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The
CONTRABANDISTA

By
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and
ARTHUR SULLIVAN.



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Hannie Harold.

The Contrabandista ;

OR,

THE LAW OF THE LADRONES.

COMIC OPERA IN TWO ACTS.

FIRST PERFORMED AT ST. GEORGE'S OPERA HOUSE, ON THE 18TH OF DECEMBER, 1867.

THE LIBRETTO WRITTEN BY

F. C. BURNAND,

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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Music

THE CONTRABANDISTA.

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THE CONTRABANDISTA.

COMIC OPERA IN TWO ACTS.

ACT I.

INTRODUCTION.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

ANDANTE
MAESTOSO.

ff sf sf sf

p p

sostenuto. p

f p sf

ff sf sf ff sf sf

p accell. f Atacca.

B

No. 1.

HUSH! NOT A STEP.

DUET AND CHORUS.

ALLEGRO MODERATO.

p SANCHO. JOSE. SANCHO. JOSE.

Hush! Hush! Hush! Hush!

SANCHO.

Not a step, not a sound can I

hear, Far or near, with my ear to the ground,

tr *tr*

JOSE.
Not a step, not a sound can I hear, Far or near, with my ear to the ground; If you'd

cres. *p*

lis - ten and not talk, We might hear a stran-ger walk;

sf *p*

SANCHO.
Take my or - ders, Sir, from you! Ri - di-culous! pooh!

sf *p*

JOSE. (*Aside.*) pooh! Oh, this wretch I'd like to crush!

SANCHO. 'Trusty knife, take his

f *sf* *p* *sf* *p*

JOSE AND SANCIO.

life. Now, one

blow! Now, one blow!

Now, one blow! Hush!

JOSE. Hush! bah! my rage I can't con - ceal, Crunch him, serunch him with my

SANCIO. Hush! bah! my rage I can't con - ceal, Crunch him, serunch him with my

TENORI. CHORUS. Hush! hush!

BASSI. Hush! hush!

ACCOMP. *tr*

heel! Bah! my rage I can't con - ceal!

heel! Bah! my rage I can't con - ceal!

Tush! tush! Hush! hush!

Tush! tush! Hush! hush!

tr

Crunch him, scrunch him with my heel! Shar-pen, whet the gleaming steel!

Crunch him, scrunch him with my heel! Sharp-en, whet the gleaming steel!

Tush! tush! tush! Hush! hush!

Tush! tush! tush! Hush! hush!

tr *p*

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel!

hush! hush! hush! hush! hush!

hush! hush! hush! hush! hush!

Sua..... *loco.*

vengeance he shall feel! *f* Sharp-en, whet the gleaming steel! No, my

No, my vengeance he shall feel! *f* Sharp-en, whet the gleaming steel! No, my

Hush! hush! *f* hush! hush! To the Queen we will ap - peal, To the

Hush! hush! *f* To the Queen we will ap - peal, To the

vengeance he shall feel! No, my vengeance he shall feel! *f* Sharp-en,

vengeance he shall feel! No, my vengeance he shall feel! *f* Sharp-en,

Queen we will ap - peal, Hush! hush! *f* hush! hush! To the

Queen we will ap - peal, Hush! hush! *f* To the

whet the gleam-ing steel! No, my vengeance he shall feel! *f* Sharp-en, whet the gleam-ing steel!

whet the gleam-ing steel! No, my vengeance he shall feel! *f* Sharp-en, whet the gleam-ing steel!

Queen we will ap - peal, To the Queen we will ap - peal, *f* We

Queen we will ap - peal, To the Queen we will ap - peal, *f* We

No, my vengeance he shall feel! he shall

No, my vengeance he shall feel! he shall

will ap - peal, We will ap - - peal, we'll ap -

will ap - peal, We will ap - - peal, we'll ap -

sf sf sf sf sf

feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!

feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!

- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!

- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!

ff *Sva..... tr*

Ped. *

Sva..... loco. *tr*

dim.

p *pp* *ff sf*

No. 1^A. LET OTHERS SEEK THE PEACEFUL PLAIN.

SONG.

Allegretto Marziale.

INEZ.

1. Let o - - thers seek the peace - - ful
2. Be mine the man who bears the

ACCOMP.

plain, A - mid the moun - - tains let me reign; Be mine the rug - ged crest, Be
knife, Who for my smile would risk his life; I'll take his man - ly hand, And

mine the ea - gle's nest, High in the an - - cient hills... of Spain,... Be mine the rug - ged
by his side I'll stand, For I will be to him a lov - ing wife,... I'll take his man - ly

rall. *a tempo.*

crest, Be mine the ea - gle's nest, High in the an - - cient hills of Spain,
hand, And by his side I'll stand, For I will be to him a lov - ing wife,

High in the an - - cient hills of Spain.
For I will be to him a lov - ing wife.

cres.

No. 2.

HAND OF FATE!

QUINTETT.

RITA.

INEZ. *f*
Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

VASQUEZ. *f*
Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

JOSE. *f*
Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

SANCHO. *f*
Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

ANDANTE MAESTOSO. *ff* *p*

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

p *p*

RITA.

Fate, kind Fate!... in hope I wait some to - - ken! Fate, kind Fate!... when shall the

The first system shows the vocal line for Rita. The melody starts with a quarter note 'F', followed by eighth notes 'ate, kind Fate!'. There are two trills marked with 'a' and '3'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

word be spo - - ken? Speed, speed my ring up - on its home - - ward way,

The second system continues the vocal line. The melody has a trill marked with '3'. The piano accompaniment remains consistent with the first system.

VASQUEZ. (*In a feigned voice.*)

Fate! ah, kind Fate! for li - - ber - ty I pray; An hour a - go, a-mong the

The third system introduces Vasquez's part. The vocal line begins with 'Fate! ah, kind Fate!'. There is a trill marked with '3'. The piano accompaniment features a trill in the right hand marked with 'p'.

hills be - low, I came a - cross a strange and fo- reign face, He bore a load,..... he'd

The fourth system continues Vasquez's part. The vocal line has a trill marked with '3'. The piano accompaniment continues with a steady eighth-note pattern.

