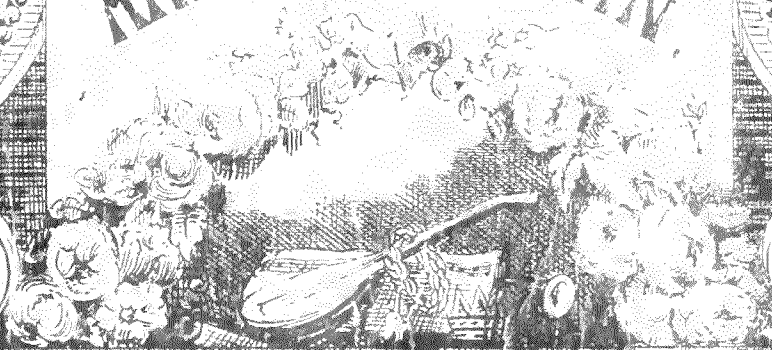


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# The Contrabandista ;

OR,

THE LAW OF THE LADRONES.

COMIC OPERA IN TWO ACTS.

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

THE LIBRETTO WRITTEN BY

F. C. BURNAND,

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

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PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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# THE CONTRABANDISTA.

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# THE CONTRABANDISTA.

COMIC OPERA IN TWO ACTS.

ACT I.

## INTRODUCTION.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

ANDANTE  
MAESTOSO.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system is marked 'ANDANTE MAESTOSO' and features dynamic markings of *ff* and *sf*. The second system is marked *p*. The third system includes the marking *sostenuto.* and *p*. The fourth system features *f* and *p*. The fifth system features *ff* and *sf*. The sixth system features *accell.*, *p*, and *f*, ending with the instruction *Attacca.*

*ff* *sf* *sf* *sf*

*p*

*sostenuto.* *p*

*f* *p*

*ff* *sf* *sf* *ff* *sf* *sf*

*accell.* *p* *f* *Attacca.*

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,

Detailed description: This system contains the first line of music. The vocal line is in a soprano or alto clef with a treble clef. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "hear, Far or near, with my ear to the ground,". There are trills (tr) under "Far" and "ground".

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

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics: "Not a step, not a sound can I hear, Far or near, with my ear to the ground; If you'd". The piano accompaniment features a dynamic marking of *cres.* (crescendo) and *p* (piano). The key signature and time signature remain the same.

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

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics: "lis - ten and not talk, We might hear a stran-ger walk;". The piano accompaniment features dynamic markings of *sf* (sforzando) and *p* (piano). The key signature and time signature remain the same.

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

Detailed description: This system contains the fourth line of music. The vocal line is for Sancho and has the lyrics: "Take my or - ders, Sir, from you! Ri - di-culous! pooh!". The piano accompaniment features dynamic markings of *sf* and *p*. The key signature and time signature remain the same.

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

SANCHO. Trusty knife, take his

Detailed description: This system contains the fifth line of music. It features two vocal lines and piano accompaniment. Jose's part (labeled "JOSE. (Aside.)") has the lyrics: "pooh! Oh, this wretch I'd like to crush!". Sancho's part (labeled "SANCHO.") has the lyrics: "Trusty knife, take his". The piano accompaniment features dynamic markings of *f*, *sf*, and *p*. The key signature and time signature remain the same.

JOSE AND SANCHO.

life. Now, one

blow! Now, one blow!

Now, one blow! Hush!

JOSE. *f* (aside) Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

SANCHO. *f* (aside) Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

TENOR. *p* Hush! hush!

BASS. *p* 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!

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of three staves (Right Hand, Left Hand, and Bass). The lyrics are 'heel! Bah! my rage I can't con - ceal!' repeated. The piano part includes trills and dynamic markings like 'tr' and 'p'.

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

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

Tush! tush! tush! Hush! hush!

Tush! tush! tush! Hush! hush!

Detailed description: This system contains the third and fourth systems of music. The lyrics are 'Crunch him, serunch him with my heel! Shar-pen, whet the gleaming steel!' repeated. The piano part includes trills and dynamic markings like 'tr' and '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.*

Detailed description: This system contains the fifth and sixth systems of music. The lyrics are 'No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my' repeated. The piano part includes dynamic markings like 'p' and '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! hush! hush! To the Queen we will ap - peal, To the  
 Hush! hush! 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! hush! hush! To the  
 Queen we will ap - peal, Hush! hush! 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, We  
 Queen we will ap - peal, To the Queen we will ap - peal, 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!

