: Me are you? I mean . . . me am you? No, no . . . I are you? I don't know what I mean!

DON M: Excellent! A perfect impersonation of the Viceroy! Now all you have to do is gather the Spaniards here to meet the fearsome and brave El Capitán. He/I'll speak highly of me/you and will convince them/them to take up arms in my/your defense.
(*Exeunt*)

(TACITURNEZ leans forward and whispers in JENNIE's ear. JENNIE is startled by the sudden "thought")

JENNIE: Where are the rebels all this time?

JPS: Not far away. (*JPS join conductor's prep*)

a. Melodrama.

b. Solo and Chorus: "When we hear the call for battle."

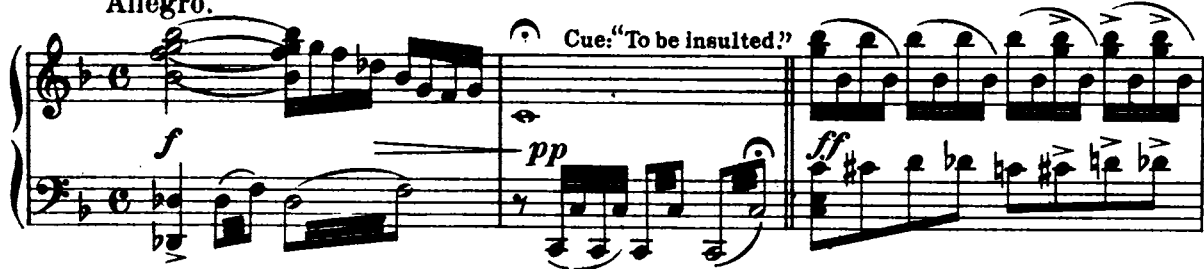
Nº 3.

ESTRELLA, CAZARRO AND MIXED CHORUS.

Moderato.

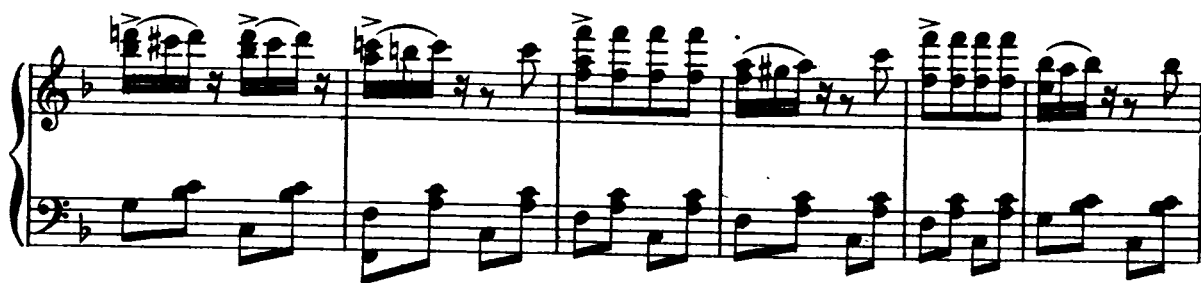


Allegro.





Tempo di marcia energico.



ESTRELLA.

Fieramente.

When we hear the call to

CHORUS.

Fieramente.

p

bat-tle, We com - mence our drums to

Ra ta tat a tat! Ra-ta tat a tat!

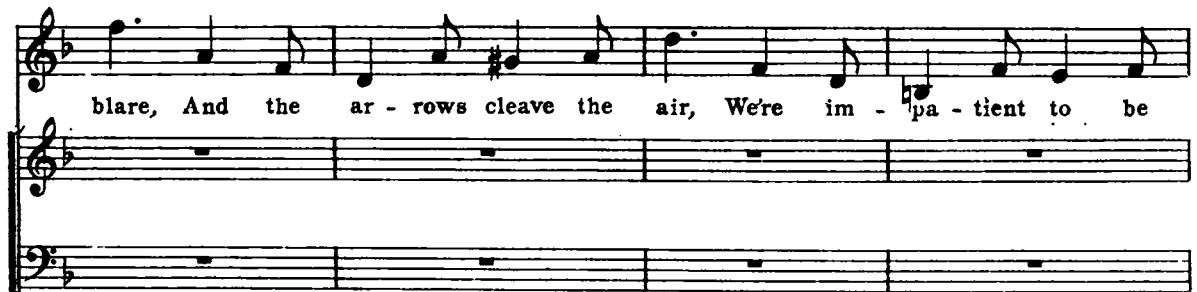


rat-tle, For when the bu-gles

Ra ta tat ta ta! Ra ta tat ta ta!



blare, And the ar - rows cleave the air, We're im - pa - tient to be



there, Ra - ta - ta tat.

Ra - ta - ta tat.

The first system consists of three staves. The top staff is a vocal line with the lyrics "there, Ra - ta - ta tat." The middle staff is another vocal line with the lyrics "Ra - ta - ta tat." The bottom staff is a piano accompaniment with chords and moving lines.

Sostenuto meno mosso.

When the sol - diers hopes are low, And vict' ry

pp tranquillo

The second system consists of three staves. The top staff is a vocal line with the lyrics "When the sol - diers hopes are low, And vict' ry". The middle staff is another vocal line. The bottom staff is a piano accompaniment with the marking *pp tranquillo*.

in the bal - ance lies, He hears the drum, and

rit. a tempo

pp. rit. a tempo

The third system consists of three staves. The top staff is a vocal line with the lyrics "in the bal - ance lies, He hears the drum, and". The middle staff is another vocal line. The bottom staff is a piano accompaniment with the markings *rit.* and *a tempo*.

feels the glow Of va - lor to his tem - ples

The fourth system consists of three staves. The top staff is a vocal line with the lyrics "feels the glow Of va - lor to his tem - ples". The middle staff is another vocal line. The bottom staff is a piano accompaniment.

rise! What to the sol-dier doth it say?— That drum voice

from the dis-tant fray?— R R

pp
R R R R R R R R
CHORUS. *pp* R R R R R R R R

pp

ESTRELLA.
p
On - - ward! Pa-tri - ot-ic son! On - - ward
CHORUS *pp* R R R R R R R R R R R R

p

till the foe's un - done! On - - -

R... R... R... R... R... R...

ward! till the battle's won. For your

R... R... R... R... R... R... R... R...

coun - try and its glo - - - ry. SOP. *ff*

TEN. *ff* On

R... R... R... R... R... R... BASS. *ff* On

CAZARRO with BASSES.

ward! Pa - tri - ot - ic son! On - - ward

ward! Pa - tri - ot - ic son! On - - ward!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "ward! Pa - tri - ot - ic son! On - - ward".

The piano accompaniment for the first system is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

till the foe's un - done! On - - ward till the bat - tle's

till the foe's un - done! On - - ward! till the bat - tle's

The second system continues the song with two vocal staves and a piano accompaniment. The lyrics are: "till the foe's un - done! On - - ward till the bat - tle's".

The piano accompaniment for the second system continues the eighth-note pattern in the left hand and chords in the right hand.

won For your coun - try and its glo - - ry!

won For your coun - try and its glo - - ry!

The third system concludes the song with two vocal staves and a piano accompaniment. The lyrics are: "won For your coun - try and its glo - - ry!".

The piano accompaniment for the third system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand. The initials "L.H." are visible in the bottom right corner.

When the gal - lant fight is o'er, Suc-cess will

p

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat and a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'When the gal - lant fight is o'er, Suc-cess will'. A piano dynamic marking '*p*' is placed below the first piano staff.

be our great re - ward, And Lib - er - ty from

rit. *a tempo*

rit. *a tempo*

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'be our great re - ward, And Lib - er - ty from'. The piano accompaniment features a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The lyrics are 'be our great re - ward, And Lib - er - ty from'.

shore to shore Gives rest un - to the ti - red

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'shore to shore Gives rest un - to the ti - red'. The piano accompaniment continues with the same tempo markings.

sword; Un - to his fan - cy oft will come

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'sword; Un - to his fan - cy oft will come'. The piano accompaniment continues with the same tempo markings.

The blare of trump - et, roll - ing drum. Ta ta ra ta ta ra ta ta

rit. *a tempo*

pp a tempo

This system contains the ninth and tenth staves of music. The vocal line continues with the lyrics 'The blare of trump - et, roll - ing drum. Ta ta ra ta ta ra ta ta'. The piano accompaniment features a 'rit.' marking followed by an 'a tempo' marking. The lyrics are 'The blare of trump - et, roll - ing drum. Ta ta ra ta ta ra ta ta'. A piano dynamic marking '*pp*' is placed below the first piano staff.

ra — Ta ta ra ta tara ta ta ra!

Sopranos. *ff*

Ra ta ta ta ta ta ta ta ta ta ta ta ta

ff

ESTR. (imitating a trumpet.) *a tempo*

calando Ra-ta ta ta ta ta ta ta ta ta ta ta ta

calando *pp*

ta ta ta ta ta ta ta

ta ta ta ta, ra ta ta ta ta, Ra ta ta ta ta, Ta

ta ta Ta ta ta Ta ra ta ta ra ta ta ta ta ta ta, Ra ta ta ta

ta Ra ta ta ta, Ta ta ra, Ta ta ra

Sop.

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

Tenors.

On - - ward!

Basses.

f

mf

Ta - ta - ta ta ra, *Rum*

ta ta ra ta ta ra ta ta ta ra, Ra ta ta ta ta, Ra ta ta ta

pa - tri - ot - ic son! On - - ward till the foe's un -

R... ta ta ra, ta ta ra, ta— ta— ta ta ra
 ta ta ta ta ra ta ta ra ta ta ra ta ta ta ra—
 done! On - - - ward till the bat - tle's won
 R... ra-ta ta ta tal
 CAZARRO.
 In free-dom's fight Let
 Ra ta ta ta ta, Ra ta ta, ta ta,
 For your coun - try and its glo - - - ry!
 A.

heart and arm be strong, — Our cause the Right, Our

en - e - my's the Wrong. —

Yes, they are wrong.

Yes, they are wrong.

rit. *a tempo*

ESTRELLA.

The

Brillante.

lit-tle fife's de - fi - ance, (Of con-fi-dence the science,) Should give to all re -

fi - ance science

fi - ance science

Brillante.

pp

li - ance, Who wa-ver in the field. The lit-tle fife's de - fi - ance (Of

fi - ance

fi - ance

con-fi-dence the sci-ence,) Should give to all re - li-ance, and bid them ne-ver

sci-ence

sci-ence

ESTR.

yield. The lit-tle fife's de - fi - ance (Of con - fi - dence the science) Should

CAZARRO.

On - - ward! pa - tri - ot - ic son!

Ra ta ra ta ta ta ta ra ta ta ra ra ta ta ra ta tu ra tu ta,

Whistle.

On - - ward! pa - tri - ot - ic son!

give to all re - li - ance, Who - wa-ver in the field. The lit-tle fife's de -

On - - ward till the foe's un - done. On - -

Rata ta ta ta, rata ta ta, ra ta ta ra

On - - ward till the foe's un - done. On - -

fi-ance (Of con - fi-dence the science) Should give to all re - li-ance, And
ward till the bat - tle's won For your coun-try and its
ta ta ra ta ta ra ta ta ra ta ta ta ra, ra ta ta ta ta,
fi-ance (Of con - fi-dence the science) Should give to all re - li-ance and
ward till the bat - tle's won For your coun-try and its

(whistle.)
tr

bid them nev-er yield. On the field, ra ta ta ta ta— On the
glo - - ry! On the field, ra ta ta ta ta— On the
ra ta ta ta ta— On the field, ra ta ta ta ta— On the
bid them nev-er yield. On the field, ra ta ta ta ta— On the
glo - - - ry!

(imitate Drum.)

field, *R.* On the field.

field, *R.* On the field.

field, *R.* On the field.

field, *R.* On the field.

rall. *a tempo* *ff*

The musical score is divided into two systems. The first system consists of four vocal staves and one piano staff. The vocal parts are in a homophonic setting, each singing the words 'field, On the field.' with a 'R.' (ritardando) marking. The piano part features a drum-like imitation in the right hand and a rhythmic accompaniment in the left hand. The second system shows the piano part continuing with a 'rall.' (rallentando) marking, followed by 'a tempo' and 'ff' (fortissimo). The piano part is a complex, multi-measure rest followed by a series of chords and arpeggios.

ISABEL: Please, go away! Leave us alone! We've done nothing!

CAZARRO: Nothing - The pretty maiden claims they've done nothing! (*General laughter from INSURGENTS*) Your "noble" King of Spain has cast me from my viceregal office. Once his favorite warrior, I am now dishonored by the shifting, ruling, greedy Castilians! He has humiliated me by appointing that whimpering jackass, Medigua! And why, WHY exploit the Peruvian people when working together would serve us all better?

INSUR-
GENTS: Down with Medigua!

ISABEL: Surely you, kind sir, have a gentler nature and understand.

CAZARRO: Nonsense! It's your father's own decision . . . although I tremble for you.

Solo with Chorus: "Oh, spare a daughter."

ISABEL AND MIXED CHORUS.

Nº 4.

Andante espressivo.

ISABEL.

Oh, spare a

The first system of the musical score is for the vocal soloist Isabel. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The tempo/mood is 'Andante espressivo'. The vocal line starts with a whole rest for four measures, then enters with a half note G4, followed by quarter notes A4, B-flat4, and A4. The piano accompaniment starts with a piano (p) dynamic, featuring a melody in the right hand and a bass line in the left hand. The system ends with a fermata over the final note of the vocal line.

The second system continues the vocal solo. The lyrics are: "daughter's aching heart Wounded, sore, Let not my sun-ny hours de-part For". The vocal line consists of eighth and quarter notes. The piano accompaniment continues with a similar melodic and harmonic structure, maintaining the expressive character.

The third system continues the vocal solo. The lyrics are: "ev - er more; Bid sor-row lay her hea-vy load On me". The vocal line features a mix of eighth and quarter notes. The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

The fourth system concludes the vocal solo. The lyrics are: "not, And all the fears that anguish bode, Oh, be for - got." The vocal line ends with a half note G4. The piano accompaniment concludes with a final chord in the right hand and a descending line in the left hand.

So much I need a father's care, Few my years, For all the

world is but a snare, Fraught with tears; Those cru-el looks let maiden

woe — Melt a - way And bid this trembling bosom know Hope's bright-est —

ray, Hope's bright-est ray!

pp We stand in pi - ti - less ar - ray.

pp We stand in pi - ti - less ar - ray.

pp

CAZARRO: Find the rascal Medigua!

NEVADO: Find him . . .

MONTALBA: We will . . .

BOTH: Don Cazarro!

CAZARRO: The scoundrel will face the unsavory and pitiless El Capitán!

INSURGENTS: El Capitán?!

CAZARRO: Our great and glorious Peru must have a mighty, monstrous, and merciless commander to bring about our just revenge! That's why I've sent for the outrageously brave El Capitán! . . .

(INSURGENTS rush to door and windows. They return, excited and terrified.)

ESTRELLDA: Mighty?

(INSURGENTS nod)

SCARAMBA: Monstrous?

(INSURGENTS nod)

CAZARRO: Merciless? *(INSURGENTS nod)*

(Isabel flees)

JPS: And here's where we'll put the number you and I were working on the other day.

JENNIE: Oh, the march? That was so much fun to sing!

JPS: Devilish on the piano, though.

CONDUCTOR: Too right! *(SOUSA startled, notices CONDUCTOR.)*

CAZARRO: *(To JPS who is startled again.)* Be it so! El Capitán!

a. Chorus: Lo, the awful man approaches.

b. Solo and Chorus: You see in me.

