

## Casilda

Dead as the last year's leaves—As gathered flow'rs—ah, woe is me!

*p*

Dead as the garnered sheaves, That love of ours— ah, woe is me!

Born but to fade and die When hope was high,

Dead and as far a - way As yes-ter-day!— ah, woe is me!

*dim.*

## Casilda

Oh, bur - y, bur - y— let the grave close o'er The  
Luiz

Oh, bur - y, bur - y— let the grave close o'er The

*p*

48

Detailed description: This system contains the first three staves of the musical score. The top two staves are vocal lines for two voices, with lyrics. The bottom staff is a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/8. The piano part begins with a dynamic marking of *p* and a tempo marking of 48. The first measure of the piano part features a complex chord structure with multiple accidentals.

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

Detailed description: This system contains the next three staves. It continues the vocal lines and piano accompaniment from the first system. The piano part continues with similar rhythmic patterns and chordal textures.

*f.* all con - demn, And let the whirl-wind mourn its — re - qui- *dim.*

*f.* all con - demn, And let the whirl-wind mourn its re - qui- *dim.*

*f.* *dim.* *trem.*

Detailed description: This system contains the final three staves. The vocal lines end with a fermata on the word 're-qui-'. The piano part features a dynamic marking of *f.* and a *dim.* marking. The final measure of the piano part includes a tremolo marking (*trem.*) over a sustained chord.

em, its re - qui - em, its re - qui - em!

em, its re - qui - em, its re - qui - em!

*(Re-enter from the Ducal Palace the Duke and Duchess, followed by Don Alhambra del Bolero, the Grand Inquisitor.)*

- Duke:** My child, allow me to present to you His Distinction Don Alhambra del Bolero, the Grand Inquisitor of Spain. It was His Distinction who so thoughtfully abstracted your infant husband and brought him to Venice.
- Don Alhambra:** So this is the little lady who is so unexpectedly called upon to assume the functions of Royalty! And a very nice little lady, too!
- Duke:** Jimp, isn't she?
- Don Alhambra:** Distinctly jimp. Allow me, *(offers his hand; she turns away scornfully)*. Naughty temper!
- Duke:** You must make some allowance. Her Majesty's head is a little turned by her access of dignity.
- Don Alhambra:** I could have wished that Her Majesty's access of dignity had turned it in this direction.
- Duchess:** Unfortunately, if I am not mistaken, there appears to be some little doubt as to His Majesty's whereabouts.
- Casilda:** *(aside)* A doubt as to his whereabouts? Then we may yet be saved!
- Don Alhambra:** A doubt? Oh dear, no— no doubt at all! He is here, in Venice, plying the modest but picturesque calling of a gondolier. I can give you his address— I see him every day! In the entire annals of our history there is absolutely no circumstance so entirely free from all manner of doubt of any kind whatever. Listen, and I'll tell you all about it.

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

*And.* \*  $\text{^}$

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

$\text{^}$

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?

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

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

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

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

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

*f.*

*Red.* \*

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

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

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

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

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

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

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

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

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

*p* 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!

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!

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

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! —

*f*