JOSE.

lost his road; And e - ven now is wan-d'ring t'wards this place. Had he a pack up - on his

The fifth system shows Jose's part. The vocal line starts with 'lost his road;'. There is a trill marked with '3'. The piano accompaniment features a trill in the right hand marked with 'p'.

SANCHO.

back, And bags of mo-ney in his hand, It mat-ters not what he had got, We'll make him cap-tain of our

RITA.

INEZ.

VASQUEZ.

JOSE.

SANCHO.

Who-e'er is there we swear we'll take him,
 Who-e'er is there they swear they'll take him,
 Who-e'er is there we swear we'll take him,
 Who-e'er is there we swear we'll take him,

band, we swear we'll take him,

cres.

cres.
 and make him cap - - tain of our band.
cres.
 and make him cap - - tain of their band.
cres.
 and make him cap - - tain of our band.
cres.
 and make him cap - - tain of our band.

cres.

p RITA.

Fate, kind Fate! in hope I wait some to - ken, Fate, kind Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Speed, speed my ring up - on its home - ward way, Fate! oh, kind Fate! For li - - ber - ty I
 Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

prayer, Speed, speed my ring up - on its home - ward way, Oh! Fate, kind
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom
 - bey, The man whom
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom

f *ff* *f* *ff* *f* *ff*

Fate, for li - ber - ty, for li - ber - ty I pray.
 we are fa - - ted, are fa - ted to o - bey.
 we are fa - - - ted, are fa - ted to o - bey.
 we are fa - - - - ted to o - - - bey.
 we are fa - - - - ted to o - - - bey.

f

sf sf sf dim in u - - - endo.

p dim. pp

ONLY THE NIGHT WIND SIGHS ALONE.

WORDS BY F. C. BURNAND.

MUSIC BY ARTHUR S. SULLIVAN.

VOICE.

ACCOMP.

mf *dim.* *mf*

tink - ling sheep-bell knells the part - ing day, The flocks col - lect from meadow, hill, and moor, — The

hap - py Goat-herd home-ward takes his way, His wife and chil - dren wait him at the door, His

wife and chil - dren wait him at the door:..... To me the bells send

up no cheer-ing tone, On - ly the night wind sighs a - lone, a - lone, To

cres. *cres.* *dim. rall. p* *L.H.* *L.H.* *dim. e rall. p*

riten un poco. *a tempo.* *riten un poco.*

L.H. *L.H.*

tempo.

me the bells send up no cheer - - ing tone, On - ly the night wind

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'me the bells send up no cheer - - ing tone, On - ly the night wind'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A 'dim.' (diminuendo) marking is present in the piano part towards the end of the system.

p

sighs..... a - lone, a - lone.

The second system continues the vocal line with the lyrics 'sighs..... a - lone, a - lone.'. The piano accompaniment includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The right-hand part features a melodic line with some grace notes, while the left-hand part provides harmonic support with chords.

Tin - kle the bells up-on the moun - tain steeps, Fain - ter and fain - ter

The third system features the lyrics 'Tin - kle the bells up-on the moun - tain steeps, Fain - ter and fain - ter'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a *p* (piano) dynamic marking. The right-hand part has a rhythmic, tinkling quality, while the left-hand part has a steady bass line.

down the nar - row ways, Now in his cot, the shep-herd, ere he sleeps,

The fourth system contains the lyrics 'down the nar - row ways, Now in his cot, the shep-herd, ere he sleeps,'. The piano accompaniment continues with a consistent rhythmic pattern in both hands, supporting the vocal melody.

Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,

The fifth system concludes the piece with the lyrics 'Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,'. The piano accompaniment includes a 'cres.' (crescendo) marking. The right-hand part features a melodic line with some grace notes, and the left-hand part provides a steady bass line.

p *rall e dim.* *p* *riten un poco.*

in their hymn of praise..... To me the bells send up no cheering tone,

rall e dim. *p* L.H. L.H.

Ped. * *Ped.* *

a tempo. *riten un poco.*

On - ly the night wind sighs..... a - lone, a - lone, To me the bells send up no

cheer - - ing tone, On - ly the night wind sighs..... a - lone, a -

p *dim.* *p*

- lone, On - ly the night wind sighs a - lone,.....

p *dim.*

..... sighs a - lone.....

No. 4.

A GUARD BY NIGHT.

DUET.

VASQUEZ.

ALLEGRETTO MA MOLTO MODERATO.

p. *simili.*

A guard by night, a guide by day, Up - on the moun-tain wild, The

sa - cred sign pro - tects the way, And saints watch o'er the child, And saints watch o'er the

cres.

RITA. VASQUEZ. *rall.* *a tempo.*

child, Oh! tell me, will he see my love? Thy lov - er he will not see, .. Place

dim. *colla voce.*

RITA. VASQUEZ. *f* *cres.*

I'll place my trust in

all thy trust in Heav'n a - bove, Pray Hea - ven set thee free, Place all thy trust in

cres.

f *dim.* *p*

Heav'n a - bove, Pray Hea - ven set me free, Pray Hea - ven set me free, I'll place my

Heav'n a - bove, Pray Hea - ven set thee free, Pray Hea - ven set thee free,

f *dim.* *p*

trust in Heav'n a - bove, I'll place my trust in Heav'n a - bove!

Place all thy trust in Heav'n a - bove!

cres. *rall.*

RITA.

I on - ly beg one grace, Once more to see his face; If

MODERATO.

p

ne - - ver more, if ne - ver more, Why then, be

p

RECIT. VASQUEZ. RITA. VASQUEZ. RITA.

death my choice. Ri - ta! My name! Dear Ri - ta! 'Tis his

trem. *sf* *p*

a tempo agitato.

voice! I can-not see, I hope, I faint with fear.

fp *fp* *fp* *fp*

VASQUEZ. RITA. VASQUEZ.

Vas-quez! Dear Ri - ta! Vas - quez! I am here!.....

cres......