DON MEDIGUA, ESTRELLDA, CAZARRO AND SCARAMBA WITH CHORUS.

Nº 5.

Moderato agitato.

SOP. *pp*
 Lo, the aw-ful man ap - proach-es,

TEN. *pp*
 Lo, the aw-ful man ap - proach-es,

BASS. *pp*
 Lo, the aw-ful man ap - proach-es,

Moderato agitato.
pp

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es,—

In re-bell-ion's art to coach us, On his hand a fal-chion flash - es,—

ff **Maestoso.**

How his ang-ry teeth he gnash - es! So bend - ing low we greet the he - ro,

How his ang-ry teeth he gnash - es! So bend - ing low we greet the he - ro,

ff **Maestoso.**

How his ang-ry teeth he gnash - es! So bend - ing low we greet the he - ro,

Allegretto con brio.**DON MED.**

Your praise my heart so

Cae - sar rolled in one with Ne - ro!

Cae - sar rolled in one with Ne - ro!

Allegretto con brio.*p*

Cae - sar rolled in one with Ne - ro!

tou - ches, For words I al - most

(aside)
fail; If I had them in my clutch - es

I'd land them all in jail. Par - don, I pray, this

(aside)
flut-ter, But for your cause I'd die; Ev-ry word I ut-ter Is a

DON MED.

dou - ble bar - rel'd lie.
 Bend - ing low we greet the he -
 Bend - ing low we greet the he -

This system contains the first two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

ro, Cae - sar rolled in one with Ne - ro, We
 ro, Cae - sar rolled in one with Ne - ro, We

This system contains the next two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with a similar melodic and harmonic style.

DON MED.
 You
 hail you brave El Cap - i - tan, We pray you rid us of our ban.
 hail you brave El Cap - i - tan, We pray you rid us of our ban.

This system contains the final two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music concludes with a final chord and a repeat sign.

Marziale.
DON MED.

67

see in me, my friends, A man of consummate bra - ve - ry; My in - most

The first system of the musical score is in 6/8 time, marked 'Marziale.' and 'DON MED.'. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'see', followed by eighth notes 'in me, my friends, A man of consummate bra - ve - ry; My in - most'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

na - ture tends, To free the world from all slav - er - y, This thought then cher - ish:

The second system continues the vocal melody with 'na - ture tends, To free the world from all slav - er - y, This thought then cher - ish:'. The piano accompaniment maintains its rhythmic pattern, with the treble line providing harmonic support through chords and moving lines.

Though you per - ish Crush out Span - ish kna - ve - ry. — To

The third system features the vocal line singing 'Though you per - ish Crush out Span - ish kna - ve - ry. — To'. The piano accompaniment includes a prominent chordal texture in the treble, often using the left hand of the piano part as a harmonic base.

arms, — To arms, — For lib - er - ty. — To arms, — To

The fourth system contains the vocal line singing 'arms, — To arms, — For lib - er - ty. — To arms, — To'. The piano accompaniment continues with its characteristic rhythmic drive, featuring a mix of chords and moving lines in both hands.

The fifth system shows the final part of the vocal line and the concluding piano accompaniment. The vocal line ends with a sustained note, while the piano accompaniment provides a final harmonic resolution with chords and a descending bass line.

Be - hold El - Cap - i - tan; _____

arms - for lib - er - ty.

p

sf

Gaze on his mis - an - throp - ic stare, No - tice his pen - e - tra - ting

pp

glare; Come match him if you can. _____ He is the

sf

p

cham - pi - on be - yond com - pare. _____

p Be - hold El -

p

Gaze on his mis - an-trop - ic stare No-tice his

Cap - i - tan.

pen - e-tra-ting glare. He is the

Come match him if you can.

cham - pi-on be-yond com - pare. This can - paigh leave to me, And

Com - pare.

have no fur-ther anx-i - et - y; I'll rid this land, you'll see, Of

Don Medigua's se - ci - e - ty, And when I meet him, I will

greet him, With - out much pro - pri - e - ty. To

arms, To arms, For lib - er - ty. To arms; To

Be - hold El Cap - i - tan.

arms - for lib - er - ty.

Gaze on his mis - an - throp - ic stare. No - tice his pen - e - tra - ting

glare; Come match him if you can. He is the

cham - pi - on be - yond com - pare.

p Be - hold El

Gaze on his mis - an - throp - ic stare. No - tice his

Cap - i - tan.

pen - e - tra - ting glare.

Come match him if you can.

He is the cham - pi - on be - yond com - pare.

Com - pare.

CAZARRO: El Capitán! I am Don Luiz Cazarro. It was I who sent for you.

DON M: You did?

CAZARRO: I did.

DON M: *(Almost without thinking)* I thought I did.

CAZARRO: You did?

DON M: Oh, no . . . oh yes, you did,

CAZARRO: *(Confused)* I did?

ESTRELDA,
SCARAMBA,
& INSUR-
GENTS: You did.

CAZARRO: Oh, yes . . .

ALL: You (I) did!

DON M: *(aside)* Whew . . . I got through that one, I did!

CAZARRO: And this is my sergeant Scaramba, who has led this band of brave Peruvianos on my behalf.

SCARAMBA: El Capitán, we are at your disposal to kill the hated Medigua.

DON M: Oh yes, most hated.

SCARAMBA: And Don Carazzo will again be our viceroy!

ALL: Hurrah for Don Carazzo!

CAZARRO: And for El Capitán!

ALL: Hurrah for El Capitán!

DON M: Hurrah for Everyone!

ALL: Hurrah!

(TACITURNEZ business. She holds his face in both hands and looks deeply into his eyes. Then nods, as if satisfied.)

SCARAMBA: You should stand away from his Mighty Warlord-ness.

CARAZZO: You must pardon the Princesa Taciturnez; she bears an ancient curse . . .

JENNIE: A curse, Philip? I thought this was a comic operetta?

JSB: *(Aside)* It worked for Gilbert. *(To JENNIE)* It's a comical curse. And very romantic.
(kisses her hand.)

ESTRELDA: . . . from her birth, that she will never speak a word until true love hath loosed her lips.

DON M: Nary a word from birth? Ah, blessed woman! *(Kisses her hand)* If only wives could share thy Curse!

CAZARRO: And this, El Capitán, is my lovely, loving daughter.

ESTRELDA: Estrela! *(Strong hand shake)*

DON M: *(Nursing his hand)* Peru's own Joan of Arc!

ESTRELDA: King Arthur did no greater deeds than El Capitán!! He is massive, masculine, and mighty!

SCARAMBA: Bah!

DON M: Now, Sergeant, just between us . . . do you not envy El Capitán, who commands ships at sea and rules the land? When the enemy offends, I rage, I rampage, I ravage! Monarchs and ministers fall on their knees under the heel of my boot!

CAZARRO: And for those mighty deeds, El Capitán . . . I give you my daughter's hand in marriage.

DON M,
ESTRELDA,
SCARAMBA: WHAT???

DON M: Your d-d-d-d-d . . .

CAZARRO: . . . my daughter . . .

DON M: . . . in m-m-m-m-m . . .

CAZARRO: . . . marriage! And tomorrow shall be the nuptial day, and I shall regain my throne.

Oh joy!

ESTRELDA: And I shall gain a husband. Oh bliss!

JENNIE: And he gets an extra wife? Oh, no.

JPS: *(scribbles a line.)*

DON M: *(To JPS)* And I shall be in BIG trouble. Oh dear!

SCARAMBA: BAH!!!!

DON M: Now, now, dear Sergeant . . . you didn't say it that way before!

Finale.

ESTRELLA, DON MEDIGUA, CAZARRO, POZZO AND CHORUS.

No 6.

Maestoso.
SCARAMBA.

Bah! Bah! Do you hear me say Bah! Bah!

How

How

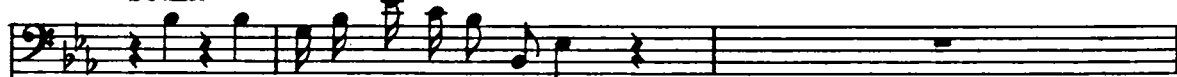
CAZARRO WITH BASSES.

Maestoso.

dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

dare he say bah! bah! He'll go a step too far, Then he'll be sor-ry for his bah! bah!

SCAR.



Bah! Bah! Do you hear me say Bah! Bah!



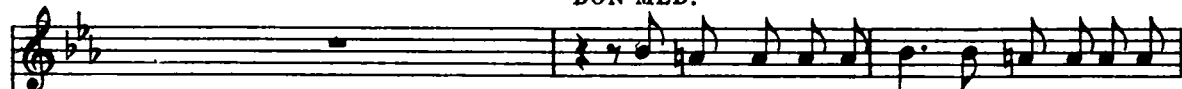
How ve-ry in-dis-creet The insult to repeat, He'll



How ve-ry in-dis-creet The insult to repeat, He'll



DON MED.



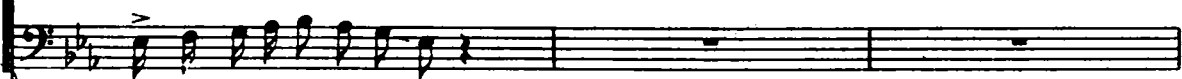
My young and gid-dy friend, Your calm attention



pay most dearly for his bah! bah!



pay most dearly for his bah! bah!



lend, I'm here to fight, and not to spoon.

p He's here to fight and not to

p He's hero to fight and not to

p

ESTR.

Yet when his fighting's done, From love he will not run, But seek it 'neath the smile - ing

spoon, —

spoon, —

colla voce

Tempo di Valse.

ESTRELLDA.

moon. SCAR. He's jea-lous of Ca-pi-tan's

I'll see that he knuckles right down to his work,

He's jea-lous of Ca-pi-tan's

He's jea-lous of Ca-pi-tan's

Tempo di Valse.

f

mer - it - ed fame, DON MED. Bold

He seems to im - a - gine my dut - y I'll shirk,

mer - it - ed fame, Bold

mer - it - ed fame, Bold

p

ri - val to ques-tion El Ca - pi - tan's claim, — Bah!

Bah!

ri - val to ques-tion El Ca - pi - tan's claim, Bah!

ri - val to ques-tion El Ca - pi - tan's claim, Bah!

EST. He's say - ing Bah!

DON MED. Bah! He's say - ing,

SCAR. I'm say - ing Bah! I'm say - ing,

He's say - ing Bah! He's say - ing, He's say - ing, He's say - ing Bah! He's say - ing

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

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

He's say - ing Bah! He's say - ing Bah!

p He's say - ing, He's say - ing Bah! He's say - ing Bah!

Bah! I'm say - ing Bah!

He's say - ing Bah! He's say - ing Bah!

He's say - ing, He's say - ing Bah! He's say - ing Bah!

p *f* *8va*

p He's say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p I'm say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p He's say - ing Bah. *rit.*

p

ESTR. *a tempo*
con espressione

pp
Rash is the man who would ques-tion a maid - - er's

choos - ing, What is the world un-to her if that one

she - is los - - ing, Dear - - er then gold of the

Grandioso
earth or the pearls of the o - - cean Is love,

rit.
love, love, love, love and love's de - vo - - tion.
rit.

*a tempo***DON MED. & ESTR.**

p Rash is the man who would ques-tion a maid - -

p SCAR. & CAZ.

Rash is the man who would ques-tion a maid - -

p Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

p Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

p Bah! Bah! Bah! Bah! Bah!

en's choos - ing, What is the

en's choos - ing, What is the

Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah!

world un - to her if that one she is los - - ing?

world un - to her if that one she is los - - ing?

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Dear - - er - - than gold of the earth or the pearls of the

Dear - - er - - than gold of the earth or the pearls of the

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

Bah! Bah! Bah! Bah! Bah! Bah!

o - - cean Is Love, love, love, *rit.*

o - - cean Is Love, love, love, *rit.*

Bah! Bah! Bah! Bah! Love, love, love, *rit.*

Bah! Bah! Bah! Bah! Love, love, love, *rit.*

Bah Bah Love, love, love, *rit.*

The first system of the musical score consists of six staves. The top four staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "o - - cean Is Love, love, love, Bah! Bah! Bah! Bah! Love, love, love, Bah Bah Love, love, love, love and love's de - vo - tion." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

love and love's de - vo - tion.

love and love's de - vo - tion.

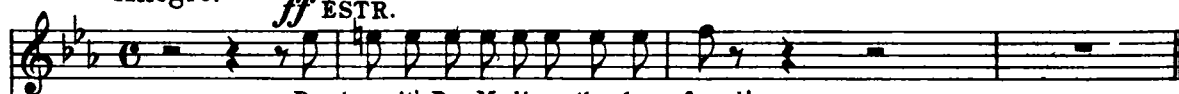
love and love's de - vo - tion.

love and love's de - vo - tion.

love and love's de - vo - tion.

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The lyrics are: "love and love's de - vo - tion." The piano accompaniment continues with the same rhythmic patterns as the first system, with a slight increase in dynamics towards the end of the system.

Allegro.

ff ÉSTR.

Dialogue within Finale I:

(They are interrupted by the cries of Pozzo being dragged in.)

Perhaps it's Don Medigua they have found.

DON M: *(aside)*

More trouble yet awaits me, I'll be bound!

POZZO: I'm not the right one. Really, I'm not! I humbly assure you that Don Medigua is responsible, not I...

Don M. *(aside)* There goes the last button. Pop!

CAZARRO to POZZO: Where is Don Medigua?

DON M: *(aside)* It's my life or his. And I think it's his. *(to the Insurgents)* Gag him at once!

POZZO: *(recognizing Don Medigua)* I am saved! Your Excellency will not permit...
(POZZO is gagged.)

CAZARRO: *(to DON M)* Who is this fellow?

DON M: *(aloud, to POZZO)* In the name of the People of Peru and their chosen leader, Don Cazarro, I arrest you, Don Medigua, for violating the constitution.

CAZARRO: He is Don Medigua?

DON M: Let him deny it if he can.



Tempo di marcia con bravoura.

ESTR.

f molto marcato

DON MED.

Ev-er rea-dy to de-fend us, Is that man of might tre-

SCAR.

Ev-er rea-dy to de-fend us, Is that man of might tre-

CAZ.

Ev-er rea-dy to de-fend us, Is that man of might tre-

Ev-er rea-dy to de-fend us, Is that man of might tre-

Ev-er rea-dy to de-fend us, Is that man of might tre-

Tempo di marcia con bravoura.



mendous, Quickly as the lightning flash-es, At our ha-ted foe he dashes, Gag him to prevent his

mendous, Quickly as the lightning flash-es, At our ha-ted foe he dashes, Gag him to prevent his

mendous, Quickly as the lightning flash-es, At our ha-ted foe he dashes, Gag him to prevent his

mendous, Quickly as the lightning flash-es, At our ha-ted foe he dashes, Gag him to prevent his

ly-ing, His i - den-ti - ty de - ny-ing, On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing, On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing, On the scaf-fold he may chat-ter When de - ni - al does not

ly-ing, His i - den-ti - ty de - ny-ing, On the scaf-fold he may chat-ter When de - ni - al does not

matter. The lit-tle life's de - fiance (Of confidence the science,) Should give to all re -

On - - ward! pa-tri-ot - ic son, On

matter. On - - ward! pa-tri-ot - ic son, On

matter. The lit-tle life's de - fiance (Of confidence the science,) Should give to all re -

matter. On - - ward! pa-tri-ot - ic son, On -

liance, Who - wav - er in the field; The lit-tle life's de - fiance, (Of

ward till the foe's un - done; On - - ward

ward till the foe's un - done; On - - ward

liance, Who - wav - er in the field; The lit - tle life's de - fiance (Of

ward till the foe's un - done; On - - ward

confidence the science). Should give to all re - li - ance And bid them nev - er
till the bat-tle's won For your coun - try and its glo

till the bat-tle's won For your coun - try and its glo

confidence the science) Should give to all re - li - ance and bid them nev - er
till the bat-tle's won For its coun - try And its glo

(whistle.) imitate Drum.
yield On the field, ra ta ta ta ta, On the field,
ry. On the field, ra ta ta ta ta, On the field,
ry. On the field, ra ta ta ta ta, On the field,

yield On the field, ra ta ta ta ta, On the field,
ry. On the field, ra ta ta ta ta, On the field,

On the field.

