

No. 22. "Here is a case unprecedented"

Finale of Act II

Ensemble

Molto vivace

staccato

Casilda

Here is a case un - prec - e - dent - ed! Here are a King and

Gianetta

Here is a case un - prec - e - dent - ed! Here are a King and

Tessa

Here is a case un - prec - e - dent - ed! Here are a King and

Marco

Here is a case un - prec - e - dent - ed! Here are a King and

Giuseppe

Here is a case un - prec - e - dent - ed! Here are a King and

Queen ill-starred! Ev-er since mar-riage was first in-vent - ed

Queen ill-starred! Ev-er since mar-riage was first in-vent - ed

Queen ill-starred! Ev-er since mar-riage was first in-vent - ed

Queen ill-starred! Ev-er since mar-riage was first in-vent - ed

Queen ill-starred! Ev-er since mar-riage was first in-vent - ed

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard! I may be said to have

Nev - er was known a case so hard! I may be said to have

Through a ca-lam-i - ty
 Through a ca-lam-i - ty
 Through a ca-lam-i - ty
 been bi-sect - ed, By a pro-found ca - tas - tro-phe!

un - ex-pect - ed I am di-vis - i - ble in - to three!
 un - ex-pect - ed I am di-vis - i - ble in - to three!
 un - ex-pect - ed I am di-vis - i - ble in - to three!
 I _____ may be
 I _____ may be

mp *legato*

mp legato

I am di-
I am di-
I am di-
said _____ to have been bi - sect - ed!
said _____ to have been bi - sect - ed!

(subito)

p cresc.
vis - i - ble in - to three! Through a ca - lam-i - ty I am di-
p cresc.
vis - i - ble in - to three! Through a ca - lam-i - ty I am di-
p cresc.
vis - i - ble in - to three! Through a ca - lam-i - ty I am di-

vis-i-ble in-to three! *f* *p* O mor-al-ists all,
 vis-i-ble in-to three! *f* *p* O mor-al-ists all,
 vis-i-ble in-to three! *f* *p* O mor-al-ists all,
 Marco *p* O mor-al-ists all,
 Giuseppe *p* O mor-al-ists all,

Ad. *

How can you call Mar-riage a state of u-ni-tee, When
 How can you call Mar-riage a state of u-ni-tee, When
 How can you call Mar-riage a state of u-ni-tee, When
 How can you call Mar-riage a state of u-ni-tee, When
 How can you call Mar-riage a state of u-ni-tee, When

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect - ed, Wives are di-vis - i - ble in - to three?

f O mor - al - ists all, How can you call _____

f O mor - al - ists all, How can you call _____

f O mor - al - ists all, How can you call _____

f O mor - al - ists all, How can you call _____

f O mor - al - ists all, How can you call _____

f O mor - al - ists all, How can you call _____

Mar-riage a state of u - ni-tee, of u - - ni-tee, ah! of u - - ni-tee, ah! of u - - ni-tee, ah! u - - ni -

p *staccato*

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-tee!

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-
tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee, call _____
tee, call _____
tee, call _____
tee, call _____
tee, call _____

Mar - riage a state of u - nion true?— One-third of my-self has—

Mar - riage a state of u - nion true?— One-third of my-self has—

Mar - riage a state of u - nion true?— One-third of my-self has—

Mar - riage a state of u - nion true?— When half of my-self has—

Mar - riage a state of u - nion true?— When half of my-self has—

f

mar - ried to half of ye, or you!—

mar - ried to half of ye, or you!—

mar - ried to half of ye, or you!—

mar - ried two-thirds of ye, or you!—

mar - ried two-thirds of ye, or you!—

2

4

Red.

Musical score system 1, featuring a vocal line and piano accompaniment in a key with two flats. The piano part includes a *ff* dynamic marking and a trill. A star symbol is placed below the piano part.

Allegro vivace. L'istesso tempo

Musical score system 2, featuring piano accompaniment in a key with two sharps. It includes a triplet in the right hand and a *f* dynamic marking. A star symbol is placed below the piano part.

Musical score system 3, featuring piano accompaniment in a key with two sharps. It includes multiple triplet markings in both hands. A star symbol is placed below the piano part.

(Enter Don Alhambra, followed by Duke, Duchess, and all the Chorus.)

Musical score system 4, featuring piano accompaniment in a key with one flat. It includes a *f* dynamic marking and a trill. A star symbol is placed below the piano part.

Don Alhambra

Now let the loy - al lie - ges gath - er round - The Prin - ce's fos - ter -

moth - er has been found! She will de - clare, to sil - ver - clar - ion's

f Più lento
 sound, The right - ful King - let him forth - with be crowned!

Chorus *f a tempo*
 She will de - *f a tempo*
 She will de -

Più lento
f
ff a tempo

clare, to sil - ver clar - ion's sound, The right - ful King -

clare, to sil - ver clar - ions sound, The right - ful King -

Più lento *(Don Alhambra brings forward Inez, the Prince's foster-mother.)*

let him forth-with be crowned!

let him forth-with be crowned!

Più lento

p a tempo

Tessa Duke Gianetta Duchess

Speak, wom-an, speak - We're all at - ten - tion! The news we seek - This

Casilda Don Alhambra Marco

mo - ment men - tion. To us they bring - His fos - ter - moth - er. Is

Giuseppe All

he the King? Or this my broth - er? Speak, wom - an, speak!

Inez Più lento

Speak, wom - an, speak! The Roy - al Prince was by the King en -

trust - ed To my fond care, ere I grew old and - crust - ed; When

trai-tors came to steal his son re-put-ed, My own small boy I

Red. *

deft-ly sub-sti-tu-ted! The vil-lains fell in-to the trap com-

Red. * *Red.* * *Red.* *

plete-ly- I hid the Prince a-way- still sleep-ing sweet-ly; I called him

Red. *

(Sensation. Luiz ascends the throne, crowned and robed as King.)