Allegro Vivace.

f *sf*

f RITA.

My love, a - gain..... to see..... thee Dis -

f VASQUEZ.

staccato. My love, a - gain to see thee Dis -

- pels the fall - ing tear, He comes, he comes to free..... me! Ah,

- pels the fall - ing tear, Yes, I am here to free thee; Then

p

why then should I fear? A pri - - - son with you is no

ban - ish all thy fear.

p

pri - - son for me.....

For the mo - - ments too fleet, that are

cres.

p

When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

shar'd love, with thee!..... When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

p

hope in the mor - row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

hope in the mor - row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

cres......

f

then we'll be free! When the sun bright - ly ri - - ses o'er

then we'll be free! When the sun..... bright - ly ri - - ses o'er

f sf sf sf

hill,... dale and lea, There's hope in the mor - - - row, Ah!

sf sf sf sf

then we'll be free! Ah! then,..... Ah!....

then we'll be free! There's hope in the mor - - - row, Ah!

cres..... f

then we'll be free! *p* There's hope in the mor - row, Ah! then we'll be free! Ah! then..... *cres.*

then we'll be free! *p* There's hope in the mor - row, Ah! then we'll be free! Ah! then..... *cres.*

p cres.....

..... we'll be free!

..... we'll be free!

rall. ff sf sf

8va.....

No. 5.

FROM ROCK TO ROCK.

SONG.

ALLEGRETTO
MODERATO.

8va.....

1. From rock to rock With ma - ny a shock, And bump, and thump, and
2. The love of arts In fo - reign parts Has ta - ken me all the

ter - ri - ble knock, I fall, and not a soul is near, The trav' - ler's lone - ly
way to Spain; Fum - ble, stum - ble, grum - ble, tum - ble, Up the mid - dle and

path to cheer..... Oh! why did I Set
down a - gain..... This ca - me - ra, too, To

out take to roam, And dare the sea's un-plea-sant foam, the sea's un-plea-sant foam?
 take a view, I ne-ver did such a nui-sance know, did such a nui-sance know.

Slipp-ing, tripp-ing, air so nipp-ing, Up in the hills a-way from home,
 If by shock-a-wry, Knock'd like crock-e-ry, On the rock-e-ry, Smash it will go,

Slipp-ing, tripp-ing, air so nipp-ing, Up in the hills a-way from home.
 If by shock-a-wry, Knock'd like crock-e-ry, On the rock-e-ry, Smash it will go.

1st time. 2nd time. 3RD VERSE.

3. I

say to myself,— My dear friend Grigg, If safe I re-turn I'd

ra - ther dig, Than fol - low the arts In fo - reign parts, I

say to my-self, My dear friend Grigg, If safe I re-turn I'd ra - ther dig, Than fol - low the arts.....

pp *cres*

..... In fo - reign parts..... But I'll take to a farm, with horse and carts, With my

cen *do.* *p*

spouse, and my cows, and my lit - tle pigs, And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

nur - se - ry rigs, Lit - tle Griggs, And lit - tle pigs, My

mf *cres.* *f*

spouse, my cows, my sows, Ha! ha! My spouse, and my cows, and my

sows, Ha! ha! and my lit-tle, lit-tle, lit-tle pigs, My spouse, my cows, my

sows, Ha! ha! My spouse, and my cows, and my sows, Ha ha! And my lit-tle, lit-tle, lit-tle

pigs, my Griggs, my pigs, my lit-tle, lit-tle Griggs, my pigs, my lit-tle, lit-tle, lit-tle, lit-tle pigs!

ff

No. 6.

HULLO! WHAT'S THAT?

TRIO.

ALLEGRO
GRAZIOSO.

(JOSE whistles.)

(SANCHO whistles.)

(JOSE whistles.) (SANCHO whistles.)

Mr. GRIGG.

Hul-lo! what's that? 'Twas-n't a cat!

Some - - thing I heard, like a bird! No!

No!

(JOSE whistles.) (SANCHO whistles.)

(JOSE whistles.)

(SANCHO whistles.) 'Tis a pee-wit,

Gone in a fit, Oh, this is ve-ry ab-surd! I think that the lens I can

clear-ly di-rect, And at last I have got quite a charm-ing ef-fect, At last I have got quite a charm-ing ef-fect, a

cres.

charm-ing ef-fect, I think that the lens I can clear-ly di-rect, And at last I have got quite a

p

charming ef - fect, At last I have got quite a charming ef - fect, a charm - ing ef - fect, a charming ef -

- fect, a charming ef - fect, At last I have got quite a charming ef - fect.....

RECIT. Moderato.

Ah! now to ar - range it. A cap - i - tal plan. I've sight - ed a rock.

SANCHO.

No, 'tis a man! Ha! ha! you have hit on a cap - i - tal

MR. GRIGG.

JOSE.

plan. I'm a man! And a - no - ther! A - no - ther young

uan. Well!

SANCHO. Mr. GRIGG. JOSE. SANCHO. Mr. GRIGG.

Well! Quite well, thank you! Nay, your hand. Your hand. Good

JOSE. SANCHO. Mr. GRIGG.

morn - ing! I can't stay. You must. You must. I must! You're fond of

JOSE. SANCHO. Mr. GRIGG.

jokes. Re - maiu. Ex - plain. What hor - rid look - ing folks!

JOSE. Mr. GRIGG. (aside.) (aloud.) SANCHO. rall.

I'm call'd the Wolf! In - deed! — a grasp of iron — They should - n't call you that. And I the

Mr. GRIGG. *Piu vivo.*

JOSE. *Piu vivo.*

We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

SANCHO. *Piu vivo.*

Li-on! We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

Piu vivo.

Up -

- on my word, I do not un-der-stand, In fact, I'd ra-ther not. not, In fact, I'd ra-ther

Our Cap-tain you must be. We're be, Our Cap-tain you must

Our Cap-tain you must be. We're be, Our Cap-tain you must

not, In fact, I'd ra-ther not.

be, Our Cap-tain you must, you must be.

be, Our Cap-tain you must, you must be.