*Sva..... tr*

*ff*

*Ped. \**

*Sva..... loco. tr*

*dim.*

*p pp ff sf*

# No. 1<sup>a</sup> 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.

*eres.*

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. *f* *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. It begins with a treble clef and a key signature of one sharp (F#). The melody features a triplet of eighth notes on the first measure. 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 homo - - ward way,

The second system continues the vocal line. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like 'p' (piano) appearing.

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 character. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment features a more complex texture with some slurs and dynamic markings.

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 vocal line. The piano accompaniment provides harmonic support with various chordal textures.

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 entry. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment includes a 'p' marking and features a mix of rhythmic patterns.

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.

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

VASQUEZ.

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

JOSE.

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

SANCHO.

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

Speed, speed mying 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 -

pray. 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

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass line. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 2/4 time signature. Dynamics include *f* and *ff*. There are some triplets in the piano part.

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.

The second system continues the vocal and piano parts. It features the same five vocal staves and piano accompaniment. The lyrics are repeated for different parts of the choir. Dynamics include *f*. The piano accompaniment has some sustained chords and moving lines.

*sf sf sf dim in u - - - - - endo.*

This block shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The music is characterized by a strong, rhythmic accompaniment with dynamic markings of *sf* (sforzando) and *dim* (diminuendo). The tempo or mood is indicated as *in u - - - - - endo.*

*p dim. .... pp*

This block shows the piano accompaniment for the fourth system. It features a grand staff with treble and bass clefs. The music is more delicate, with dynamic markings of *p* (piano) and *dim. .... pp* (pianissimo). The accompaniment consists of flowing lines in both hands.



# ONLY THE NIGHT WIND SIGHS ALONE.

WORDS BY F. C. BURNAND.

MUSIC BY ARTHUR S. SULLIVAN.

VOICER.

ACCOMP.

*mf*

*mf*

*dim.*

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

*p*

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

*cres.*

*cres.*

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

*dim. .... rall. .... p*

*dim. e rall. .... p*

L.H. L.H.

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

*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 music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'tempo.'. The lyrics are 'me the bells send up no cheer - - ing tone, On - ly the night wind'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A 'dim.' 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 and piano accompaniment. The vocal line has a 'p' dynamic marking. The piano accompaniment has a 'mf' dynamic marking. The lyrics are 'sighs..... a - lone, a - lone.'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains simple.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a 'p' dynamic marking. The piano accompaniment has a 'dim.' marking followed by a 'p' marking. The lyrics are 'Tin - kle the bells up - on the moun - tain steeps, Fain - ter and fain - ter'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains simple.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 'p' dynamic marking. The piano accompaniment has a 'p' dynamic marking. The lyrics are 'down the nar - row ways, Now in his cot, the shep - herd, ere he sleeps,'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains simple.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a 'p' dynamic marking. The piano accompaniment has a 'cres.' marking. The lyrics are 'Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains simple.

*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.

ALLEORETTO  
MA MOLTO  
MODERATO.

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

*p.* *simili.*

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 temp.*

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

*dim.* *colla voce.*

RITA.

VASQUEZ.

I'll place ..... my trust in

*f* *cres.*

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

*cres.*

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

*f* *dim.* *p*

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!

*crs.* *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*

RECT. VASQUEZ. RITA. VASQUEZ. RITA.

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

*f* *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!.....

*eres.....*

*Allegro Vivace.*

*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.

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!

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

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

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

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

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

. . . . . we'll be free!

. . . . . we'll be free!



## 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, Tho' trav' - ler's lone - ly  
way to Spain; Fum - ble, stum - ble, gram - 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 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,  
 It 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.  
 It 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. 1

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-tum 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

*f* *pp*

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

*f*

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

*pp*

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

*cres.* *f* *ff*

*cres.* *f* *ff*

*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!

*p* *rall.* *p*

(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 -

*cres.* *cres.*

- 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

*ff*

MR. GRIGG.

JOSE.

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

*ff*

man. 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 - mai. 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.*

*p*

Up -

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.*

*mf*

1st time.

2nd time.

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

1st time.

2nd time.

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

1st time.

2nd time.

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

*p*

*eres*

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

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

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

*f*

*f*

*dim.*

*p*

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

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "Re - fuse! . . . . . Then choose, . . . . . Be Cap - tain,". The second and third staves are vocal lines with identical lyrics. The bottom two staves are piano accompaniment, featuring 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 of the musical score consists of five staves. The top staff is a vocal line with lyrics: "What ? Not—". The second and third staves are vocal lines with lyrics: "or . . . . . be shot ! Shot ! Shot !". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *dim.* and *p*.