On the field.

On the field.

On the field.

On the field.

On the field.

ff

fff

END OF ACT I.

(In Finale 1 play off: Rebels exit and lights go down on stage, up on the Sousas. JPS writes on his manuscript, JENNIE catches sight of TACITURNEZ. All freeze. BLACKOUT.)

ACT II

(The Universe, eternity -- Manhattan Beach, NY, summer 1895, a week or two later -- Peru, mid 16th Century, the next morning, outside the Viceroy's palace)

(TACITURNEZ found in study, JENNIE enter with mail)

JPS: *(offstage)* Jennie, have you seen my specs?

.

JENNIE: *(TACITURNEZ examines the glasses, and hands them to JENNIE.)* Thank you.
They're here in your study, dear - - ooh, what is this?

Begin No 7

JENNIE: *(Reading score. She hears the music.)* So pretty!

JPS: *(entering)* Opening of Act II. *(They waltz)*

JENNIE: *(Goes to desk to follows along in score)* Philip, you clever thing - you just slid into the march! You know, I love the marches in your operettas, you March King, you.

JPS: Better than a Waltz King.

JENNIE: John Philip Sousa, your waltzes are lovely.

JBS: But, Jennie, march form lets me tell such stories in the music. Do you know, I think that Sullivan followed my march fashion with the first act Finale of *Iolanthe*? Of course, one doesn't really think of fairies marching,

JENNIE: Peruvian rebels on the other hand -

CAZARRO: Attention, Sergeant! This is El Capitán's wedding day and he insists that our men be in "striking order" for the ceremony.

SCARAMBA: Again . . . it's El Capitán!

CAZARRO: Careful Scaramba, El Capitán can be both unforgiving and ruthless. Ready the troops for his inspection!

SCARAMBA: Sir! For Don Cazarro and country. Not El Capitán! Sir! . . . Fall in! At-ten-TION!! Count off!

Act II.

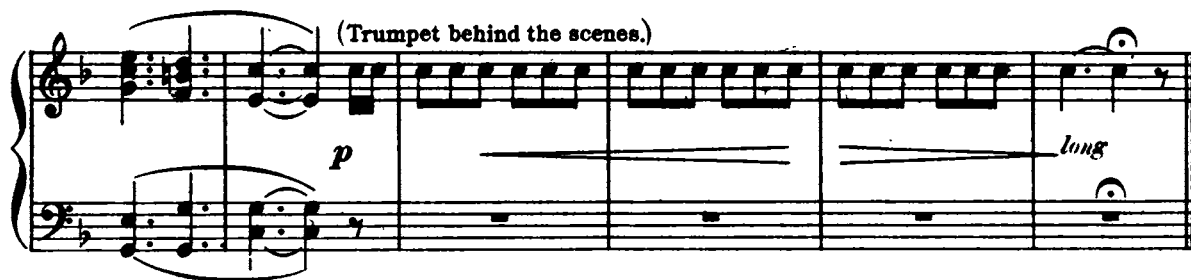
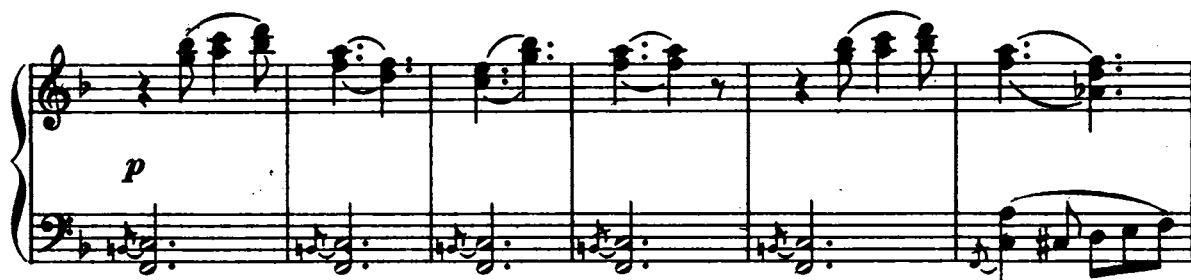
a. Introduction.

b. Solo and Chorus: Ditty of the Drill.

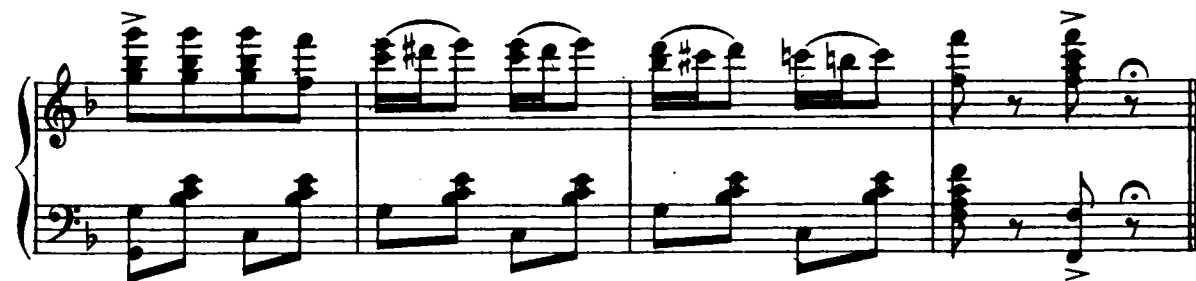
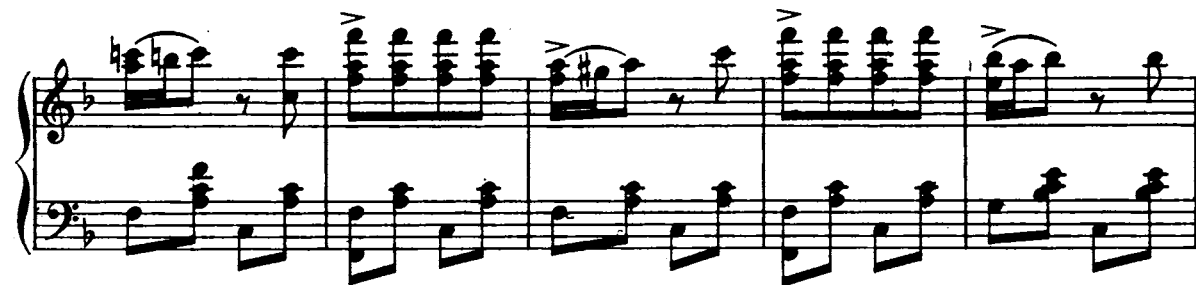
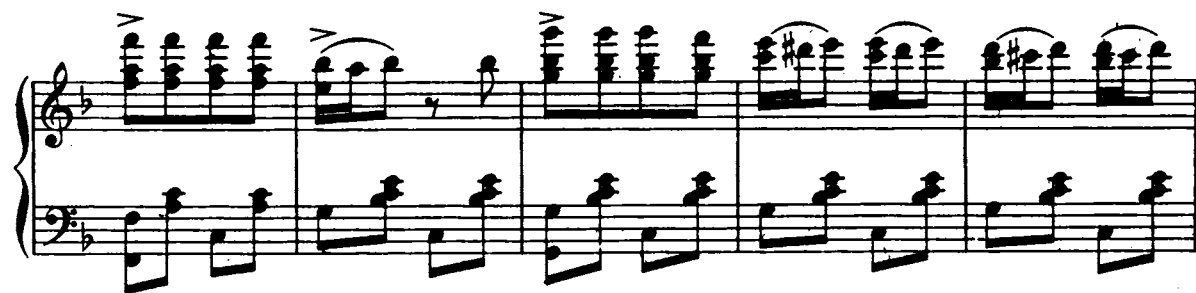
SCARAMBA AND CHORUS.

No 7

Moderato.



Tempo marziale.



DON M: In-spec-TION!

SCARAMBA.

Fall in—attention!

Marziale.

SCARAMBA.

count four.

lunga.

Your chest throw out in a

marked de-gree, Your arms ex-tend to form a "V," Then bend your bod-y, but

not your knee, To be a per-fect sol-dier;

Tenor.

Bass.

SOLDIERS. Your chest throw out in a marked de-gree, Your

arms ex-tend to form a "V," Then bend your bod-y, but not your knee, To

(Drummer Boys.)

be a per-fect sol - dier. A sail - or's life may be ro-mantic When roll - ing over the

p

broad At - lan - tic; A sol - dier's life, a fraud gi - gan - tic If this is what he must do. A

p

sail - or's life may be romantic, When roll - ing over the broad At - lan - tic; A sol - dier's life a

p

SCARAMBA.

Ex - tend your left foot well in the air, Up -

fraud gi - gan - tic If this is what he must do.

p

on your right, your body you bear, And for-ward step with the ut-most care, To be a perfect

sol - dier.

SOLDIERS. *p* Ex - tend your left foot well in the air, Up - on your right, your body you bear, And

(Drummer Boys.)

for-ward step with the ut-most care, To be a per-fect sol - dier. A sail - or's life may

be ro-mantic When roll-ing over the broad At-lantic; A sol-dier's life; a fraud gi-gantic When

ALL.

this is what he must do. A sail - or's life may be roman - tic When

The first system of the musical score consists of two staves. The top staff is a vocal line in B-flat major, with lyrics "this is what he must do. A sail - or's life may be roman - tic When". The bottom staff is a piano accompaniment, starting with a series of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include a forte (f) marking.

roll - ing ov - er the broad At - lan - tic; A sol - dier's life; a fraud gi - gan - tic If

The second system continues the vocal and piano parts. The vocal line has lyrics "roll - ing ov - er the broad At - lan - tic; A sol - dier's life; a fraud gi - gan - tic If". The piano accompaniment features more complex chordal textures and moving lines in both hands. Dynamics include a forte (f) marking.

this is what he must do.

(Exit Chorus.)

The third system shows the vocal part concluding with the lyrics "this is what he must do." followed by a double bar line. The piano part continues with the instruction "(Exit Chorus.)" above it. The piano accompaniment features a series of chords and moving lines, with a forte (f) marking.

The fourth system features a piano solo. The vocal staff is empty. The piano accompaniment continues with a series of chords and moving lines, with a forte (f) marking.

Solo and Chorus: "Behold El Capitan."

DON MEDIGUA AND MEN.

No 7 bis.

The musical score is written for piano accompaniment in 6/8 time, key of D major (one sharp). It consists of four systems of music. The first system is marked "Marziale." and "ppp". The second and third systems continue the piano accompaniment. The fourth system is marked "ff". The score is for a solo and chorus, with the title "Behold El Capitan." and the names "DON MEDIGUA AND MEN." above it. The number "No 7 bis." is written to the left of the first system.

DON MED.

Be - hold El Cap - i - tan! Gaze on his

p *f* *p*

mis - anthrop - ic stare; Notice his pen - e - tra - ting glare, Come,

match him if you can, He is their cham - pi-on be-

f

yond com - pare.

TENORS.

CHORUS. Be - hold El Cap - i -

BASSES

Gaze on his mis - anthrop - ic stare; Notice his

tan.

pen - e-tra - ting glare,

Come, match him if you can.

He is the cham - pi-on be-yond com - pare.

com - pare.

ff

SCARAMBA: At ease. (exits)

DON M: I have again performed military magic!

ESTRELDA: *(Offstage)* My El Capitán, my love, my husband-to-be!

DON M: Oops! My nemesis! . . . And my nightmare!

ESTRELDA: *(Entering)* This is my nuptial day, and I'll have no military duties.

DON M: Now, now - martial maneuvers must be mastered foremost to marital matters.

ESTRELDA: Nonsense! I won't have it! Shoo! Shoo! . . . There now, that was easy. *(modelling)*
Are you pleased? I've done all this for you, El Capitán!

DON M: *(Aside)* She's beautiful . . . shiny too. *(Aloud to her)* My, my, my . . . *(aside)* My better self tells me that this cannot and should not be!

JENNIE: Listen to your better self, sir.

ESTRELDA: I've been your amorous admirer for years.

DON M: You have?

ESTRELDA: Reports of your military manliness engender palpitations of love. . . . Perfect! You may now kiss me, El Capitán . . .

JENNIE: Philip!

ESTRELDA: . . . but only as is proper for our nuptial morning . . . *(DON M kisses her on cheek.)*
Oh, my heart!

DON M: Oh, my heart! My heart . . . my heart!

ESTRELDA: Yes, my El Capitán?

DON M: Oh, Estrela, my heart . . .

JENNIE: Philip -

DON M: . . . my heart must tell you something.

Duet: "I've a most decided notion."

Nº 8.

ESTRELLA AND DON MEDIGUA.

Moderato con spirito.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The bass line consists of chords and single notes, including a prominent B-flat in the first measure. The introduction ends with a final chord in the right hand.

DON MEDIGUA.

I've a most de - ci - ded no - tion, that your

The first line of the duet features Don Medigua's vocal melody in the treble clef and piano accompaniment in the grand staff. The melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, including a prominent B-flat in the first measure. The line ends with a final chord in the right hand.

maid-en-ly de - vo - tion Is - n't lavished in a ' quarter that will

The second line of the duet continues Don Medigua's vocal melody in the treble clef and piano accompaniment in the grand staff. The melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, including a prominent B-flat in the first measure. The line ends with a final chord in the right hand.

bring you much re - turn; I have pegged a-head of for - ty, I've a

The third line of the duet continues Don Medigua's vocal melody in the treble clef and piano accompaniment in the grand staff. The melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a quarter note A, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, including a prominent B-flat in the first measure. The line ends with a final chord in the right hand.

rep - u - ta - tion sport - y, And I con - se - quent - ly haven't a - ny

wick - ed - ness to learn. If you'll stop and think a min - ute, You'll ad -

mit I am not in it With the chaps who make a sup - - er - fine im -

pres - sion on a girl, For I'm trou - bled with rheuma - tics; and you'd

need your mathe - mat - ics, To dis - cover when this head of mine was

DON MED. *rit.*

bothered with a curl. Was both-ered with a

ESTR.

Was bothered with a curl.

rit.

Grazioso.

curl.

That the sol-dier so mag-net-ic, Is in love a-po-! lo-

Grazioso.

p

get-ic Is a mor-al par-a-dox-ic-al, A ve-ry fun-ny

fact; You may spare your mod - est tat - tle, Might - y

cham - pi - on of bat - tle, For a he - ro's ve - ry

weak - ness - es a maid - en will at - tract. Then I'll

L'istesso tempo.

have to men - tion mat - ters, Which would tear the love to tat - ters, Of the

most roman - tic pet - ti - coat that ev - er liked to spoon: I'm an

an - i - ma - ted bluf - fer, And at fight - ing I'm a duf - fer, I'm as

hol-low and as noi-sy as a dou-ble-bass bas - soon. My ad -

ven - - tures grim and go-ry. Are a high - ly sea-soned sto-ry; Why, the

ve - - ry smell of pow - - der makes me tremble like a leaf; I have

ne - - ver earned a lau-rel In a cre - - dit-a-ble quarrel, And my

rit. ESTRELLA.

ter-ri-fy-ing record has been sin-gu-lar-ly brief. What, sin-gu-lar-ly

rit.