Re - fuse!..... Then choose,... Be Cap - tain,

Re - fuse!..... Then choose,... Be Cap - tain,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

What? Not—

or..... be shot! Shot! Shot!

or..... be shot! Shot! Shot!

The second system continues the musical score. The vocal staves have lyrics: "What? Not—" followed by "or..... be shot! Shot! Shot!". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *p* (piano).

What? For what?

Shot! Yes, shot!

Shot! Yes, shot!

The third system of the musical score. The vocal staves have lyrics: "What? For what?" followed by "Shot! Yes, shot!". The piano accompaniment includes dynamic markings: *dim.* (diminuendo), *pp* (pianissimo), and *cres.* (crescendo).

Well, a - greed!

'Tis a - greed!.....

pp

pp

cres.

f

Ped. * *Ped.* *

dim.

pes.

Allegro. Tempo di cachaça.

JOSE AND SANCHO.

Dance the Bo - le - ro!

MR. GRIGG.

Dance the Bo - le - ro!

Mad!

'tis my be - lief.

JOSE AND SANCHO.

Wild Tar - an - tel - las will wel - come our Chief.

Mr. GRIGG.

JOSE AND SANCHO. Why the Bo - le - ro? Why the Bo - le - ro?
Dance the Bo - le - ro! Dance the Bo - le - ro!

Why? Why? Why?
Dance! Dance! Dance! Bo -

Bo -
- le - ro! Bo - le - ro! the rob - ber's pet We'll dance to the pipe and the gay cas - ta - net.

MR. GRIGG.

- le - ro! Bo - le - ro! A dread - ful set! . I wish that I'd ne - ver These gen - tle - men met.

mf *p*

JOSE AND SANCHO.

MR. GRIGG.

JOSE AND SANCHO.

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

f *p* *f*

MR. GRIGG.

Bo - le - ro! Bo - le - ro! I wish that I'd ne - ver These

JOSE AND SANCHO.

- le - ro! Bo - le - ro! Bo - le - ro! Bo - - - -

p *f* *p*

cres.

gen - tle - men met, These gen - - - - - tle - men met. Bo - le - ro! Bo -

- le - - - - ro! We'll dance to the pipe and the gay cas - ta - net. Bo - le - ro!

cres. *p*

dim. *p*

- le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

dim. *p*

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

dim. *pp staccato.*

f

- le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met. Bo -

f

- le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

f

p

- le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

p

- le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

p

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

f
- net, To the gay cas - ta - net, To the gay cas - ta -
- net, To the gay cas - ta - net, To the gay cas - ta -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). The first vocal line starts with a forte (*f*) dynamic. The piano accompaniment includes a section marked *ff*.

- net, To the sound of the pipe And the gay cas - ta - net.....
- net, To the sound of the pipe And the gay cas - ta - net.....

The second system continues the vocal and piano parts. The piano accompaniment includes a section marked *ff* and a section marked *Ped.* (pedal). The lyrics are repeated with an ellipsis at the end of each line.

The third system shows the piano accompaniment continuing. It features a complex rhythmic pattern in the bass line and chords in the treble line. There are some dotted lines in the vocal staves above, indicating where the vocalists would be silent.

The fourth system continues the piano accompaniment with similar rhythmic and harmonic patterns. The bass line is particularly active with eighth and sixteenth notes.

The fifth system concludes the piano accompaniment. It features a section marked *sf* (sforzando) in the bass line. The music ends with a final chord in the bass and a few notes in the treble.

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No. 7.

DANCE.

TEMPO
DI
BOLERO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a forte (*ff*) dynamic, followed by a piano (*p*) section, then another forte (*ff*) section, and a final piano (*p*) section. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment with chords and some melodic lines.

The second system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic. The lower staff provides a steady accompaniment with chords and a melodic line in the bass.

The third system shows the continuation of the melody in the upper staff, marked with a piano (*p*) dynamic and a trill (*tr*) ornament. The lower staff continues with its accompaniment.

The fourth system features a melodic line with trills (*tr*) in the upper staff. The lower staff has a section marked *ff martellato*, indicating a strong, percussive accompaniment.

The fifth system continues the piece with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line, and the lower staff has an accompaniment marked with a mezzo-forte (*mf*) dynamic, ending with a piano (*p*) section.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings of *ff* (fortissimo) and *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music includes a section marked *Misrore.* and dynamic markings of *ff* and *p*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings of *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef. The music includes a trill marking (*tr*).

Sixth system of musical notation, featuring a treble and bass clef. The music includes trill markings (*tr*) and a dynamic marking of *f* (forte).

Seventh system of musical notation, featuring a treble and bass clef.

No. 8.

HAIL TO THE ANCIENT HAT!

FINALE.

INEZ. *Recit.*
Slave, take my

ANDANTE MAESTOSO.
f *sf* *sf* *sf* *Sua*.....

VASQUEZ.
robe. O - bey her, 'tis our plan.

a tempo.
p

Mr. GRIGG. INEZ.
I am the most un - for - tu - nate young man. The

sa - - cred Hat which all La - dro - nes know, Bring forth,.....

p *f*

Maestoso.
..... it on our chief we now be - stow.

p *p*

First system of piano introduction. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and ** Ped.*

Second system of piano introduction. Treble and bass staves. Includes markings: *Sva.*, *sempre cres.*, and *ff*. Pedal markings: *Ped.*, ** Ped.*

Vocal and piano accompaniment section. Includes parts for JOSE, SANCHO, SOPRANI E TENORI, BASSI, and ACCOMP. Lyrics: "Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat." Includes markings: *ff*, *loco.*, and *sf*.

Second vocal and piano accompaniment section. Includes parts for Soprano, Tenor, Bass, and Accompaniment. Lyrics: "Hail! Hail! La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;". Includes markings: *Sva.*, *sf*, and *ff*.