What ? For what ?

Shot ! Yes, shot !

Shot ! Yes, shot !

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "What ? For what ?". The second and third staves are vocal lines with lyrics: "Shot ! Yes, shot !". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *dim.*, *pp*, and *cres.*

Well, a - greed!

Tis a - greed!.....

*pp*

*pp*

*res.*

*f*

*Ped.* \* *Ped.* \*

*dim.*

*pe.*

*Allegro. Tempo di cachuca.*

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 eas - 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.

JOSE AND SANCIO.

MR. GRIGG.

JOSE AND SANCIO.

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

MR. GRIGG.

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

I wish that I'd ne - ver These

JOSE AND SANCIO.

- le - ro!

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

Bo - - - -

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!

*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 -

*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 -

*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 the score consists of 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 grand staff (treble and bass clefs). The music is in 2/4 time and G major. The first vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- 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 vocal lines end with a long note followed by an ellipsis. The piano accompaniment includes a *ff* dynamic marking and a *Ped.* (pedal) marking. The piano part features a more active eighth-note bass line and chords in the right hand.

The third system shows the piano accompaniment continuing. The vocal lines are silent, indicated by dotted lines. The piano part continues with its eighth-note bass line and chords in the right hand.

The fourth system continues the piano accompaniment. The vocal lines remain silent. The piano part maintains the eighth-note bass line and chords in the right hand.

The fifth system concludes the piano accompaniment. The vocal lines are silent. The piano part features a *sf* (sforzando) dynamic marking and ends with a final chord.

No. 7.

DANCE.

TEMPO  
DI  
BOLERO.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic, and then returns to piano (*p*). The melody in the upper staff is characterized by eighth-note patterns and slurs, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with two staves. It features a repeat sign in the middle of the system. The dynamics are primarily piano (*p*), with some chords in the bass staff. The upper staff continues with melodic lines, and the lower staff provides harmonic support.

The third system consists of two staves. The upper staff includes trills (*tr*) and slurs. The lower staff features a piano (*p*) dynamic and a rhythmic accompaniment with chords. The key signature has two sharps (F# and C#).

The fourth system consists of two staves. The upper staff features trills (*tr*) and slurs. The lower staff includes a section marked *ff martellato* (fortissimo, staccato), characterized by rapid, repeated chords. The system concludes with a repeat sign.

The fifth system consists of two staves. The lower staff has a complex rhythmic accompaniment with many chords and sixteenth notes. The upper staff continues with melodic lines and slurs. The key signature remains two sharps.

The sixth system consists of two staves. The lower staff includes a section marked *mf* (mezzo-forte) and a section marked *p* (piano). The upper staff continues with melodic lines and slurs. The piece concludes with a final chord in the lower staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *mf* (mezzo-forte) in the bass staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *ff* (fortissimo) in the bass staff and *p* (piano) in the treble staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a section labeled *Misura.* and dynamic markings of *ff* (fortissimo) and *p* (piano) in both staves.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *p* (piano) in both staves.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a trill marking (*tr*) in the treble staff.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes trill markings (*tr*) in the treble staff and a dynamic marking of *f* (forte) in the bass staff.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs.

# No. 8. HAIL TO THE ANCIENT HAT!

## FINALE.

INEZ. *Recit.*  
Slave, take my

*Andante Maestoso.*

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.

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: *Sra.*, *sempre cres.*, *ff*, and *\* Ped.*

JOSE.  
 SANCHO.  
 SOPRANI  
 E  
 TENORI.  
 CHORUS.  
 BASSI.  
 ACCOMP.

Vocal and accompaniment staves for the first system. Includes lyrics: "Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat." and dynamic markings: *ff*, *loco.*, and *sf*.

Second system of vocal and piano staves. Includes lyrics: "Hail! Hail! La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows;". Includes markings: *Sra.*, *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.....

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

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

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

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

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

Mr. GRIGG.

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*

*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: *sf*, *p*.

Second system of piano introduction. Treble and bass staves.

CHORUS.

TENORI. *f* With sword and

BASSI. *f* With sword and

Third system of the chorus. Tenor and Bass staves with lyrics. Piano accompaniment below. Dynamics: *f*.

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

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

Fourth system of the chorus. Tenor and Bass staves with lyrics. Piano accompaniment below. Dynamics: *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

Fifth system of the chorus. Tenor and Bass staves with lyrics. Piano accompaniment below.