ESTR. *Grazioso.*

brief? You but deep-en my af-

DON MED. *rit.*

Yes, sin-gu-lar-ly brief.

Grazioso.

p

fec-tion, by your char-ac-ter dis-sec-tion; We are cer-tain-ly af-

fin-i-ties, if ev-er there were two, For, a-part from gun and

ESTR.

dag - ger, And your mil - i - ta - ry swag - ger, There's a something un - de -
DON MED.

The first system of the musical score. The vocal part (top staff) begins with a melodic line in G major, marked 'ESTR.' and 'DON MED.'. The piano accompaniment (bottom staff) features a rhythmic pattern of eighth and sixteenth notes. The lyrics 'dag - ger, And your mil - i - ta - ry swag - ger, There's a something un - de -' are written below the vocal staff.

fin - a - ble That draws my love to you.

DON MED. *pp calando.*

No doubt your words are

The second system of the musical score. The vocal part continues with the lyrics 'fin - a - ble That draws my love to you.' and 'No doubt your words are'. The piano accompaniment includes a section marked 'pp' (pianissimo) and 'voce colla.' (voice following). The tempo/mood is indicated as 'calando.' (ritardando).

No doubt my words are true. There's a some-thing un - de -

true. _____

There's a some-thing un - de -

The third system of the musical score. The vocal part continues with the lyrics 'No doubt my words are true. There's a some-thing un - de -' and 'true. _____'. The piano accompaniment includes a section marked 'calando' (ritardando). The tempo/mood is indicated as 'calando.' (ritardando).

fin - a - ble that draws my love to you. _____

fin - a - ble No doubt her words are true. _____

The first system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

DANCE.
Molto Moderato.

pp grazioso

The second system is a piano accompaniment for the dance section. It features a treble and bass staff in 6/8 time. The key signature is one flat. The tempo is 'Molto Moderato' and the dynamics are 'pp grazioso'.

The third system continues the piano accompaniment for the dance section. It features a treble and bass staff in 6/8 time. The key signature is one flat. The tempo is 'Molto Moderato'.

rit.

The fourth system continues the piano accompaniment for the dance section. It features a treble and bass staff in 6/8 time. The key signature is one flat. The tempo is 'Molto Moderato'. The system ends with a 'rit.' (ritardando) marking.

DON M: Every man's fantasy! And soon she'll be mine. My wife . . . my wife . . . my wife . . .

JENNIE: Philip?

DON M: Oh yes, my wife! But . . . if only . . . every married man's fantasy . . .

JENNIE: Philip!! (*JPS cross something out*)

DON M: (*Sighs*) Alas . . . methinketh not!

JENNIE: (*demurely*) Thank you, Philip.

Double Chorus and Solos: "Bowed with Tribulation."

ISABEL, PRINCESS, ESTRELLA, DON MEDIGUA, SPANISH AND PERUVIAN LADIES.

No. 9.

Moderato assai.

The musical score is written for a double chorus and solos. It consists of four systems of staves. The first three systems are instrumental, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The tempo is marked 'Moderato assai'. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part includes dynamic markings *p* (piano) and *pp* (pianissimo). The vocal line includes a melodic line with a *mf* (mezzo-forte) marking. The fourth system is for the vocal solo, with the text 'ISABEL, PRINCESS and SPANISH LADIES.' and 'DOLOROSO.' (Doloroso). The tempo is marked *p* (piano). The lyrics 'Bowed with trib - u -' are written below the vocal line. The piano part continues with a *p* marking.

la - - - tion, Torn with ma - ny a fear, - - -

Hearts in des - per - a - - - tion,

PRINCESS. *molto espressivo*
Bring their sor - rows here. All the
dolce

joy we'd bar - - - - - ter, That in life re -

mains, Could we free the

mar - tyr from his dun - geon

SPANISH LADIES.
chains. Bow'd with trib - u -

PRINCESS.
Torn with ma - ny a
la - tion, Torn with ma - ny a

ISABEL with fear.

ISABEL with fear.

fear,

fear,

Hearts in des - per -

Bring their sor - row

a - - - tion,

Bring their sor - row

calando

Their sor - row here,

Their sor - row here,

PRINCESS.

here,

their sor - row here,

their sor - row

SPAN. LADIES.

here,

their sor - row here,

their sor - row

Allegretto con brio.

here, their sor - row here.

here, their sor - row here.

Allegretto con brio.

(Entrance of ESTREDA and PERUVIAN LADIES.)

ESTREDA. *Grasioso.*

Nev-er held a heart so much of pleasure, Un-to me to day, All the world is

p

gay; You are my de-light, my prince, my treas-ure, I, your lit-tle dove, Coo-ing on-ly

DON MEDIGUA.



love. Fate has open'd wide the gate of pleas-ure, Of-fer-ing a brand new hon-ey-



moon; I can be re-pen-tant at my leis-ure, And I need not have my leis-ure

ISABEL, PRINCESS and SPANISH LADIES.

(crying)

ESTR. and PERUVIAN L.

(laughing)

Boo-hoo, Boo-hool

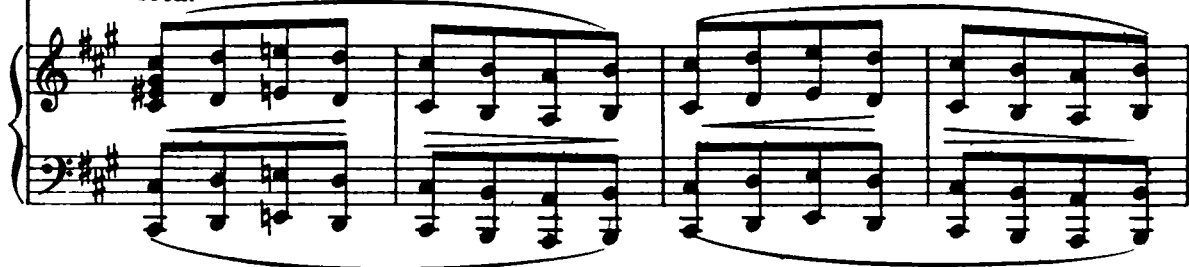
Boo-hoo, Boo-

Ha, ha, ha, ha!

ha, ha, ha, ha!

DON MEDIGUA.

soon.




hool Boo-hool Boo-hool Boo-hool Ah!
ha, ha! ha, ha! ha, ha! Ah! *p*

Bow'd with tri - bu - la - tion,
ESTR. AND PERUVIAN LADIES.
 With a chain of ros-es'round ^{us} _{them} both we will glide, Bind, side by side, Bridegroom and bride;

torn with ma - ny a fear,
 Of our hearts with pleasure beat-ing, {She is} the pride, He is the i - dol of the
 {I am}

Hearts in des - per -
 day! Ah, with a chain of ros-es'round ^{us} _{them} both, we will glide,

a - - - tion, Bring their
 Bind, side by side, Bride-groom and bride; Of our hearts with pleasure beat-ing

sor - - - rows here. **ESTRELLDA.**

She is the pride, He is the i - dol of the day. Hap - py as a

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'sor' followed by a rest, then continues with 'rows here.' and a short melodic phrase for 'ESTRELLDA.'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

fai - ry, sweet - ly dream - ing, In the leaf - y shade Of a wood - y

The second system continues the melody. The vocal line sings 'fai - ry, sweet - ly dream - ing, In the leaf - y shade Of a wood - y'. The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments.

glade, While the summer air with song is teem - ing, Is a maid at

The third system continues the melody. The vocal line sings 'glade, While the summer air with song is teem - ing, Is a maid at'. The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments.

DON MEDIGUA (aside)

dawn, Of her wed - ding morn. This is just the kind of bliss - ful

The fourth system introduces a new character. The vocal line, labeled 'DON MEDIGUA (aside)', begins with 'dawn, Of her wed - ding morn. This is just the kind of bliss - ful'. The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments.

dream - ing, That is not en - joyed ex - cept by few, For it takes a

The fifth system continues the melody. The vocal line sings 'dream - ing, That is not en - joyed ex - cept by few, For it takes a'. The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments.

deu - ced lot of schem-ing When you know a nightmare's near - ly

ISABEL, PRINCESS and SPANISH LADIES.

(crying)

(laughing.)

Boo-hoo! Boo - hoo!

Boo - hoo! Boo -

ESTR. and PERUVIAN LADIES.

Ha, ha, ha, ha!

ha, ha, ha, ha!

DON MEDIGUA.

due.

hoo! Boo - hoo! Boo - hoo! Boo - hoo! Ah!

ha, ha! ha, ha! ha, ha! Ah!

p

Bow'd with tri - bu - la -

With a chain of ros - es 'round ^{us} _{them} both we will glide, Bind, side by side,

tion, Torn with ma - ny a

Bridegroom and bride; Of our hearts with pleasure beating, (She is ^{am} the pride,

fear, Hearts in

He is the i - dol of the day. Ah, with a chain of ros - es 'round ^{us} _{them}

des - per - a - tion,

both we will glide, Bind, side by side, Bridegroom and bride;

Bring their sor - - rows
Of our hearts with pleas-ure beat-ing (I am she is) the pride, He is the i-dol of the

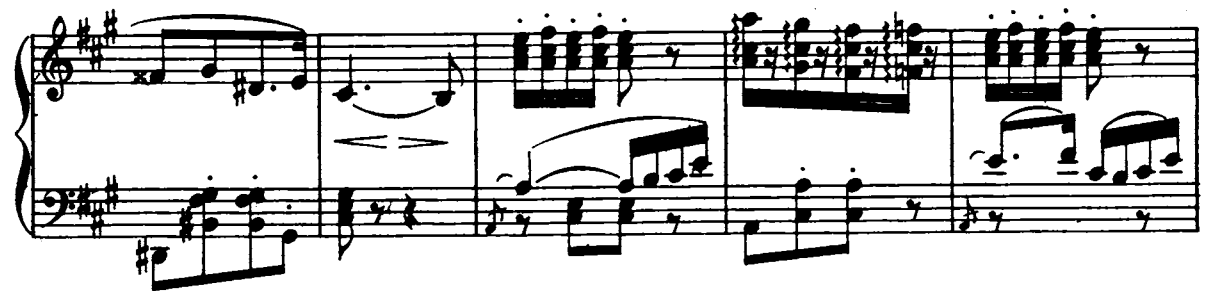
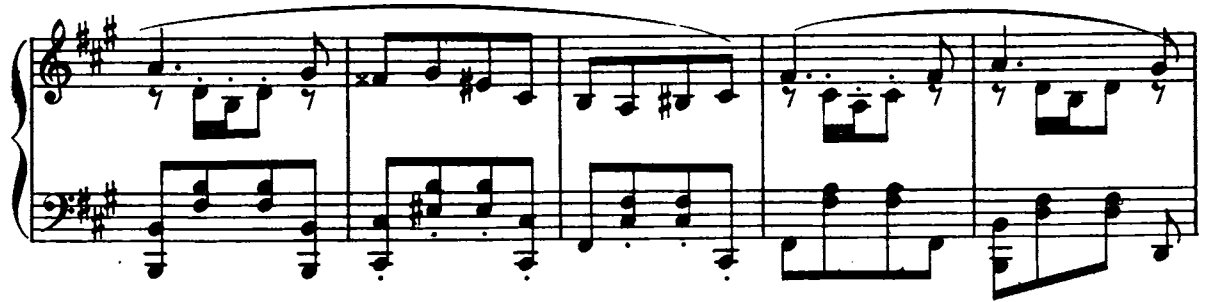
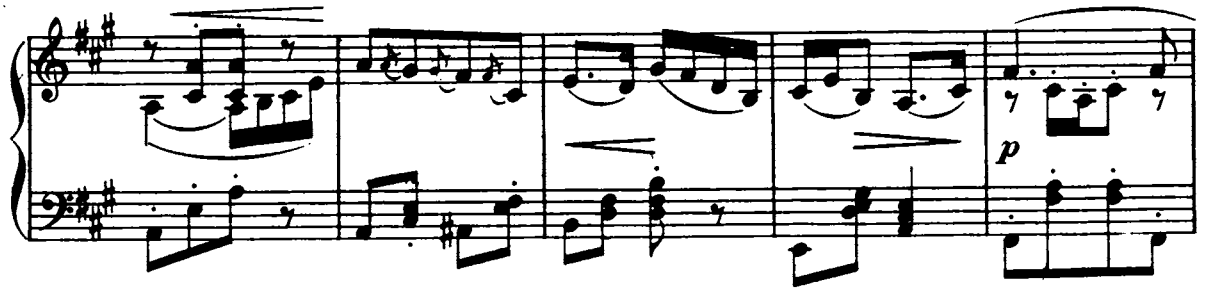
here. Ah! Bow'd with trib - u - la - -
day. So 'round them we trip with joy - ous, feet, Life is fleet,
Ah! Bow'd with trib - u - la - tion, trib - u - la - tion,

tion, Hearts in des - per - a - -
Wed - lock sweet, Hap - py the pain, in love re - plete; Nev - er may the sun of pleasure
trib - u - la - tion, Hearts in des - per - a - tion, des - - per - -

tion, Ah! All the joy we'd
 set. Ah! With a chain of ros - es 'round them both we will glide
 a - tion, All these

bar - - - ter, Could we
 Bind, side by side, Bridegroom and bride; Of our hearts with pleasure beat-ing,
 joys they'd bar - - - ter Could they

free the mar - - - tyr.
 She is the pride, He is the i - dol of the day.
 free this mar - - - tyr.

DANCE.*Molto Moderato grazioso.*

CAZARRO: El Capitán!, the time has come for the wedding.

DON M: Martial maneuvers before marital matters.

CAZARRO: El Capitán! has spoken: "Martial maneuvers before marital matters"! (*disappointed*)
(*Brightening*) Now that our commander is here, we can chop off the tyrant's head!

NEVADO: Chop off his head!

MONTALBA: Chop it off, El Capitán - chop it off!

ISABEL: He won't listen. He's a bloodthirsty villain.

INSUR-
GENTS: Hurrah for El Capitán!

(*TACITURNEZ crosses to ISABEL and indicates DON MEDIGUA*)

ESTRELDA: She wants you to plead mercy for "poor" Medigua.

(*TACITURNEZ and ISABEL -- hug and gesture forward*)

Recitative, Solo and Chorus: "Oh, Warrior Grim."

ISABEL AND CHORUS.

Nº 10.

Maestoso. ISABEL. *Recitative*

Oh, War-rior grim, your bet - ter self o -

bey, We ask for him, Res-pite from dun-geon gray. Just sup -

Tempo di Valse.

pose that your ca - reer Has been

p dolce

lived with - out a blun - - - der, Just sup -

The musical score is written for voice and piano. It begins with a recitative section for Isabel, marked 'Maestoso' and 'Recitative'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: 'Oh, War-rior grim, your bet - ter self o - bey, We ask for him, Res-pite from dun-geon gray. Just sup -'. The tempo then changes to 'Tempo di Valse' (3/4 time). The piano part features a waltz rhythm with chords. The lyrics continue: 'pose that your ca - reer Has been lived with - out a blun - - - der, Just sup -'. Dynamics include *ff*, *f*, *pp*, and *p dolce*.

pose each hap - py year _____ Brings you friends, That _____ nought can

rit.

rit.

a tempo

sun - der, And they one and all de - clare _____ You're a

a tempo

rall. *a tempo*

man _____ be - yond com - pare. _____ You dont drink, or flirt, or

rall. *a tempo*

p rit. *pp* *Animato.*

swear, You are Vir - tue's great - est won - der; But there.

p rit. *f*

Animato

comes a fear - ful shock, Jeal - ous foes your

f *Energico*

worth de - ny, Cer - tain lit - tle flaws they

pp

pp

spy, And they drag you to the block.