May... it his zeal a-rouse. Vi - va La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;

May... it his zeal a-rouse. Vi - va La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;

May... it his zeal a-rouse. Vi - va La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;

May... it his zeal a-rouse. Vi - va La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;

8va.....

f May it his zeal a-rouse. Vi - va La - dro - nes. Mr. GRIGG.

f May it his zeal a-rouse. Vi - va La - dro - nes. Of

f May it his zeal a-rouse. Vi - va La - dro - nes.

f May it his zeal a-rouse. Vi - va La - dro - nes.

f May it his zeal a-rouse. Vi - va La - dro - nes.

f May it his zeal a-rouse. Vi - va La - dro - nes.

this old Hat,... so old and worn, The roy - - al - ty I doubt; Its

re - gal mark, my friends, is gone, Be - hold, its crown is out!

p *f* *cres.*

JOSE.

SANCIO.

CHORUS.

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

ff sf sf sf sf

Allegro Vivace.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

Allegro Vivace.

First system of piano introduction. Treble and bass staves. Dynamics include *sf* and *p*.

Second system of piano introduction. Treble and bass staves.

CHORUS.

TENORI.

BASSI.

f With sword and

f With sword and

First system of the chorus. Includes vocal staves for Tenors and Basses and piano accompaniment. Dynamics include *f*.

pis - - tol now your Chief sur - - round. He's found and

pis - - tol now your Chief sur - - round. He's found and

cres.

Second system of the chorus. Includes vocal staves and piano accompaniment. Dynamics include *cres.*

crown'd, He's crown'd, He's found and crown'd! He's found, He's

crown'd, He's crown'd, He's found and crown'd! He's found, He's

Third system of the chorus. Includes vocal staves and piano accompaniment.

Mr. GRIGG.

found and crown'd! I say to my-self, my

found and crown'd!

f *dim.* *p*

dear friend Grigg, If safe I re-turn I'd ra-ther dig; And take to a farm with

horse and carts, Than fol-low the arts in for-eign parts.

Hap-py a-gain, a-way from Spain, a-way, a-way from

RITA.

INEZ. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

VASQUEZ.

MR. GRIGG. Spain. So I'll take to a farm with horse and earts, And dis - pose of the produce at the

JOSE. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SANCHO. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SOPRANI 1ST AND 2ND. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

TENORI. CHORUS. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

BASSI. So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

ACCOMP. *mf*

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ea - per and dance to the

f Yes, ... I am con - - - tent.....

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

f Fear... not, Ri - - - ta, trust.....

nur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

f

..... to be Free, or a cap - - tive,..... if..... with thee.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

.... to me; To - mor - - row morn shall see..... thee free!

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout nothing at all.

f

p INEZ. (*Aside*)
Do you

The first system of music consists of four staves. The top two staves are vocal lines, with the first staff containing the lyrics 'Do you'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a

The second system of music consists of four staves. The top two staves are vocal lines with the lyrics 'think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a'. The bottom two staves are piano accompaniment, marked with *pp*, featuring a rhythmic pattern of eighth notes.

word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you.

p JOSE. (*Aside*)
I've

The third system of music consists of four staves. The top two staves are vocal lines with the lyrics 'word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you.' The bottom two staves are piano accompaniment, marked with *pp*. A vocal line for JOSE. (*Aside*) begins in the second staff of this system with the lyrics 'I've'.

made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to

The fourth system of music consists of four staves. The top two staves are vocal lines with the lyrics 'made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes.

swear is-'nt right, For a rob-ber's po-lite. Let the day pass a-way, And be hap-py to-night,

pp

p
Let the day pass a-way,...

Let the

And be hap - - py to - night,

day pass a - way,..... Let the

And be hap - - py to - night,

day pass a - way, Let the

And be hap - - - py to - night,
 day pass a - - - way,..... Let the

And he hap - - - py to - night,
 day pass a - - - way,..... And be

cres.
 And be hap - - - py to - night, Let the
 hap - - - py to - - - night,.... Let the
cres - - - - - *cen* - - - - - *do.*

f
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!

Yes, ... I am con - - - tent.....

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

Fear... not, Ri - - - ta, trust.....

nur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

..... to be - Free, or a cap - - tive,..... if.....

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

.... to me; To - mor - - row mora shall see.....

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

nothing at all, Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

.... with thee. *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 thee free! *To -*
 no-thing at all! My spouse, my cows, my sows, ha! ha! My *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His *f*
 no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His *f*

cres. *f* *1st time.*
 mor - row shall set me free!
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
cres. *f*
 mor - row shall set me free!
 spouse, and my cows, and my sows, ha! ha! And my lit - tle, lit - tle, lit - tle piga! My *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue!
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue!
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! *1st time.*

2nd time.

free! Ah! yes, to - - - mor - row shall see me free!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

free! Ah! yes, to - - - mor - row shall see thee free!

pigs, My spouse, my sows, my lit-tle, lit-tle pigs, My lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle pigs!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

2nd time.

f *f*

8va.....

1st time.

2nd time.

8va..... loco.

WAKE, GENTLE MAIDEN.

ALLEGRETTO.

8 *p*

	1. Wake,	gen - tle	maid - en,		See	the light of
	2. Wake,	gen - tle	maid - en,		Bid	the sha-dows

day	Bold - - ly	from the	moun - tain		Drives	the shade a -
flee,	Bright - - er	than the	sun - light		Is	thy smile to -

way;	Maid - en, wake,	maid - en, wake.			See	the mists of
me;	Maid - en, wake,	maid - en, wake.			Sweet,	thy smile

cres.

morn - ing Rout - - ed by the day, Haste, a - way, haste, a -
 sun - light, Chas - - ing night a - way; Wake, 'tis day, wake, 'tis

f *ff*

way,..... See the mists of morn - ing, Rout - ed by the
 day,..... Sweet, thy smile is sun - light, Chas - ing night a -

p

day, See the mists of morn - ing Rout - - ed by the
 - way, Sweet, thy smile is sun - light, Chas - - ing night a -

cres.

day; Haste, a - way, Haste, a - way,..... Haste, 'tis a -
 way; Wake, 'tis day, Wake, 'tis day,..... Wake, 'tis

cres. *colla voce.*

f *p*

- way!
 day!