"son" with par-don-a-ble sly-ness- His name, Lu-iz! Be-hold his Roy-al High-ness!

ff

Casilda
(rushing to his arms) Luiz

A tempo vivace

Lu - iz! Ca -

(embrace)

sil - da!

Chorus

Is this in-deed the King? Oh,

Is this in-deed the King? Oh,

won - drous rev - e - la - tion! Oh, un - ex - pect - ed

won - drous rev - e - la - tion! Oh, un - ex - pect - ed

thing! Un - looked - - for sit - u - a - tion!

thing! Un - looked - - for sit - u - a - tion!

Ped. *

Gianetta *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

Tessa *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

Marco *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

Giuseppe *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our

p

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

hearts re-joice and grieve, Each oth-er con-tra-dict-ing; To

sostenuto

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

sostenuto

those whom we a-dore We can be re-u-nit-ed- On

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

one point rath - er sore, But, on the whole, de - light - ed!

Luiz

When oth - ers claimed thy dain - ty hand, I wait - ed - wait - ed -

Duke

wait - ed, As pru - dence (so I un - der - stand) Dic - tat - ed - tat - ed -

Casilda **Duchess**

tat - ed. By vir - tue of our ear - ly vow Re - cord - ed - cord - ed - cord - ed, Your

pure and pa-tient love is now Re-ward-ed- ward-ed- ward-ed.

All *ff*

Then *ff*

Then

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'pure and pa-tient love is now Re-ward-ed- ward-ed- ward-ed.' and concludes with 'All *ff*'. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system ends with a 'Then' instruction and a *ff* dynamic marking.

hail, O King of a Gold - en

hail, O King of a Gold - en

The second system of the musical score continues the vocal line with the lyrics 'hail, O King of a Gold - en'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system ends with a 'Then' instruction and a *ff* dynamic marking.

Land, And the high - born bride_ who_ claims his

Land, And the high - born bride_ who_ claims his

The third system of the musical score continues the vocal line with the lyrics 'Land, And the high - born bride_ who_ claims his'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system ends with a 'Then' instruction and a *ff* dynamic marking.

hand- The past is dead, and you gain your
hand- The past is dead, and you gain your

3

own, A roy - al crown and a gold - en
own, A roy - al crown and a gold - en

Allegro con brio *(All kneel. Luiz crowns Casilda.)*

throne!
throne!

Allegro con brio
ff

All *f* *etc.*

Once more *f* gon - do - lie - ri, Both skil - ful and wa - ry, Free

Once more *f* gon - do - lie - ri, Both skil - ful and wa - ry, Free

from this quan - da - ry, Con - tent - ed are we. Ah!

from this quan - da - ry, Con - tent - ed are we. Ah!

From Roy - al - ty fly - ing, Our

From Roy - al - ty fly - ing, Our

gon - do - las ply - ing, And mer - ri - ly - cry - ing - Our "pre - mé", "sta -
 gon - do - las ply - ing, And mer - ri - ly cry - ing Our "pre - mé", "sta -

unis. *staccatissimo*
 "i!" - Ah unis. So
 "i!" - Ah So
pesante
f

good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -
 good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -

well to that meas-ure— Old Xe-res, a - dieu- Man - za -

well to that meas-ure— Old Xe-res, a - dieu- Man - za -

nil - la- Mon - te - ro- We leave you with feel - ings of pleas - ure!

nil - la- Mon - te - ro- We leave you with feel - ings of pleas - ure!

Ped.

Once more — gon - do - lie - ri, Both skil - ful and

Once more — gon - do - lie - ri, Both skil - ful and

*

unis.
 wa-ry, Free from this quan - da - ry, Con - tent - ed are we. Ah -
 wa-ry, Free from this quan - da - ry, Con - tent - ed are we. Ah -
 unis.

Ah
 Ah

Once more _____ gon - do - lie - ri, gon - do - lie - ri,
 Once more _____ gon - do - lie - ri, gon -
 8
 ff

gon - do - lie - ri, Con - tent - ed are we!

do - lie - ri, Con - tent - ed are we!

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics "gon - do - lie - ri, Con - tent - ed are we!" and a bass line in bass clef with lyrics "do - lie - ri, Con - tent - ed are we!". The piano accompaniment is shown in two staves (treble and bass clefs) with chords and moving lines. There are blue annotations: a > above the first measure of the vocal line and a > above the first measure of the bass line.

stacc

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

Detailed description: This system contains the second and third systems of a musical score. The top system has a vocal line in treble clef with lyrics "So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll" and a bass line in bass clef with the same lyrics. The piano accompaniment is shown in two staves. A blue annotation "stacc" is written above the first measure of the vocal line. There are also blue annotations: a > above the first measure of the vocal line and a > above the first measure of the bass line.

dance a fare - well to that meas - ure - Old Xe - res, a -

dance a fare - well to that meas - ure - Old Xe - res, a -

Detailed description: This system contains the fourth and fifth systems of a musical score. The top system has a vocal line in treble clef with lyrics "dance a fare - well to that meas - ure - Old Xe - res, a -" and a bass line in bass clef with the same lyrics. The piano accompaniment is shown in two staves. There are blue annotations: a > above the first measure of the vocal line and a > above the first measure of the bass line.

dieu- Man-za - nil - la- Mon - te - ro- We leave you with feel-ings of

dieu- Man-za - nil - la- Mon - te - ro- We leave you with feel-ings of

pleas-ure, with feel-ings of pleas -

pleas-ure, with feel-ings of pleas -

ure! _____

ure! _____

End of Opera