All the land is steeped in gloom. As they

rit.

march you to the tomb; While the deep-toned

p *pp*

bell, With so - lemn knell, Slowly tells your ear - - ly doom. —

Molto moderato.

Boom a — boom, Boom a boom, Slow - ly —

p sostenuto.

rall. *a tempo*

tolls your ear - ly doom; Boom

CHORUS. Boom a —

rall. *a tempo.*

Boom, Slow - ly

boom, Boom a boom, Slow - ly

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a long note on 'Boom,' followed by 'Slow - ly'. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes. The double bass line provides a steady accompaniment.

tolls your ear - ly doom, Ah! Ah!

tolls your ear - ly doom, Ah! Ah!

dim.

This system contains measures 5 through 8. The vocal line continues with the lyrics 'tolls your ear - ly doom, Ah! Ah!'. The piano accompaniment features a more complex rhythmic pattern with triplets. The double bass line continues the accompaniment. The word 'dim.' (diminuendo) is written above the final measure.

doom, doom, doom.

pp

This system contains measures 9 through 12. The vocal line has the lyrics 'doom, doom, doom.'. The piano accompaniment continues with a similar rhythmic pattern. The double bass line provides a steady accompaniment. The word 'pp' (pianissimo) is written below the piano part in the final measure.

(NEVADO and MONTALBA enter with POZZO.)

NEVADO &
MONTALBA: Your prisoner, El Cutthroat Capitán.

(Princess wails. Insurgents laugh, and Spanish ladies wail. ALL run off except PRINCESS, ISABEL, DON M. POZZO, ESTRELLA.)

DON M: *(Sotto voce, to POZZO,)* Listen quickly, I must speak closely . . . quickly . . . I mean . . . closely . . . oh, never mind. Just listen! You want to get out of this alive?

POZZO: *(nods)*

DON M: Then do exactly as I say. Do you hear?

(POZZO nods. PRINCESS and ISABEL fling themselves at DON M's feet. PRINCESS wails. TACITURNEZ lifts his helmet.)

DON M: *(Sotto voce to PRINCESS)* Shush, woman! Don't say another word!

PRINCESS
& ISABEL: *(Gasp)*

PRINCESS: It's you!

DON M: Not a word! Just do exactly as I say!

PRINCESS: But, who is that?

DON M: Shh! Do exactly!

PRINCESS
ISABEL &
POZZO: Exactly as you say!

DON M: Exactly!

Sextette: "Don Medigua here's your wife.

ISABEL, PRINCESS, ESTRELLA, DON MEDIGUA AND POZZO.

No. 11.

Molto maestoso.

Piano introduction for the sextette. The music is in 3/4 time, key of B-flat major. It features a grand staff with treble and bass clefs. The right hand has a melodic line with eighth notes and rests, while the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte). The tempo/mood is *Molto maestoso*.

DON MEDIGUA.

Don Me - di - gua, here's your wife, Yes, your

POZZO.

My wife?

Musical accompaniment for Don Medigua and Pozzo. It continues the piano introduction's style with a grand staff. The right hand has a melodic line with eighth notes and rests, while the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte).

(to PRINCESS.)

wife, you un-der-stand, your wife, your wife;

Re - mem-ber you're his wife, His

Musical accompaniment for the Princess. It continues the piano introduction's style with a grand staff. The right hand has a melodic line with eighth notes and rests, while the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Allegro. **PRINCESS.**
 comforter in strife, The one to him most dear. Er -

Allegro.

ri - col **POZZO.**
 E - u - la - li - a!

Allegro brillante. **ISABEL (to POZZO.)**
 Oh, pa - pa, pa - pa, were so glad to see you, **PRINCESS.**
 We

Allegro brillante.

DON MEDIGUA.
 If la - dies were not pres - ent I would
 pray El Cap - i - tan will quickly free you.

d — you, But as it is I meek-ly ac-qui - esce. **ESTR.**
Please,

bear in mind, she is a married la - dy; Per - mit me to remark your conduct's

pp

POZZO.
Oh, do not rob me of my one re-main-ing treas - ure, — **DON MED.**
sha - dy. Go on, kiss,

hug, 'will be a ve - ry short-lived pleas-ure.

f

Moderato con brio e leggiero.

POZZO.

My dar-ling girl and part-ner dear, I

ff *f* *p*

soon shall whirl from this sad sphere; So I'll pro-ceed the sweets to sip With

DON MED.

ut-most speed from ros-y lip. I can-not stand this kind of thing, A

re-primand at him I'll fling, Don't look for-lorn, That simply shows There

ESTR. *Piu animato.*

is a thorn to ev'-ry rose. Re - mem-ber they are man and wife, She

DON MED.

is his hope, he is her life; Pro - pri - e - ty, So - ci - e - ty, So

bri - e - ty and Pi - e - ty, With ev'ry oth-er I - e - ty, Don't

just-i - fy their lov - ing at - ti - tude.

ISABEL.

Oh, Pa - pa, pa - pa dear,

*rall.**a tempo.**rit.**a tempo*

I so miss you, I must kiss you; Pa - pa, pa - pa dear,

*rit.**a tempo*

ISABEL.

kiss poor Mama too.

PRINCESS.

ESTR.

DON MED.

POZZO.

CAZARRO.

f Pa - pa, pa-pa dear, I so miss you, I must kiss you;*f* Pa - pa, pa-pa dear, I so miss you, I must kiss you;*f* Pa - pa, pa-pa dear, I so miss you, They must kiss you;*f* Pa - pa, pa-pa dear, They so miss you, They must kiss you;*f* Pa - pa, pa-pa dear, They so miss you, They must kiss you;

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too. She's flirting with El Cap-i -

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

Pa - pa, pa-pa dear, kiss poor Ma-ma too.

PRINCESS.

I love you, poor de-ject-ed man!

ESTR.

tan.

DON MED.

If moth-er earth would swal-low me I would

DON MED.

fill my ach-ing soul with glee, with glee, glee, glee,

rit.

ESTR. *p* Tempo I.

Come, Cap-i - tan, don't in-ter-fere With that poor man, Whose glee.

a tempo

p

ESTR.

end is near; But let his bliss have full-est away And bid him kiss till close of

DON MED.

day. I scarce can speak, I'm choked with woes, I'd like to tweak the

rascal's nose! Don't show surprise, It must be clear Had you been wise you'd not been

ESTR. *Piu animato*
It's not quite right to in - ter - fere, Be - tween two souls, Whose

DON MED.
here;

Piu animato

love's sin - cere.

DON MED.
Pro - pri - e - ty, So - ci - e - ty, So - bri - e - ty and

DON MED.

Pi - e - ty, With ev'-ry oth-er I - e - ty, Don't just-i - fy their

f

lov - ing at - ti - tude.

rall.

ISABEL.

Oh, Pa - pa, pa - pa dear, I so miss you,

a tempo.

rit. *a tempo*
I must kiss you; Pa - pa, pa - pa dear, kiss poor Ma-ma too.

rit. *a tempo*

ISABEL.

Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,

PRINC.

Pa - pa, pa - pa dear, I so miss you, I must kiss you; Pa - pa,

ESTR.

Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

DON. MED.

Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

POZZO.

Pa - pa, pa - pa dear, They so miss you, They must kiss you; Pa - pa,

CAZ.

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

pa - pa dear, kiss poor Ma-ma too. Pro - pri - e - ty, So - ci - e - ty, So -

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

bri-e-ty and Pi-e-ty, With ev'ry oth-er I-e-ty To add to the va-ri-e-ty, Con-

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep our lov-ing hearts a - part.

demns the ve-ry e-vi-dent anx-i-e-ty To keep their loving hearts a - part.

Pa - pa, pa - pa dear, I so miss you, I must kiss you;

Pa - pa, pa - pa dear, I so miss you, I must kiss you;

Pa - pa, pa - pa dear, They so miss you, I must kiss you;

Pa - pa, pa - pa dear, They so miss you, They must kiss you;

Pa - pa, pa - pa dear, They so miss you, They must kiss you;

8

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

Pa - pa, pa - pa dear, kiss poor Ma - ma too.

ff

DON M: *(Blurts)* Enough!

CAZARRO: Good! We can now execute the villain!

DON M: *(panicked)* Decapitation isn't severe enough! He must first be tortured! And I'll gladly tend to that myself! Does the prisoner understand?! . . . Take the prisoner back to the palace dungeon and await my orders! . . . When El Capitán speaks, El Capitán speaks!

(Insurgents enter.)

CAZARRO: El Capitán has spoken, and martial maneuvers have ended. 'Tis now time for marital matters!

ESTRELDA: This is the El Capitán of my dreams!

INSURGENT
WOMEN: The idol of the day!

CAZARRO: Join us at the church, for now we will execute . . . the wedding!

DON M: More likely the groom.

ESTRELDA: Come, my love! The hour of our wedding has arrived!

PRINCESS: The hour of what? . . . has what?

ESTRELDA: Our wedding! You see before you - my hero, my love, and my Husband-to-be!

DON M: Oh, heaven's gates, open and receive a pitiful soul, for I am surely on my way.

Finale II.

PRINCIPALS AND CHORUS.

Nº 12.

Allegro con spirito.

PRINCESS.

He can - not, must not, shall not,

dare not wed you! If he has said he would, he has mis - led you.

Molto moderato.
DON MED.

La - - dies! La - - dies! I hear the an - gels call - ing me to

come. All hopes of catch - ing him, dear Prin - cess, smoth - er,

Molto moderato.
DON MED. (aside)
You're old e-nough to be his great grandmother. La - dies! La - dies! Oh,

PRINCESS to ESTR.
He's mine by ev'ry right that love can
rit. ESTRELLDA to PRINC.
Lord, if they were on - ly deaf and dumb. He's mine by ev'ry right that love can
DON MED.
I

a tempo

(to DON MED.)
call its own, You love me, dear - est, on - ly me and
(to DON MED.)
call its - own, You love me, dear - est, on - ly me and
hear the an - gels call - ing me to come, Oh,

me a - lone. He's much too wise to marry such a one as you, So

me a - lone. He's much too wise to marry such a one as you, So

Lord, if they were only deaf and dumb.

ISABEL.

He hears - - - the

PRINCESS.

don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

ESTR.

don't you think t'were best that you should say a - dieu; He's mine by ev-ry right that love can

DON MED.

I hear the an-gels

CHORUS.

It seems he's un-de-cid-ed which to

It seems he's un-de-cid-ed which to

an - gels calling him to come, call - ing him to come, He
 call its own, — You love me, dearest, on - ly me and me a - lone; He's
 call its own, — You love me, dearest, on - ly me and me a - lone; He's
 calling me to come, — Oh Lord — if they were on - ly deaf and dumb, I
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just
 call his own, He scarce - ly looks the Dar - by though they look the Joan; Just
 hears the angels gently calling him to come, Oh, — Lord, if they were on - ly ver - y
 much too wise to marry such a one as you, So don't you think were best that you should
 much too wise to marry such a one as you, So don't you think were best that you should
 hear the angels gently calling me to come, Oh, — Lord, if they were on - ly ver - y
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and
 what would be the ve - ry wis - est thing to do, Is something that we'll drop at once and

deaf and dumb.

say a - dieu.

say a - dieu.

deaf and dumb. *VERRADA. (Recit.)* Post - pone this sense - less clat - ter, For a

leave to you.

leave to you.

p

Moderato.

more im - por - tant mat - ter! But a league to the south of — Tam -

pp

po - - za's gate, Roy - al le - gions of Spain sleep to - night. — We must

meet them in bat - tle, What - ev - er our fate, For the sake of Pe - ru and the

ISABEL.

But a league away,

PRINCESS.

But a league away,

ESTR.

But a league away,

VERRADA. *pp*

Right. — But a league to the south of Tam - po - - za's gate, Roy - al

CHORUS. *pp*

But a league to the south of Tam - po - - za's gate, Roy - al

pp

But a league to the south of Tam - po - - za's gate, Roy - al

pp

pp

But a league to the south of Tam - po - - za's gate, Roy - al

But a league away,
But a league away,
But a league away,

le - gions of Spain sleep to - night. We must meet them in bat - tle, What-
le gions of Spain sleep to - night. We must meet them in bat - tle, What-
le gions of Spain sleep to - night. We must meet them in bat - tle, What-

ISABEL.

PRINC. We will fly, We will

VERRADA. We will fly, We will

e'er our fate, For the sake of Pe - ru and the Right.

DON MED. We will fly, We will

e'er our fate, For the sake of Pe - ru and the Right.

e'er our fate, For the sake of Pe - ru and the Right.

fly. ESTR. PRINC. Bye and bye, bye and bye, ESTR.

fly, In the face of the foe, Bye and bye, bye and bye, We will strike blow for

fly Bye and bye, bye and bye, We will strike blow for

In the face of the foe, We will strike blow for

In the face of the foe, We will strike blow for

PRINC. thō we die, thō we die, ESTR.

blow, Thō we die, thō we die, Brav'ly on - ward we'll go, For the sake of our

Thō we die, thō we die, Brav'ly on - ward we'll go, For the sake of our

blow, Brav'ly on - ward we'll go, For the sake of our

blow, Brav'ly on - ward we'll go, For the sake of our

ISABEL. *ff*

PRINC & ESTR. But a league to the south of Tam-po - za's gate, Roy-al

land. VERRADA. *ff* But a league to the south of Tam-po - za's gate, Roy-al

DON MED. But a league to the south of Tam-po - za's gate, Roy-al

land, of our land. *ff* But a league to the south of Tam-po - za's gate, Roy-al

land, of our land. But a league to the south of Tam-po - za's gate, Roy-al

CAZARRO with Bass. *ff*

8

cresc. molto

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. They will meet them in bat - tle, What

le - gions of Spain sleep to - night. We will meet them in bat - tle, What

le - gions of Spain sleep to - night. We will meet them in bat - tle, What

to - night

146

The musical score is for a piece titled "The Right of Peru". It features a vocal melody and a piano accompaniment. The vocal parts are arranged in five staves, with the lyrics "e'er their fate, For the sake of Pe-ru — and the Right, of Pe-ru and the" repeated across the first four staves, and "e'er our fate, For the sake of Pe-ru and the Right," on the fifth. The piano accompaniment is shown in the bottom two staves, with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings like "pp" (pianissimo). The lyrics are written below the vocal staves, and the piano part is written below the vocal staves.

e'er their fate, For the sake of Pe-ru — and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er their fate, For the sake of Pe-ru and the Right, of Pe-ru and the

e'er our fate, For the sake of Pe-ru and the Right,

e'er our fate, For the sake of Pe-ru and the Right, of Pe-ru and the

ev - er be our fate, For the sake of Pe-ru and the Right,

CAZARRO,

[illegible]

Allegro.
ENTER SCARAMBA.

147

Musical score for the entrance of Scaramba. The piano introduction is in 2/4 time, starting with a forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

SCAR.