1st time. § 2nd time.

No. 10. LET HIDALGOS BE PROUD OF THEIR BREED.

DUET.

INEZ. INEZ.

Let Hi -

- dal - gos be proud of their breed, And strut..... in the streets of Ma - drid; The La -

- dron - es who hap - py lives lead, Were kings..... long be - fore the great Cid; But the

gay La - drone Was hurl'd from his throne, And the dust of the earth he bit; Till the

luck comes round No La - drone will be found As a mo - narch of Spain to sit. Round, a - round,

rall. *a tempo.*

INEZ. *dim.*
 round,..... Round, a-round, Round, a-round, Round, a-round, Round, a-round, Round, a-round,
 JOSE.
 Round, a-round, round,

p
 Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around,
 Round, around, round, Till the luck comes round; Why should we sor-row or fret?.....

f
 Round, around, Round, around, Round, around, Round around, Round, around, Round, around, round, We will
 Round, around, round, We will dance o'er the ground, To the click of the cas - ta - net.... Round, around,

dance on the ground, Dance by the click of the cas - ta - net. Round, a - round,
 round, a - round, round, a - round, round, Dance to the click of the cas - - ta - net..... We will

round, a-round, Round, a-round, round, Dance to the click of the cas - - ta - net. Round, a-round,
 dance o'er the ground, Dance to the click of the cas - - ta - net. Round, a-round

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves, with dynamic markings of *p* and *f*.

round,..... Dance to the cas - - ta - net.
 round,..... Dance to the cas - - ta - net.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *f*.

JOSE.
 Let Se -

The third system begins with the character name 'JOSE.' and the start of a new vocal line 'Let Se -'. The piano accompaniment features a complex rhythmic pattern with dynamic markings of *f*, *sf*, and *p*.

- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv - el - ling

The fourth system continues the vocal line with lyrics and the piano accompaniment. The piano part includes a dynamic marking of *f*.

Round, around, round, We will dance on the ground, To the click of the cas - ta - net. Round, around,

Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, round, We will

Round, a-round, Round, a-round, round, Dance to the click of the cas - ta - net, We will

dance on the ground, Dance to the click of the cas - ta - net..... Round, a-round,

dance on the ground, Dance to the click of the cas - ta - net, Round, a-round,

Round, a-round, Round a-round, round, Dance to the click of the cas - ta - net, Round, a-round,

round,..... Dance to the cas - - - ta - net.

round,..... Dance to the cas - - - ta - net.

HE WILL RETURN.

MUSIC BY ARTHUR S. SULLIVAN.

Andante.

VOICE. He will re - turn, re -

PIANO. *f* *p* *p*

- turn to set me free, Or fall in hope my li - ber-ty to gain;

Ere that, let me the will - ing vic-tim be, To die for him, To

cres. *f*

cres. *f*

die for him; Ah! hap-py lot for me!... If for my dear-est love,..

p *cres.*

HE WILL RETURN.

f *dim.* *pp*

I may be slain! I may be slain! And in the light of

dim. *rall.* *pp*

Heav'n a - bove, My love, We'll meet a - gain, My love,..... We'll meet a - gain.

p 2ND VERS.

He will re - - turn, not

f *p* *p*

Heav'n itself more true Than is my love, To aid me he will fly.

cres. *f*

Part - ed from him life wears a sombre hue, My on - ly love! My

cres. *f*

on - ly love! E'en in the moments few, My la - test pray'r to Heav'n, To

cres.
p
cres.

Heav'n, be to die! To die! And in the

f
pp
dim.
rall.
pp

light of Heav'n..... a - - bove, My love, We'll meet a -

- gain, My love,..... We'll meet a - gain, We'll meet a -

- gaia, My love,..... We'll meet a - gain.

p
dim.
p

MR. GRIGG. "When it comes to conspiring against a fellow's life—Why—"

No. 12. WHO'D TO BE ROBBER-CHIEF ASPIRE.

TRIO.

INFZ. *Si - lence!* *Si - lence!*

MR. GRIGG. *Si - lence!* May I ask

JOSE. *Si - lence!* *Si - lence!*

ALLEGRO MODERATO. *sf* *p* *fp* *fp* *fp* *fp* *p*

Si - lence! *Si - lence!*

what you mean? *Si - lence!*

Si - lence! *Si - lence!* Lis - ten, Chief - tain,

fp *fp* *fp* *fp* *p*

You wear the Cap - tain's hat, The Captain's sword and pis - tols.

I do. True.

to the Queen! You do. The Captain's coat and

p *f* *p*

MR. GRIGG.

And let me stop you

JOSE.
trousers, too, You've stepp'd in - to the cap - tain's shoes.

f (Nobly.)
for a bit, But to com-plain that they do'nt fit. Were this suit from the

tai - lor's shears, Had Grigg ap-pear'd as Grigg ap - pears, No coin from me should

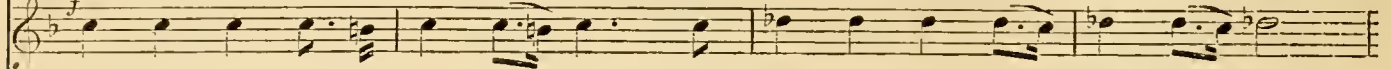
grace his till, Un - paid should be that tai - - lor's bill.

INEZ.



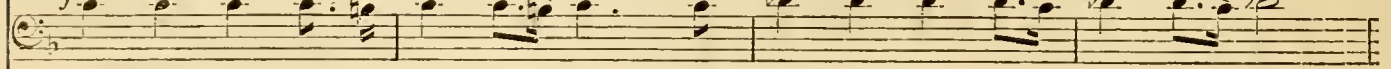
Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,

MR. GRIGG.

