

**DON QUIXOTE:  
HEROIC COMEDY  
IN FIVE ACTS**

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Don Quixote: Heroic Comedy in Five Acts by Various

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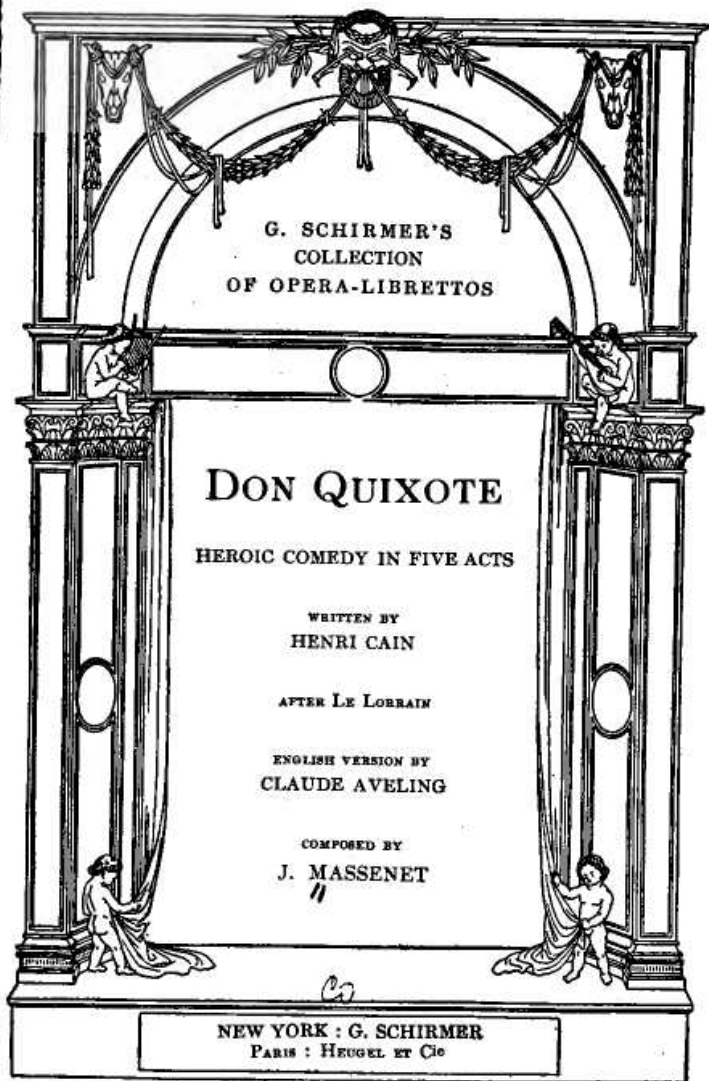
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**VARIOUS**

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HEROIC COMEDY  
IN FIVE ACTS**





G. SCHIRMER'S  
COLLECTION  
OF OPERA-LIBRETTOS

# DON QUIXOTE

HEROIC COMEDY IN FIVE ACTS

WRITTEN BY  
HENRI CAIN

AFTER LE LORRAIN

ENGLISH VERSION BY  
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COMPOSED BY  
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# DON QUIXOTE

HEROIC COMEDY IN FIVE ACTS

GIVEN FOR THE FIRST TIME AT THE

OPERA, MONTE CARLO

On February the 24th, 1910

Under the direction of M. RAOUL GUNSBORG

AND IN PARIS, AT THE

(THÉÂTRE-LYRIQUE MUNICIPAL (GAÎTÉ))

On December the 29th, 1910

Under the direction of MM. ISOLA FRÈRES

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## CHARACTERS

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THE LOVELY DULCINEA	<i>Contralto</i>
DON QUIXOTE	<i>Basso cantante</i>
SANCHO	<i>Baritone</i>
PEDRO	<i>Soprano</i>
GARCIAS	<i>Soprano</i>
RODRIGUEZ	<i>Tenor</i>
JUAN	<i>(Speaking part)</i>
BANDIT CHIEF	<i>(Speaking part)</i>
TWO SERVANTS	<i>Baritones</i>
FOUR BANDITS	<i>(Speaking parts)</i>

Chorus: GENTLEMEN AND LADIES, DULCINEA'S  
FRIENDS, BANDITS, PEOPLE

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific procedures that must be followed when recording transactions. These procedures include the requirement to use standardized forms and to ensure that all entries are clearly legible and accurately reflect the underlying transactions.

3. The third part of the document addresses the issue of internal controls. It states that internal controls are a critical component of any financial system and that they must be designed and implemented in a way that effectively mitigates the risk of error and fraud.

4. The fourth part of the document discusses the role of management in ensuring the accuracy and integrity of the financial system. It notes that management has a responsibility to establish a strong control environment and to ensure that all employees understand and adhere to the organization's policies and procedures.