Your Ex-cel-len-cy, I bring in-for-ma-tion of the en - e - my.

colla voce.

f

Musical score for Scaramba's first vocal entry. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The dynamic is forte (f). The tempo is Allegro.

CAZARRO.

(Reads letter.)

Good, most faithful Don Scaramba, the dispatch quickly let me see!

Musical score for Cazarro's first vocal entry. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The dynamic is forte (f). The tempo is Allegro.

CAZARRO.

Ho, ho! ho, ho! ha, ha! To arms, to arms! On

Musical score for Cazarro's second vocal entry. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The dynamic is forte (f). The tempo is Allegro.

ev'ry high-way sound a-lar-ma, Load ev' - ry gun, Beat ev' - ry drum, The

Musical score for the final vocal entry. The vocal line is in the bass clef, and the piano accompaniment is in the right and left hands. The dynamic is forte (f). The tempo is Allegro.

Span - ish Gen - er - al has come!

Load ev' - ry gun, Beat

Load ev' - ry gun, Beat

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic foundation with chords and moving lines.

ev' - - ry drum, The Span - ish Gen - - e - -

ev' - - ry drum, The Span - ish Gen - - e - -

The piano accompaniment continues with the same intricate melodic patterns in the treble and supporting chords in the bass.

DON MED.
(Recitative.)

Did you say the Span-ish Gen-er-al is

ral has come!

ral has come!

colla voce

The recitative section is marked with a treble clef and a single sharp key signature. The vocal line is simple and direct. The piano accompaniment continues with the same style, ending with a *colla voce* instruction and a *pp* (pianissimo) dynamic marking.

DON MED.

a tempo con energico.

here?

And do you think he'll very soon ap-pear? Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

CAZ.

It's true

I do,

*a tempo.**rall.*

SCARAMBA.

rah! for Spain and the Span-iards!

He's a trait-or.

Kill him! kill him!

*rall.**a tempo**f Allegro con fuoco*

DON MED.

Molto moderato.

Sop. & Tenor.

Non-sense! My war-like na-ture simply rose, in

He's a trait-or.

Kill him! kill him;

Bass

*lunga p**rit.**Tempo di Marcia.*

admi-ration of such foes, Who'd have the courage to oppose An army led by me.

*rit.**pp*

CAZ. DON MED. CAZ. DON MED.

Come then, you lead the way! What, me! Yes, you! All

Yes! you,

Yes! you,

right, I'll lead you on to vic - to - ry— or death.

rall.

rall.

Tempo di Marcia.

ISAB.

PRINC. & ESTR.

VERRADA.

DON MED.

A - gainst the Spa - nish ar - my I must lead them, which is

Boom,

Boom,

Boom,

Boom,

SCAR. & CAZ. with Basses.

Tempo di Marcia

boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

tough; I'll cer - tainly get hurt, Un - less I can de - sert, — Al -

boom, Boom, boom, Boom, boom,

boom, Boom, boom, Boom, boom,

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with a 'boom' or 'Boom, boom' lyric. The seventh staff is the piano accompaniment, featuring a melody with eighth and sixteenth notes and chords. The lyrics for the vocal parts are: 'boom, Boom, boom, Boom, boom,' on the first three staves, 'tough; I'll cer - tainly get hurt, Un - less I can de - sert, — Al -' on the fourth staff, and 'boom, Boom, boom, Boom, boom,' on the fifth and sixth staves.

Boom, boom,

Boom, boom,

Boom, boom,

though in this de - ception I have dab - bled quite e - nough, I'll ex - e -

Boom, boom,

Boom, boom,

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with a 'Boom, boom' lyric. The seventh staff is the piano accompaniment, featuring a melody with eighth and sixteenth notes and chords. The lyrics for the vocal parts are: 'Boom, boom,' on the first three staves, 'though in this de - ception I have dab - bled quite e - nough, I'll ex - e -' on the fourth staff, and 'Boom, boom,' on the fifth and sixth staves.

Boom, boom, boom,

Boom, boom, boom,

Boom, boom, boom,

cute an-oth-er lit-tle bluff. A- gainst the Span-ish ar-my I must

Boom, boom, boom,

Boom, boom, boom,

f *p*

Boom, boom, Boom, Boom, Boom,

Boom, boom, Boom, boom, Boom,

Boom, boom, Boom, boom, Boom,

lead them, which is tough I'll cer-tain-ly get hurt, Un-less I can de-

Boom, boom, Boom, boom, Boom,

Boom, boom, Boom, boom, Boom,

boom! Boom, boom!

boom! Boom, boom!

boom! Boom, boom!

sert, — Al-though in this de-cep-tion I have dab-bled quite e-nough, I'll

boom! Boom, boom!

boom! Boom, boom!

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes.

He'll lead them to the fray, They

He'll lead them to the fray, They

He'll lead us to the fray, They

ex-cute a lit-tle bluff. I'll lead you to the fray, We'll

He'll lead them to the fray, We'll

He'll lead us to the fray, We'll

The piano accompaniment continues with a right-hand melody and a left-hand bass line, including a section marked with a forte (f) dynamic.

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead us to the go-ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day; He'll lead them to the go-ry fray. Un-sheath the

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

f *grandioso*

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

We will win or die; The trum-pet note and the

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

roll of drum shall tell the foe the vic-tors come.

The piano accompaniment continues with two staves, featuring more complex chordal textures and melodic lines.

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

Un-sheath the sword, let the ban-ners fly, For du - ty

The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line.

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

calls_ we will win or die; The trumpet note

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line.

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

The first system of the musical score consists of seven vocal staves and a piano accompaniment. Each vocal staff has the lyrics "and the roll of drum shall tell the foe the vic-tors". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

come. Boom,

come. Boom,

come. Boom,

come. Come, march be-neath the ban-ner of the dough-ty Cap-i-

come. Boom,

come. Boom,

The second system of the musical score consists of seven vocal staves and a piano accompaniment. The first three vocal staves have the lyrics "come." followed by a rest and then "Boom,". The fourth vocal staff has the lyrics "come. Come, march be-neath the ban-ner of the dough-ty Cap-i-". The fifth and sixth vocal staves have the lyrics "come." followed by a rest and then "Boom,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
tan, — I'm think-ing of a scheme; Of which you lit-tle dream; To
boom, Boom, boom, Boom, boom,
boom, Boom, boom, Boom, boom,
make the Span-ish fight for me I've hit up-on a plan, You'll clear - ly
Boom, boom,
Boom, boom,
Boom, boom,
Boom, boom,

Boom, boom,boom,

Boom, boom,boom,

Boom, boom,boom,

see that I'm a brain - y man. Come, march he-neath the ban-ner of the

Boom, boom,boom,

Boom, boom,boom,

f *p*

Boom, boom, Boom, boom, Boom,

Boom, boom, Boom, boom, Boom,

Boom, boom, Boom, boom, Boom,

dough - ty Cap - i - tan, — I'm think - ing of a scheme Of which you lit-tle

Boom, boom, Boom, boom, Boom,

Boom, boom, Boom, boom, Boom,

boom, Boom, boom,
boom, Boom, boom,
boom, Boom, boom,
dream; To make the Span-ish fight for me I've hit up-on a plan, You'll
boom, Boom, boom,
boom, Boom, boom,
boom, Boom, boom,

The first system of the musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with some parts having lyrics. The piano accompaniment is in the lower register, providing a rhythmic and harmonic foundation. The lyrics are: "boom, Boom, boom," repeated three times, followed by "dream; To make the Span-ish fight for me I've hit up-on a plan, You'll", and then "boom, Boom, boom," repeated three times.

He'll lead them to the fray, They
He'll lead them to the fray, They
He'll lead us to the fray, We'll
clear - ly see that I'm a brai-ny man. I'll lead you to the fray, We'll
He'll lead us to the fray, We'll
He'll lead us to the fray, We'll

The second system of the musical score continues the vocal and piano parts. The lyrics are: "He'll lead them to the fray, They" repeated twice, "He'll lead us to the fray, We'll", "clear - ly see that I'm a brai-ny man. I'll lead you to the fray, We'll", and "He'll lead us to the fray, We'll" repeated twice. The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

say they'll win the day, He'll lead them to the go-ry fray. Un-sheath the

say they'll win the day, He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day, He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; I'll lead you to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sure-ly win the day; He'll lead them to the go-ry fray. Un-sheath the

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

sword and the ban-ners fly, When du-ty calls

f grandioso

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

We will win or die. The trum-pet note and the

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

roll of drum shall tell the foe The vic-tors come.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some rests, and the bass staff continues with a steady rhythmic pattern.

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

— Un-sheath the sword and the ban-ners fly, For du - ty

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes.

calls — we will win or die; The trumpet note

calls — we will win or die; The trumpet note

calls — we will win or die; The trumpet note

calls — we will win or die; The trumpet note

calls — we will win or die; The trumpet note

calls — we will win or die; The trumpet note

The piano accompaniment continues with a right-hand melody featuring eighth and sixteenth notes, and a left-hand bass line with eighth notes.

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

and the roll of drum shall tell the foe the vic-tors

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. A dynamic marking of *ff* (fortissimo) appears in the right hand towards the end of the system.

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

come; The trumpet note and roll of drum shall

The piano accompaniment continues with a right-hand melody featuring eighth and sixteenth notes, and a left-hand bass line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

8.

fff

^

^

^

^

^

^

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent during this section. The seventh staff is the piano accompaniment, which begins with a treble clef and a key signature of one flat (B-flat). It features a series of chords and eighth-note patterns, with some measures marked with an accent (^) and a 'V' symbol.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves are vocal parts with whole rests. The piano accompaniment (seventh staff) continues with a similar rhythmic and harmonic pattern. It includes a measure with a '2' and a 'b' (possibly indicating a second ending or a specific fingering), and another measure with an '8' and a dashed line, suggesting an eighth-note pattern or a specific rhythmic figure. The system concludes with a double bar line.

END OF ACT II.

(In playoff of Finale 2, lights down on stage, up on Sousas. JPS look at watch, stand, grab boxing gloves off desk, kiss JENNIE, and exit. JENNIE tidy up papers, exit.

Act III

(The Universe, eternity -- Manhattan Beach, NY, summer 1895 some weeks later -- Peru, mid 16th Century, later the same day, outside the Viceroy's palace)

(JPS enter, put hat, gloves and baton on table)

JENNIE: How did the concert go?

JPS: It went well - we tried out King Cotton, and it was well-received.

JENNIE: What did you do for encores?

JPS: Manhattan Beach March, of course. Then Liberty Bell, Washington Post, The Thunderer -

JENNIE: My favorite!

JPS: - and we finished up with Our Flirtation.

JENNIE: *(reminded)* flirtation . . .

Begin No. 13

JENNIE; Oh! What's become of the young man who loves Isabel?

JPS: Who?

JENNIE: You know, in Peru?

JPS: In Peru? (*catching on*) In Peru! Oh, he's still around -

Act III.

Introduction, Duet and Refrain: "Sweetheart, I'm waiting"

No 13.

ISABEL, VERRADA AND CHORUS.

Andante.

The piano introduction is in 2/4 time, marked Andante. It features a series of chords in the right hand and a melodic line in the left hand. The dynamics are marked *f*, *ff*, *pp*, *ff*, and *pp*. The introduction concludes with a final chord in the right hand and a melodic phrase in the left hand.

VERRADA.

Andante Semplice.

The vocal melody for Verrada is in 2/4 time, marked Andante Semplice. The lyrics are: "Sweetheart, I'm wait - ing, wait - ing to hold thee, Wait - ing to clasp thee in". The melody is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in a grand staff with a treble and bass clef, featuring a simple harmonic accompaniment.

love's close em-brace; Has - ten my true heart, let me en-fold thee,

poco animato.

Let me a-gain, love, gaze on thy face! Hope meets Despair with

allarg.

doubt and with trembling, - Dark is the night and drea - ry the day.

Tell me, my darling, with - out dis-sem-bling, Tell me your heart is

p ISABEL.

Sweetheart, I'm dreaming, dream-ing of you, love,

rit.
mine ——— for aye.

Dream-ing of days so beau-teous, so bright. Ban-ish the shadows,

quick-ly, my true love! Out of the dark-ness, in to the light!

allarg.

Dark is the night and

VERRADA.

Hope meets Despair, with doubt and with trembling.

mf 3 3

pp

drear - y the day. Tell me, my darling, with - out dissembling,

pp

rit.

Tell me your heart is mine for aye.

(Behind the scenes.)

CHORUS. Tell me, my dar - ling,

pp

for aye. —

pp

with - out dessembling, Wheth - er your heart is mine for aye. —

ppp

JENNIE: Philip, what a beautiful love duet -

JPS: I wrote it for you, really, Jennie . . . *(their intended kiss is interrupted)*

VERRADA,
ISABEL: *(clear their throats, impatiently)*

JPS, JENNIE: *(move hastily apart, surprised)*

VERRADA: Isabel, we must delay no longer. You trust me, don't you, dearest?

ISABEL: With my life, Hernando. And my token. *(she starts to hand him her handkerchief, hears a sound) - Oh! (She exits hastily)*

DON M: *(Entering with SCARAMBA)* Ah - the eager youth with the almost-always-dreadful news - *(to VERRADA)* At ease, my boy!

VERRADA: Thank you, El Capitán!. I must have a word.

DON M: And I'll give a word: "Dismissed!"

VERRADA: Please, sir, a word in private.

DON M: I've no time to waste. *(To SCARAMBA)* Bring me the prisoner that I may interrogate him to smithereens!

SCARAMBA: At your command, El Capitán!.

DON M: Oh! You're still here!

VERRADA: Yes, El Capitán. And if I may . . .

DON M: Well, what is it? I have a viceroy to torment, a battle to win, and an entire Spanish army to conquer. It's going to be a very busy Day!

VERRADA: Allow me, sir, just one word!

DON M: Well, what is it?

VERRADA: I need your help regarding the Princess Marghanza.

DON M: The Princess! Where? Where? Marghanza, where?!

VERRADA: El Capitán?

- DON M: It's clear back here . . . I'm always on the alert for any attack. Man, woman, bird, or beast! . . . *(aside)* Especially, woman!
- VERRADA: I am Count Hernando Verrada . . . a noble gentleman, Peruvian born. . . . I tried speaking to you earlier, because Taciturnez assured me . . . that El Capitán! is a man of humane spirit.
- DON M: Well?
- VERRADA: Although I'm Peruvian born, my parents came to Peru for the glory of Spain. It's been God's will to take my parents from me, but this beautiful country is my homeland and these beautiful people are my people. And, El Capitán, I have found a beautiful maiden in this enchanted land, whom I love and would wed, should God and her father grant me favor.
- DON M: I gave you "one word."
- VERRADA: Thank you, sir, and I'll take it. Allow me to speak to her father for his permission to marry her since I'm going into battle today for Peru and the Right, and I long to receive her handkerchief that I might fight bravely and strongly like you, El Capitán!.
- DON M: A most noble one-word mission! Well, my boy . . . why don't you just ask her father?
- VERRADA: Oh, I would, gladly; but alas, she is the daughter of your prisoner, Medigua.
- DON M: My Isabel? . . . I mean, his Isabel?
- VERRADA: The loveliest Isabel ever! But she's guarded by her mother, who banished me from the very presence of my sweetheart . . . for whom I would gladly give my life.
- DON M: *(aside)* I was once young and had that very same thought . . . and for the Princess herself - . . . does the young woman return your affection?
- VERRADA: I know she would throw herself into my arms.
- DON M: Oh, you have that problem, too?
- VERRADA: Before you interrogate the prisoner, allow me to convince him of my pure love for his daughter!
- DON M: I remind you, it takes a very brave man to contradict a mother's wish *(aside)* Especially HER mother!