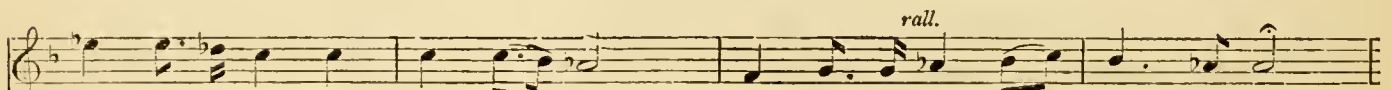


Were this suit from the tai - ler's shears, Had Grigg ap - pear'd As Grigg ap - pears,

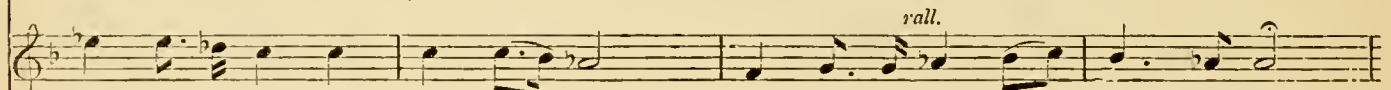
JOSE.



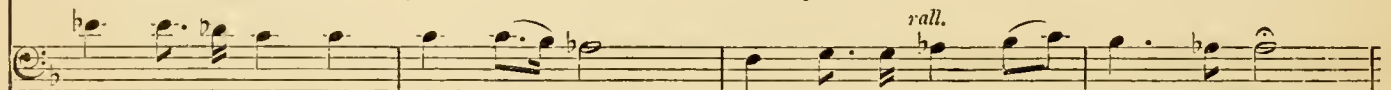
Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,



The he - ro see, His place to fill; For him will we Plot! rob! and kill!



No coin from me Should grace his till, Un - paid should be That tai - lor's bill.



The he - ro see, His place to fill; For him will we Plot! rob! and kill!

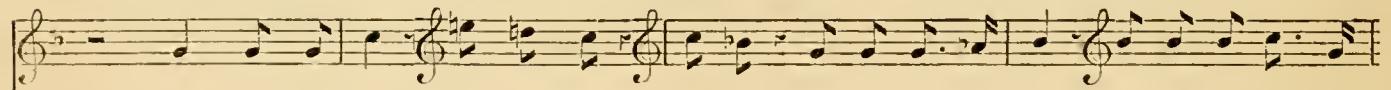


RECIT. INEZ.

MR. GRIGG.

INEZ.

MR. GRIGG.



Would he were here! My tai - lor? No, sir; he who was my spouse. I per - fect - ly a -



INEZ. Mr. GRIGG.

- gree. But to the point; you've got a pair of hands! What can I do? your wish-es are com-

(aside.) *a tempo.*

- mands, I think it quite As well to be po - lite, Though of my beat - ing heart I

a tempo.

INEZ.

MR. GRIGG. (aloud.) I want—

hear the thud. If I can do A - ny-thing for you, Name it,

JOSE.

We

ff Blood!.....

What? *ff* Blood!.....

want— *ff* Blood!.....

cres. *ff* *ff* *ff*

JOSE.

Who'd to be Rob-ber - Chief as - pire,

ALLEGRO AGITATO.

Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink! drink!

INEZ.

Who would press me to his side, Call the Rob-ber - Queen his bride, Deeds of blood must be his pride!

JOSE.

Drink! drink! drink!

INEZ.

Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire

INEZ.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

JOSE.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

sf *sf* *cres.*

deeds of fire! Deeds of blood must be his pride! Drink! drink!

Deeds of fire! Deeds of blood must be his pride! Drink! drink!

f *p*

drink! drink! drink! drink!

Mr. GRIGG. See, my mo - ther,

drink! drink! drink! drink!

f *dim.*

and my sire,..... What they of your son re - quire; I from

deeds and words of fire!..... Shrink! shrink! shrink!

INEZ.
Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of

Mr. GRIGG.
See, my mo - ther, and my sire, What they

JOSE.
Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of dar - ing,

dar - ing, words of fire! Drink! drink! drink!

of you. son re - quire; Shrink! shrink! shrink!

words of fire! words of fire! Drink! drink! drink!

Drink! drink! drink! Who'd to be Rob - ber

Shrink! shrink! shrink! See, my

Drink! drink! drink! Who'd to be Rob - ber -

- Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink!
 mo - ther, and my sire,..... What they of your son re - -

- Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire! Drink! drink!

drink! Who'd to be Rob-ber-Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire!
 - quire;... I from deeds and words of fire..... Shrink! shrink!

drink! Who'd to be Rob-ber-Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....
 shrink! I from deeds and words of fire!..... Shrink!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....

..... of fire! From that man we all re - quire Deeds of dar-ing, words of fire!.....

shrink! shrink! I from deeds and words of fire! deeds of

..... of fire! From that man we all re - quire, Deeds of dar-ing, words of fire!.....

cres.

ff Fire!..... Drink! drink! drink!

sf fire!..... Shrink! shrink!shrink!

ff Fire!..... Drink! drink! drink!

f sf sf

drink! drink! drink! drink! drink! drink! drink! drink!

shrink! shrink!shrink! shrink!shrink! shrink!shrink! shrink! shrink!

drink! drink! drink! drink! drink! drink! drink! drink!

MR. GRIGG. "I tried to stop him but he wouldn't stop."

No. 13.

I FIRED EACH BARREL.

SONG.

MR. GRIGG.

I fir - ed each bar - rel; Bang!

ALLEGRO MARTELLATO.

ff *meno forte.*

con Sve.

bang! He fell, whop! He begg'd and he pray'd me that I would stop; I

con Sve.

took him, I shook him, With such strong vi - gour, That help - less he was As a

con Sve.

dum - - my fi - gure. I took him, I shook him, With such strong vi - gour, That

help - less he was as a dum - my fig - ure, That help - less he was as a dum - my

Ped. *

fig - - - ure, That help - less he was, That help - less he was, That help - less he

rall.
ff > > > *ff*

was as a dum - my fig - - ure.

tempo.
pesante. > >
con 8ve.

2ND VERSE.

I fir - ed my pis - tols, Pop!