5. The fifth part of the document concludes by reiterating the importance of maintaining accurate records and following proper procedures. It states that these practices are essential for the success of any organization and for the protection of its assets.



## STORY OF THE OPERA

The author of the libretto has chosen for his theme the romantic love of Cervantes' hero for the fair Dulcinea, ending with the death of the broken-hearted knight—a climax not found in the original.

### ACT I

Beneath Dulcinea's balcony, overlooking a crowded square in a typical Spanish town, aspirants for her favor are singing her praises, seconded by the acclaim of the multitude. Dulcinea, appearing on the balcony, responds to their greetings in a tone of amused skepticism, and retires. Shouts and laughter announce the coming of Don Quixote; Juan, Dulcinea's favored swain, derides the knight, who is warmly defended by Rodriguez. Entrance of Don Quixote mounted on Rosinante and followed by Sancho Panza on Dapple; hilarious reception by the crowd, to whom the knight dispenses extravagant alms through Sancho, who comically expresses his disapprobation; the crowd disperses after an enthusiastic salutation from Don Quixote, who in the gathering twilight throws an ecstatic kiss toward the balcony, and strikes up a serenade as Sancho retires to the inn. Rudely interrupted by Don Juan, a duel ensues, which is suddenly halted by the knight to finish his serenade, and finally stopped by Dulcinea, who descends from her balcony and fools her chivalrous lover to the top of his bent, at the last withdrawing with Juan, leaving Don Quixote mystified, but happy in promises of bliss contingent upon his bringing back to the lady of his dreams the necklace stolen from her by the brigand chief, Tenebrun.

### ACT II

A landscape obscured by mists. Enter Sancho leading Dapple and Rosinante; Don Quixote astride of the latter, playing his mandoline and racking his brain for love-rhymes; he dismounts and continues his delightful occupation despite Sancho's

flouting, the esquire railing at the knight and his ladylove and women in general. His pungent discourse is cut short by his master, who, through the dissolving haze, descries the shapes of windmills which he takes to be the forms of menacing giants; unswerved by his faithful servant's protest, he charges the nearest windmill, lance in rest. Here the curtain falls hastily; on rising, it discovers the luckless knight whirling around, entangled in the sails of the windmill, still desperately invoking Dulcinea, while the shrieking Sancho attempts to catch him as he revolves.

### ACT III

Sunset in the Sierra; Don Quixote on all fours, his eyes fixed on footprints; Sancho watching him. The master delightedly hails his discovery of the bandits' trail; the man is horrified at the thought of following up these desperadoes. When Don Quixote exultingly proclaims that there are two hundred of the brigands, Sancho opportunely vanishes; the knight boldly confronts the entering bandits and attacks them single-handed, only to be thrown and bound. The amazement of the outlaws at Don Quixote's lofty and impassive demeanor in the face of death changes to awe as he offers up a prayer to be judged in mercy as he doth stand for truth and right; the Chief hesitantly asks his mission, which Don Quixote proudly proclaims. The stolen necklace is produced; the kneeling bandits ask a blessing, and Sancho crawls from his hiding-place to view the miracle.

### ACT IV

A festival is in progress in the courtyard of the fair Dulcinea's house. She is surrounded by her ardent wooers, but takes no pleasure in their adulation and curtly waves them away; brief revelry; then the entire gay company bursts in, and she is again besieged. Her mood changes to one of coquetry, and she passionately sings the joys of love. As the loud applause subsides, the guests make a move toward the supper-room; after their exit, Sancho, introduced by two men-servants, struts in to announce his master's arrival. After an interlude between Don Quixote and Sancho, the

curtains of the supper-room are drawn aside; Dulcinea hastens forward to welcome her champion; the necklace is produced amid general stupefaction; wild with delight, Dulcinea flings herself on Don Quixote's neck, and the deluded knight, madly in love, offers her his hand with the exclamation, "Be thou mine adored, beloved wife!" Dulcinea, in a paroxysm of laughter, declines the honor; but, on viewing Don Quixote's anguish, her gay heart feels an unwonted thrill, and she quietly dismisses her guests. Left alone with the knight, she gently undeceives him as to her own character, kisses him, and receives his fervent blessing; the crowd rushes in, and mocks and jeers at Don Quixote in despite of Dulcinea's sharp rebukes, until Sancho, goaded by their cruel insults, overawes them with a threatening gesture and silences them with a well-merited verbal castigation.

#### ACT V

Starlight night on a road through the gorge of an ancient forest. Don Quixote is wearily leaning against a tree, while Sancho makes a fire to warm and cheer him. The knight recognizes that his end is near; the entire scene is an affecting farewell to the trusty servant, to the dreams of chivalry, and to Dulcinea: "My goddess! She is Light, she is Love, she is Beauty!—To her I go!"