(Noise and business)

DON M: Quickly now, leave the premise!

VERRADA: But, sir . . .

DON M: I'll speak on your behalf. Have no doubt, I have her father's ear. (*Aside*) In fact, I've got both of them!

VERRADA: Oh, thank you El Capitán! Be sure to tell him I'm noble and forthright . . . and brave and virtuous . . . and that I'll make him proud of his son-in-law.

DON M: He will know!

(SCARAMBA enters, with Nevado and Montalba. They bring POZZO.)

DON M: (*to POZZO*) You stand before the almighty El Capitán!.

NEVADO &
MONTALBA: Bravo, El Mighty Capitán?

DON M: Yes, well . . . why have you usurped the Viceroy's position?

POZZO: (*mumbles, he is gagged.*)

DON M: Just as I thought, unintelligible reasoning!

NEVADO &
MONTALBA: Ah, ha!

DON M: You may leave, Sergeant. I'll remain here and knock some sense into this scoundrel's noggin. . . . When I'm through with him, he'll be assisting us in the Spaniards' defeat . . . if it's the last thing I do!

SCARAMBA: Yes, El Capitán. The last thing you do.

DON M: (*Aside*) That doesn't sound promising! (*To SCARAMBA*) Sergeant, I command you to return to Cazarro. Ready our men for battle within the hour! . . . And you, Nevado -- and of course -- you, too, Montalba, bring me a flagon of wine, if the two of you can do that.

NEVADO &
MONTALBA: We two can do that. El Flagon Capitán!

DON M: You'll find the wine cellar next to the dungeon.

NEVADO &
MONTALBA: At your command, El Cellar Capitán!

SCARAMBA: (*Stopped, listening*) How is it that El Capitán knows where the wine's kept, since our "mighty leader" has stepped only into the viceroy's throne room?

DON M: (*Caught, bluffing boisterously*) Stupid Sergeant! Where else would a

greedy Viceroy hide his wine but in the dark, damp, and dank depths of the dungeon? Dismissed!

NEVADO &
MONTALBA:

Yes, El Growling Capitán!

DON M: Well . . . we are finally alone.

POZZO: *(taking gag out of his mouth)* Much to my regret! *(Puts gag back in)*

DON M: You took advantage of my leniency and smothered my wife with uncalled-for amorous attentions.

POZZO: *(still gagged, shakes head "no")*

DON M: Oh, take that thing out of your mouth!

POZZO: *(Does so.)* But it was only at your command that I hugged and kissed her.

DON M: That's beside the point! You never should have complied.

POZZO: And have my life expired, and your disguise revealed? -- which by the way, Medigua, is a most ingenious fashion.

DON M: I'm not Medigua! I'm El Capitán to you ever and always!

POZZO: I would never have recognized you except for your irritating voice.

DON M: Enough! . . . Every insurrection needs a hostage! And you, my little chamberlain, are the chosen one. Within the hour, Cazarro's army will be fighting Spanish troops under the leadership of General Herbana.

POZZO: Hurrah! They don't have a chance against the General.

DON M: I'll be leading Cazarro's troops.

POZZO: Hurrah! Now they really don't have a chance!

DON M: Put that thing back in your mouth and listen!

POZZO: You just told me to take it out.

DON M: *(yelling, frightens himself)* Put it back!! *(POZZO does. TACITURNEZ enter, unobserved)* When we come face to face with the General's troops you, as the viceroy, will step forward and command that the Spaniards and Peruvians must live together in peace -- not as two nations but as one. There will be no oppressed people and no misfits . . . and the voice of the people will be heard as a united people under the protective sovereignty of the Castilian Crown. Peru must be

governed of the Peruvians, by the Peruvians, and for the Peruvians” ! . . . Mmmm, there's a historic ring to that! I must remember to write that down.

JENNIE: *(Giggles)* Philip! Shameless!

POZZO: *(removing gag)* Allow me, El Capitán! I shall be your prisoner and go with you into battle . . .

DON M: Right in the thick of it!

POZZO: . . . and I shall declare armistice and allegiance . . . to Spaniards and Peruvians, one people!

DON M: To a united front! *(TACITURNEZ, delighted, exit)*

POZZO: *(falls to his knees and wails)* Please, don't make me do this!

DON M: Your execution will be stayed.

POZZO: For what?! To put my fragile self between two raging armies thirsting for blood?

DON M: But El Capitán will be there to curb any bloodshed.

POZZO: Where?

DON M: *(Indicates himself)* Here!

POZZO: *(looks at DON M and the hysterical)* Let me face the axe!

DON M: You have no faith in me? Your leader?

POZZO: *(Puts gag back in mouth, shakes head “no”.)*

DON M: Be a man Pozzo! You represent the King. Would you let your country down?

POZZO: *(Nods “yes”)*

(NEVADO AND MONTALBA return with very large flagon and goblets.)

DON M: Just as I thought, you scoundrel! *(To NEVADO and MONTALBA)* Take this lily-livered laggard back to the dungeon! I've had enough of him!

NEVADO: *(to POZZO)* Come, you laggy, lilyed . . . laved, liggy . . . lily lavvard . . .

MONTALBA: *(stops NEVADO)* Back to the dungeon!

NEVADO: Yes, to the dungeon . . .

NEVADO &
MONTALBA: . . . we will go, El Dungy Capitán!

(NEVADO and MONTALBA exit with POZZO. TACITURNEZ enter, sit with JPS and JENNIE)

DON M: *(to audience)* Who would have thought that yesterday when I climbed out of bed that tonight, I'd be meeting my disgrace and demise? *(Pours a drink. He will pour several throughout the soliloquy and song.)* This albatross of disguise has brought me face to face with myself . . . which I never thought possible.

JENNIE: *(Laughing)* Philip, by this point, your audience will be hopelessly confused!

JPS: That's what I thought, too, but Klein thought of everything:

DON M: 'Tis the time, in an opera bouffe, to reiterate the situation:

My loving but aggressive wife Princess Marghanza knows that I'm El Capitán and marrying Estrela, the daughter of my rival viceroy Don Cazarro, who has forced me to command his insurgent army under the sergeancy of the jealous and violent Scaramba, who insists I'm a traitor and a fraud as the cutthroat adventurer El Capitán, who's come to Peru to oust and execute me, the viceroy Don Medigua, who's being impersonated by my chamberlain Pozzo, presently being pursued by Taciturnez, my other admirer among the rebels, who are readying themselves for battle under my leadership against General Herbana and the Spanish troops at war with myself, the viceroy Don Medigua, who's promised the eager Count Verrada my permission for him to marry my beautiful daughter Isabel, which is in direct consternation and disapproval by my loving but aggressive wife, Princess Marghanza. *(pause)*

JENNIE: I don't think that helps . . .

DON M: Which means . . . I need another sip. *(Discovers that cup is empty)* I need another drink!

(DON M fills cup and drinks. TACITURNEZ thinks of a plan, tells JENNIE and JPS, exits.)

DON M: *(Continues)* How beautifully blue I feel!

JENNIE: Philip!

JPS: We couldn't resist. (*JENNIE exit, shaking her head*)

SCARAMBA: Hup... Company, halt! Fall out! (*Insurgents stumble off*)

DON M: Scaramba, what happened to the rest of the soldiers?

SCARAMBA: (*exhausted*) They couldn't make it up the hill, Capitán. You've done nothing but exercise us all night long!

DON M: A sound mind in a sound body, Sergeant. You could use a pick-me-up. Wine! Wine for all! This time tomorrow we shall all be dead on the battlefield. I'm used to it. You know - we are fighting against Don Medigua, but what's he done? Nothing!

SCARAMBA: That's just it. We want a Viceroy who does... something.

DON M: I'll drink to that!

Song. "When some serious affliction"

DON MEDIGUA.

Nº 14.

Allegretto Moderato. DON MEDIGUA.

When some se - ri - ous af - flic - tion Makes you

seem un - com - mon blue, Such as he - roes meet in fic - tion, At the

end of vol - ume two, At mis - for - tune snap your fing - er, Fill with

wine your flag - on high, And your pangs will on - ly ling - er Till the

Tempo di Valse vivo.

jug runs dry. Then a - dieu to Care, In the

wine so rare, Let us vow the ras - cal to drown;

— We will stir his blood In a ro - sy flood, And will toss the

med - i - cine down. _____ Let the corks pop, pop, To the

last gold drop, As we toast the pleas - ures to come; _____

— With a Hip, hur - rah! And a skip, tra - la, And a glass 'twixt

fin - ger and thumb. _____ There is

DON MED.

p

com - fort too, When a friend's with you, To - gether you clink your

This system contains the first line of music. The vocal melody is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are 'com - fort too, When a friend's with you, To - gether you clink your'. The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The music features a mix of eighth and sixteenth notes, with some chords and rests.

mugs; And soon for - get That you had met An

This system contains the second line of music. The vocal melody continues with the lyrics 'mugs; And soon for - get That you had met An'. The piano accompaniment continues with similar rhythmic patterns and chord structures.

in - cu - bus called the bugs. If you haven't a

This system contains the third line of music. The vocal melody continues with the lyrics 'in - cu - bus called the bugs. If you haven't a'. The piano accompaniment includes a section with a double bar line and repeat signs, indicating a repeated rhythmic figure.

sou. To pay your due, You mer - ri - ly laugh and sing

This system contains the fourth line of music. The vocal melody concludes with the lyrics 'sou. To pay your due, You mer - ri - ly laugh and sing'. The piano accompaniment continues with a steady rhythm of chords and moving lines.

For seen through the drink, A purse with - out chink, Is the

poco rit.

fun - ni - est kind of thing.

a tempo

a tempo ***ff***

But if your friend is un - pleas - ant - ly

poco stringendo

crit - ic - al, Or if you dif - fer in mat - ters po - lit - ic - al,

ff

Or in Gram - mer, As - tron - o - my, P'lit - ic - al 'con - o - my,

fz *stringendo fz* *poco a fz* *poco fz*

Heath - en Myth - ol - o - gy, Draw - Pok - er - ol - o - gy, Som - thing suf -

fz *fz* *fz* *fz*

fi - cient - ly weight - y to rip - ple The friend - ship e - ter - nal you

rall

Spoken
(Zip.)

swore o'er your tip - ple. Then a - - dieu to Care, In the wine so

Con fuoco *ff* *Con fuoco*

rare, Let us vow the ras - cal to drown; We will

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "rare, Let us vow the ras - cal to drown; We will".

stir his blood, In a ro - - sy flood, And we'll toss the

This system contains the second line of the musical score. The vocal melody continues with the lyrics: "stir his blood, In a ro - - sy flood, And we'll toss the". The piano accompaniment provides harmonic support.

med - i - cine down. Let the corks pop - pop, To the

This system contains the third line of the musical score. The vocal melody continues with the lyrics: "med - i - cine down. Let the corks pop - pop, To the". The piano accompaniment continues with chords and moving lines.

last gold drop, As we toast the pleas - ures to come;

This system contains the fourth line of the musical score. The vocal melody concludes with the lyrics: "last gold drop, As we toast the pleas - ures to come;". The piano accompaniment provides a final harmonic setting for the phrase.

With a Hip, hur - rah, And a skip tra - la, And a

glass 'twixt fing - er and thumb.

Tempo giusto.

mf

But a no - tion soon will

strike you, That your friend will now dis - like you,

That his love has flown for - ev - er, — That's the

The first system of the musical score. The vocal line is in B-flat major (two flats) and features a melodic line with a long note on 'er'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

clim - ax of your woes; — So you look a -

The second system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings of *pp.* (pianissimo) in the left hand.

cross the ta - ble, — Just as straight as you are

The third system continues the vocal melody and piano accompaniment. The piano part includes dynamic markings of *pp.* (pianissimo) in the left hand.

a - ble, — And with bit - ter tears a - pol - o -

The fourth system concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings of *pp.* (pianissimo) in the left hand.

gize, For pum - mel - ling his nose.

pp

Tempo I.

Then a - dieu to

pp

Care, In the wine so rare, Let us vow the ras - cal to •

drown; We will stir his blood, In a ro - sy

flood, And we'll toss the med - i - cine down.

The first system of music is in B-flat major (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Let the corks pop - pop, To the last gold

The second system continues the melody. The vocal line has a half note G4, quarter notes A4, Bb4, and A4, followed by a half note G4. The piano accompaniment maintains the same rhythmic pattern.

drop, As we toast the pleas - ures to come;

The third system continues the melody. The vocal line has a half note G4, quarter notes A4, Bb4, and A4, followed by a half note G4. The piano accompaniment maintains the same rhythmic pattern.

With a Hip, Hur - rah! And a skip, tra -

The fourth system continues the melody. The vocal line has a half note G4, quarter notes A4, Bb4, and A4, followed by a half note G4. The piano accompaniment maintains the same rhythmic pattern.

Perdendosi (falls asleep.)

la, And a glass 'twixt finger and thumb!

pp



SCARAMBA: (now quite drunk himself) Capitán, you are a coward and a traitor and a womanizer.

DON M: Señor, one of us must die!

SCARAMBA: I agree.

DON M: The only question is... which one! (*Considers*) As your superior officer, I nominate you.

ESTRELDA: El Capitán!!

DON M: You're dressed for battle!

ESTRELDA: Nothing thrills a woman more than being at her sweetheart's side . . . as he faces the foe and slaughters the thousands!

DON M: That thought gives one pause to reconsider one's profession.

SCARAMBA: You villain! You ugliest of men!

DON M: But I'm perfection in that ugliness!

SCARAMBA: You've taken my sweetheart from me, and I challenge you to a duel . . .
(*takes off glove, slaps DON M's face twice with it*) . . . to the death!

ESTRELDA: A duel to the death for my love! Ecstasy!

DON M: (*prying her off him*) Listen my friend . . . allow me just one moment to talk some sense into this love-smitten maiden's noodle. (SCARAMBA *nods and lowers his sword.*)

JENNIE: (*enters in a nightrobe, TACITURNEZ leading, holding a candle*) Phillip? It's very late, love.

JPS: I know, Jennie. Hopper wants a song here - but it needs to discourage a love affair - how in the world do I write a don't-love song?

JENNIE: (*Looks at TACITURNEZ who shrugs. Then, remembering.*) What about that silly poem you had in the magazine? Zanzibar something?

JPS: (*remembering*) "The Typical Tune of Zanzibar" - of course! Just the thing! Thank you! (JENNIE *kisses him on top of head and exits w/ TACITURNEZ*)

DON M: Perhaps one moment and a song? Estrelda, you musn't be too eager to leap into a lover's arms.

ESTRELDA: Why?

DON M: I'll tell you why.

Ditty: "A typical tune of Zanzibar?"

DON MEDIGUA, ESTRELLA AND SCARAMBA.

Nº 15.

Allegretto

Un-der the win-dow he soft - ly crept While fa - ther and moth - er and
Yours for aye," the maid - en cried," I'm rea - dy to mar - ry, to

Tow - ser slept; Then plunk-ing a tune on his light gui - tar, He
be your bride, On - ly plunk a - gain on your light gui - tar, That

war-bled a bal-lad of Zan - zi-bar. From out her cham-ber e -
typ - ic - al tune of Zan - zi-bar. Look-ing with love on his

merged the maid, Begg-ing the name of the tune he played, Said
bride to be, He tun - ed the strings in an - oth - er key, Then

he as he plunked his light gui-tar, 'Tis a typ - ic - al tune of Zan - zi-bar."
plunked once more on his light gui-tar, That typ - ic - al tune of Zan - zi-bar.

rit.