ACCOMP.
ff *meno forte.*
con 8ve.

pop! and my gun! I broke all my wea - pons ex - cept - - ing one; We

con 8ve.

wres - tled, We strug - gled, I made him stag - ger, Then ran him thro' twice With my

con Sve.

sword and my dag - ger, We wres - tled, We strug - gled, I made him stag - ger, Then

ran him thro' twice With my sword and my dag - ger, Then ran him thro' twice With my sword and my

Ped.

dag - ger, Then ran him thro' twice, Then ran him thro' twice, Then ran him thro'

ff *ff* *rall.*

twice With my sword and my dag - ger.

tempo. *pesante.* *con Sve.* *Sva.* *loco.*

JOSE. "There stands our victim."

No. 14.

HAVE PITY, SIR!

FINALE.

RITA. RECIT. RITA.

ALLEGRO. *ff*

Have

Mr. GRIGG.

pi - ty, sir! To you I fly for aid. *a tempo.* I can - not

p

RITA.

help you, miss, I am a - fraid. Mer - - - cy!

RITA. mer - - - cy! Help will soon be here.

INEZ. *f*

JOSE. *f p* What does she

SANCHO. *f p* What does she

What does she

Handwritten signature or note at the bottom of the page.

MR. GRIGG,

An En - - glish-man, my dear, Must for a fe - male
say ?
say ?
say ?

dim. *p* *crca.*

MR. GRIGG,

in dis - tress be hold. These pis - tols. Now, come on!

f

INEZ.
Down with them! Down with them! Down with them!

JOSE.
Down with them! Down with them! Down with them!

SANCHO.
Down with them! Down with them! Down with them!

SOPRANI
E
TENORI.
CHORUS.
Down with them! Down with them! Down with them!

BASSI.
Down with them! Down with them! Down with them!

ACCOMP.
f

VASQUEZ.

OFFICER.

Hold!.....

Re -

dim. *p*

MR. GRIGG.

- sis - tance is no use. You've no ex - cuse, you hear, re - sis - -

JOSE. *f*

b

- - tance is - 'nt a - ny use! De - sert your Cap - tain?

SANCHO. *f*

b

De - sert your Cap - tain?

f INEZ.

Ne - - - ver!

ff SOPRANI E TENORI

JOSE.

Ne - - - ver!

SANCHO.

Then make one strong eu - dea - vour, Pre -

ff BASSI.

Then make one strong en - dea - vour, Pre -

mf

OFFICER.

- sent! I hold in my hand A

- sent!

stacc.

p

par - don for all..... in this rob - - - ber band!

Mr. GRIGG.

Your par - don is signed, Now isn't it kind? E - nough to send a man

OFFICER.

out of his mind. The par - don's for all, Says the of - fi - cer prim, Ex - cept for the Cap - tain, We

RECIT.

MR. GRIGG.

don't par - don him; Seize him! quick, seize him! Ab - surd!

INEZ. *f*

OFFICER.

I'm not the Cap - tain! He's Cap - tain! Then let him be

JOSE.

He's Cap - tain!

SANCHO.

He's Cap - tain!

Piu moderato. MR. GRIGG.

shot! You wont de - sert your Captain when he speaks in such im - - plor - - - ing

Piu moderato.

p a tempo.

(Aside.)

OFFICER.

tones? A lot of sneaks. Ah! wretch - - - - ed man, don't

Mr. GRIGG.

ag - gra - vate your crimes. Sir, I shall send a

VASQUEZ. RECIT.

let - ter to the Times. Stop, ser - jeant, stop; This gen - tle-man's known to

f Più allegro.

Mr. GRIGG. Moderato.

me. I'll speak for him; he's no La - drone. Thanks, no - ble Cap - tain of the

(To Jose.)

Span - ish guard! If you come to Lon - don, There's my eard. La - drones fare - well! Good -

VASQUEZ. RECIT.

- bye you ug - ly fel - low! Now take me back a - gain to Com - pos - tel - lo. Join the

ff

a tempo. JOSE.
sol - diers! There's my fist; We'll en - list! We'll all en - list!

SANCHO.
There's my fist; We'll en - list! We'll all en - list!

TENORI.
We'll all en - list!

BASSI.
We'll all en - list!

Accomp.
f
8ves.

RITA.
I'm free! I'm free! Now sor - row and care, Re - joic - ing, I ban - ish, I'm

free as the air! I'm free! I'm free! Now sor - row and care, Re - joic - ing, I

mf

RITA.
ban - ish, I'm free as the air! I'm free as the

VASQUEZ.
You're mine! you're mine!

JOSE.
We'll dance and

SANCHO.
We'll dance and

air!..... I'm free as air!.....

You can - not be free! You can - not be

sing,..... We'll dance..... and sing,.....

sing,..... We'll dance.... and sing.....

I'm free.... as air!

free!.. For the fet - ters of Hy - men I'll ri - vet on

With plea - sure and pride!..

With plea - sure and pride!..

sor - row and care, Re - joice - ing, I ban - ish, I'm free as air, I'm free, I'm free, Now
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee, your mine, your mine, you
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with

sor - row and care, Re - joice - ing, I ban - ish, I'm free as the air. free. Ah! . . .
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. Ah!
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee. You're thee. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la

The musical score consists of several systems. The first system includes vocal lines with lyrics: "and sing.", "sing, Now we'll dance and we'll sing.", "sing, Now we'll dance and we'll sing.", and "sing, Now we'll dance and we'll sing.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A "Ped." (pedal) marking is present in the lower register of the piano part. A double bar line with a repeat sign is followed by a section marked with an asterisk (*). The score concludes with a final cadence in the piano part.

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GRAND DUCHESS (English and French).....	2	6	4	0	TROVATORE.....	2	6	4	0
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DON JUAN (112).....	1	0	JOLIE PARFUMEUSE (181).....	1	0	TANNHAUSER (187).....	2	0
DON PASQUALE (122).....	1	0	LOHENGRIN (186).....	2	0	TRAVIATA (41).....	1	0
ERNANI (176).....	1	0	LUCIA DI LAMMERMOOR (142).....	1	0	TROVATORE (40).....	1	0
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