Allegro.

Ya ya ya ya ya ya ya ya ya

p

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya. 2d V. "I'm

f

molto ritard.

Quick-ly she leaped from the case-ment high In - to his arms and

p colla voce.

p

a tempo.

rea - dy to fly But Tow-ser had heard the light gui-tar And the

molto ritard.

typ - ic - al tune of Zan - zi-bar. They bur-ied them down by the

o - cean's spray, Where oft at night, (so neigh - bors say,) Is

a tempo. *rit.*

heard the plunk of a light gui-tar, And the typ-ic-al tune of Zan - zi-bar.

Allegro.

Ya ya ya ya ya ya ya ya ya,

p

ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya ya ya ya ya

ya ya ya ya ya ya ya ya ya.

(JENNIE re-enter, day dress, with coffee.)

JENNIE: Did you solve it?

JPS: I think so

DON M: "Tis a sad story indeed, and all because the maiden was foolishly in love with an ill-tuned guitar.

ESTRELDA: But you are not ill-tuned. You are my El Capitán!!

SCARAMBA: My dearest Estrela, your El Capitán! is nothing but a fraud and a coward!

ESTRELDA: No, no!

DON M: Yes, yes!

ESTRELDA: You let him call you that?

DON M: Well . . .

ESTRELDA: I don't believe this! Not my El Capitán!! *(Wails and sobs spectacularly)*

SCARAMBA: *(Helplessly)* Now see what you've done, you villain?!

DON M: Please my pretty battlefly - er, butterfly!

DON M &
SCARAMBA: *(to JPS and JENNIE)* Will man ever understand woman?

JPS: I don't believe so. Will we, Jennie? *(JENNIE shrug.)*

(CAZARRO enters with INSURGENTS)

CAZARRO: El Capitán, it is the hour of Peru's victory! *(Sees ESTRELDA)* What is this? What has happened?

ESTRELDA: *(Runs to CAZARRO)* Papa, this cannot be my El Capitán!

CAZARRO: What have you done to my daughter? I've never seen her like this!

DON M: Well . . . I . . . I . . .

SCARAMBA: Don Cazarro, this El Capitán is a charlatan of conquistadors. A traitor -- much too familiar with the prisoner and the prisoner's palace. I charge that . . . El Capitán is the villainous Viceroy Medigua himself!

CAZARRO: If this be true, then where is our El Capitán? What have you done with him? Have you killed him? (*Another wail from ESTRELDA*) And who is the prisoner in the dungeon?

DON M: (*laughing and trying to convince*) This is ridiculous. I am El Capitán! And as for the prisoner . . .

(*NEVADO and MONTALBA enter, holding their heads*)

NEVADO &
MONTALBA: Gone.

CAZARRO &
DON M: What's that?

NEVADO &
MONTALBA: The prisoner's gone.

ALL except
NEVADO &
MONTALBA: The prisoner's gone?!

CAZARRO: I'm all agape! No prisoner! And no El Capitán! Do you have an explanation? (*DON M is speechless.*) Your silence admits the truth. I don't know who you are, but clearly you have killed Don Medigua! And you have killed El Capitán! My daughter, I shall save you from your husband-to-be! Whoever you are . . . you're a coward, a murderer, and a traitor to the Peruvian cause! Your only redemption is extinction . . . immediate execution!

ALL except
DON M: Execution! Execution! (*PRINCESS and ISABEL enter. NEVADO and MONTALBA force DON M to his knees. Scaramba pulls his ~~sword~~ axe*)

DON M: Is there a doctor in the house?

(*SCARAMBA places sword at back of DON M's neck. CAZARRO gives signal, SCARAMBA raises sword.*)

JENNIE: Philip, you can't kill him off. What kind of a comic opera is this?

(*JPS gesture, cannon shots are heard.*)

VERRADA: News! News from the front!

DON M: Our local newsboy! We know, Verrada . . .

DON M &
VERRADA: Spanish troops

ALL except
DON M &
VERRADA: SPANISH TROOPS!?! (Panic, running around, not knowing whether to leave or stay. NEVADO and MONTALBA still hold DON M, but are trembling)

ESTRELDA: Oh, Papa, what are we going to do?

CAZARRO: Complete the execution before the Spaniards arrive!

SCARAMBA: But we're no match for them without a commander!

NEVADO &
MONTALBA: No commander?! *(They also start running around, DON M stand, start to leave) (TACITURNEZ speaks to VERRADA.)*

VERRADA: But we HAVE a commander! Behold! El Capitán!! *(Don M stop, turn, stand tall. INSURGENTS look back and forth between DON M and CAZARRO.)*

DON M: You're right, my boy! Atten . . . tion! *(INSURGENTS, incl. SCARAMBA, NEVADO, and MONTALBA scramble into formation. ISABEL runs to VERRADA, gives him her handkerchief. PRINCESS drags her back.)*

VERRADA: *(Runs to DON M)* What did her father say? *(DON M looks at PRINCESS, who is glowering. DON M decides.)*

DON M: You may ask her, my boy. I have spoken! Now get in line, soldier! *(VERRADA salutes DON M, throws a kiss to ISABEL, and gets in line with INSURGENTS.)* Sometimes I even frighten myself!

Chorus and Entrance of the Spanish Troops.

Nº 16.

Tempo di Marcia.



CHORUS.



DON M: *(over music)* Sergeant, you lead the troops.

SCARAMBA: Yes, sir!

DON M: Estrela, you march at Scaramba's side, and you, Don Cazarro, march with me. Together we will face the Spanish army.

JENNIE: What happens now?

JPS: A HUGE fight - a giant spectacle! It will be great! *(He puts on jacket and runs into the crowd.)*

JENNIE: Philip! *(JENNIE follows)*

MELODRAMA *(Liberty Bell March at E?)*

(TACITURNEZ catches JENNIE, speaks to her. JENNIE runs to JPS, TACITURNEZ exits.)

JENNIE: Philip, no - not a big battle. Battles aren't funny!

JPS: I'm having a LOT of fun - oh, I should go and get my boxing gloves!

JENNIE: Philip! - let's try something else, shall we?

JPS: *(Thinking)* What about a chase?

(Liberty Bell March at A?) (During chase, TACITURNEZ and POZZO crawl out of dungeon)

JENNIE: *(Exhausted)* Philip, can't they just talk?

JPS: Hmmmmm - talk:

DON M: Now for some fast talking before we're all found out. General Herbana! *(bows)*

GEN H: So . . . you are the plague of the King of Spain -- the bloodthirsty El Capitán?

DON M: The very one! Now General Herbana, I address you on behalf of Don Medigua.

CAZARRO: *(crosses to TACITURNEZ who he thinks is the viceroy.)* Instead of hiding behind your general, I challenge you, Medigua, to step forward and face the rightful viceroy.

DON M: *(steps between CAZARRO and TACITURNEZ. To CARAZZO)* I can speak for Don Errico Medigua.

GEN H: Don Medigua speaks for the King, and he can speak for himself.

DON M: No, she can't . . . I mean, he can't. You see, General, Don Medigua has been down in a dark, dank, damp dungeon, and the cold has taken away his voice.

[on top of each other]

CAZARRO: Nonsense! I heard him call his wife *(imitates POZZO)* "Eulalia!"

SCARAMBA: And El Capitán! insisted that he be gagged.

NEVADO &
MONTALDO: Be gagged, El General! *(All begin arguing)*

GEN H: SILENCE!! ALL OF YOU!! The King has sent me because he will not have his subjects fighting against one another. This is despicable! Viceroy Don Medigua, why have you allowed this to happen? *(All turn to TACITURNEZ)*

DON M: *(To JPS)* Are we at the finale yet? Because I'm not going to make it!

JPS: *(Claps DON M on shoulder.)*

GEN H: *(To TACITURNEZ)* Speak up, Don Medigua! We await your answer!
(Awkward pause)

POZZO: *(Under TACITURNEZ's skirt)* Spaniards and Peruvians must live together in peace.

(ALL around to see where the voice has come from)

POZZO: *(Getting carried away)* . . . and the voice of the people will be heard. Peru must be governed of the Peruvians, by the Peruvians, and for the Peruvians!

ALL: O!é!

GEN H: That's most profound, Medigua! We must write that down for history! Peru is a great and beautiful country. There shall be no bloodshed.

POZZO: *(Sticks his head out)* Does that mean I won't be executed?

GEN H: Who the devil is this?

CAZARRO: It's the prisoner Viceroy!

POZZO: No . . . just the prisoner, not the Viceroy. And those words were not mine, General, I merely repeated the sentiment of El Capitán!.

DON M: At your service, General!

GEN H: *(To POZZO)* If you're not the Viceroy . . . who is?

DON M: Again, at your service, General. *(PRINCESS cross to him)*

SCARAMBA: I knew it!

NEVADO &
MONTALBA: We knew it, we did!

GEN H: You're the Viceroy and El Capitán!?

DON M: All part of my clever plan to bring peace to this troubled land.

GEN H: If those were truly your words, Don Medigua, then I say "Every land must have its El Capitán. *(General cheering)* On behalf of the King of Spain, I restore you, Don Medigua to the positions of both Viceroy and El Capitán!.

DON M: I accept the honors, General . . . only if I may appoint Don Cazarro, a Spaniard of great integrity, as my Officer-of-State regarding the welfare of his first love -- the Peruvian people.

CAZARRO: Gladly, Viceroy Don Medigua.

GEN H: So be it. (*General cheering*)

SCARAMBA: My beautiful Estrela, . . . if you have me to be your El Capitán! . . . Estrela, will you be my wife?

ESTREDA: My well-tuned guitar! Papa?

CARAZZO: Of course.

DON M: A moment please, fair Estrela?

ESTREDA: Yes?

DON M: I hope you will forgive Don Medigua for the shortcomings of... El Capitán!.

ESTREDA: Of course, Don Medigua.

VERRADA: Ah, sir, as Love would have it . . .

DON M: Make it brief, my boy!

VERRADA: (*kneel in front of ISABEL*) Dearest Isabel, will you be mine?

(*ISABEL nods happily and hopefully; DON M looks at PRINCESS*)

DON M: You know my mind, dear.

PRINCESS: If he will allow me, I will speak for my husband . . . but only this one time.

DON M: That will be a marvel!

PRINCESS: El Capitán's word is mine . . . and I have spoken!

GEN H: But what about this man?

DON M: My lord chamberlain. How did you do it, Pozzo?

CAZZARO: How did you escape my guards?

NEVADO &
MONTALBA: Forgive us, sir.

NEVADO: We were in the cellar . . .

MONTALBA: . . . sniffing the corks . . .

POZZO: . . . when I simply dropped the iron ball . . .

NEVADO &
MONTALBA: . . . on our feet! Ow!

NEVADO: And then she . . .

POZZO: . . . brained them with a bottle ~~or two~~.

(POZZO takes huge hat off TACITURNEZ. ALL gasp. VERRADA and Insurgents bow.)

POZZO: Thank you, my beauty. I am your Senor Amabile Pozzo. *(Kisses her hands)*

TACITURNEZ: *Touches Pozzo's face, turns to HERBANA* Thank you, General, for answering my call. I believe we have saved my people and yours much pain and sorrow, at least for now. *(Turning, holds out her arms)* And now, my Pozzo! *(Takes him into a clinch)*

NEVADO: Her lips are loosed!

MONTALBA: Not at the moment, they're not!

ESTRElda: So, Pozzo is her true love?

VERRADA: Oh, no, Señorita - Her true love is Peru! *(General celebration)*

DON M: *(To audience)* Another marvel! . . . Since we are all here at one time, this must indeed be the finale! We shall have to sing . . .

JPS: . . . the march!

DON M: We'll ALL sing the march! *(gesture to audience)*

ALL: *(Cheer)*

TACITURNEZ: *(Hands JPS a baton)* Maestro?

Nº 17.

Finale.

ISABEL.

PRINC & ESTR.

VERRADA.

DON MED.

CHORUS. We beg your kind con-sid-er-a-tion for El Cap-i-

PAZZO WITH TENORS.

SCARAMBA AND CAZZARRO WITH BASSES.

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. your hands, com - mands,

tan. His fate is in your hands, He waits for your com - mands, For-

tan. your hands, com - mands,

tan. your hands, com - mands,

you can,
you can,
you can,
give his ma - ny weak-nes-ses and love him if you can, With heart and voice, Bid
you can,
you can,

his plan, plan,
his plan, plan,
his plan, plan,
all re-joice and praise his lit-tle plan, We beg your kind con-sid-er-a - tion
his plan, plan,
his plan, plan,

p

i - tan, your hands, com -
 i - tan, your hands, com -
 i - tan, your hands, com -
 for El Cap-i - tan, His fate is in your hands, He waits for your com -
 i - tan, our hands, com -
 i - tan, our hands, com -

The first system of the musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in four-part harmony (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The lyrics are: "i - tan, your hands, com -" (repeated three times), "for El Cap-i - tan, His fate is in your hands, He waits for your com -", "i - tan, our hands, com -", and "i - tan, our hands, com -". The piano accompaniment is in the right and left hands, providing a harmonic foundation for the vocal lines.

mands. you can,
 mands. you can,
 mands. you can,
 mands. For - give his ma - ny weaknes-ses and love him if you can, With
 mands. you can,
 mands. you can,
 mands.

The second system continues the musical score with seven vocal staves and a piano accompaniment. The vocal parts continue the four-part harmony. The lyrics are: "mands. you can," (repeated three times), "mands. For - give his ma - ny weaknes-ses and love him if you can, With", "mands. you can,", and "mands. you can,". The piano accompaniment continues with the same harmonic structure as the first system.

and praise his lit-tle plan; With

and praise his lit-tle plan; With

and praise his lit-tle plan; With

heart and voice, Bid all rejoice And praise and praise his lit-tle plan; With

and praise his lit-tle plan; With

and praise his lit-tle plan; With

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

heart and voice, Bid all re-joice, And praise his lit-tle plan, Un-sheath the

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

sword, let the ban-ners fly For du - ty calls,

Grandioso

The first system of the musical score consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in a six-part setting, with each staff containing the lyrics "sword, let the ban-ners fly For du - ty calls,". The piano accompaniment is marked "Grandioso" and features a series of ascending and descending eighth-note patterns in the right hand, with a more rhythmic bass line in the left hand.

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

we will win or die. The trumpets' note and the

The second system of the musical score continues with six vocal staves and a piano accompaniment. The vocal parts now sing the lyrics "we will win or die. The trumpets' note and the". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests, maintaining the "Grandioso" character.

[illegible][illegible]

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

calls, we will win or die. The trumpet's note

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes.

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

and the roll of drum, Shall tell the foe the victors

The piano accompaniment continues with a similar rhythmic pattern, including a *ff* (fortissimo) dynamic marking in the right hand.

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

come the trumpets note and roll of drum Shall

8

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

tell the foe that we come!

8

This musical score page, numbered 199, contains two systems of music. The first system consists of six vocal staves (treble and bass clefs) and a piano accompaniment. The vocal staves are mostly empty, with rests. The piano accompaniment features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand, marked with a forte (*fff*) dynamic. The second system also consists of six vocal staves and a piano accompaniment. The vocal staves are again mostly empty. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord and a fermata. The text "END OF THE OPERA." is printed at the bottom center of the page.

END OF THE OPERA.