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 carts, 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

SANCIO. 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. 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 ca - 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 ca - per and dance to the

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

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

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

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

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - 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.

*p* INEZ. (*Aside*)  
Do you

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a rest and then entering with the lyrics "Do you". The middle staff is a vocal line in treble clef, also starting with a rest. The bottom two staves are piano accompaniment in G major, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The key signature has one sharp (F#) and the time signature is 2/4.

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 continues the vocal line from the first system. The lyrics are "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 piano accompaniment continues with the same rhythmic pattern. The key signature remains G major and the time signature is 2/4.

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 continues the vocal line. The lyrics are "word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you." The piano accompaniment continues. The key signature remains G major and the time signature is 2/4.

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 continues the vocal line. The lyrics are "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 piano accompaniment continues. The key signature remains G major and the time signature is 2/4.

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

*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

This system contains the first system of music. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of chords and arpeggiated figures.

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

This system contains the second system of music, continuing the vocal and piano parts from the first system.

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

*cres* *cen* *do.*

This system contains the third system of music. It includes dynamic markings such as *cres.*, *cres*, *cen*, and *do.* in the piano part.

*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!

This system contains the fourth system of music, ending with a forte (*f*) dynamic and a series of 'ha!' exclamations in the vocal line.

RITA.

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

VASQUEZ

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

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

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

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

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

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

CHORUS.

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

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

mur - 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, ... it

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

... to me; To - mor - - row morn 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. To -

no-thing at all! His spouse, his vows, our rows, ha! ha! His

thee free! To -

no-thing at all! My spouse, my cows, my sows, ha! ha! My

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His

no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His

*eyes* mor row shall set me free! *f* 1st time.

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques! His

*eyes* mor row shall set me free! *f*

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

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques!

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle giques! *f* 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* *ff*

8va.....

1st time.

2nd time.

8va..... loco.

END OF THE FIRST ACT.



# 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.

Let Hi -

MODERATO.

- 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,  
*dim.*

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

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

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  
*f*

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 the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

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

The second system continues the vocal and piano parts. The vocal lines have a dotted line indicating a continuation of the previous phrase. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *f* (forte).

JOSE.  
 Let Se -

The third system begins with a new section for a character named JOSE. The vocal line starts with a whole note rest followed by the text "Let Se -". The piano accompaniment is more active, featuring a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano).

- 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 piano accompaniment with a consistent rhythmic pattern. The vocal line continues with the text "- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv - el - ling". Dynamics include *sf* (sforzando).

sighs, Let po - - - ets, well paid for it, sing; But the gay La-drone Loves her a - lone, Who for

des - pe - rate deeds is fit; When luck comes round, She's the one to be found, On the throne of the king to

INEZ.

Round, a-round, round.

JOSE.

sit. Round, a-round, round,..... 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?.....

Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around,

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;

*cres.* *f*

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

*cres.* *f*

*cres.*

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

*p* *cres.*



HE WILL RETURN.

*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 VERSE.

He will re - - turn, not

*f* *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 -

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

*p*  
*dim.*  
*p*

MR. GRIGG "When it comes to consp'ring 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. *f* *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 Cap - tain's sword and pis - tols.*

*I do.* *True.*

*to the Queen!* *You do.* *The Cap - tain'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

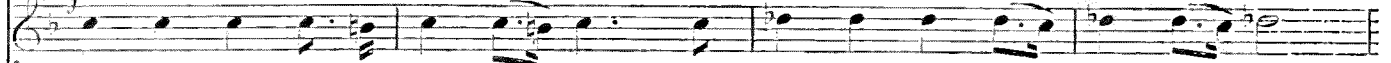
grace his till, Un - paid should be that tai - - lor's bill.

INEZ.



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

Mr. GRIGG.

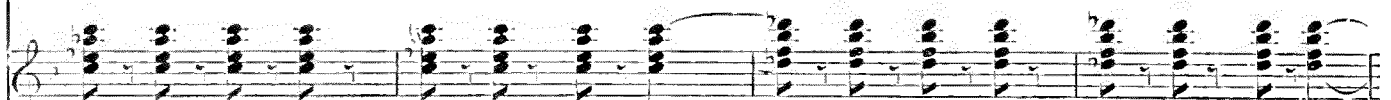


Were this suit from the tai - lor's shears, Had Grigg ap - pear'd As Grigg ap - pears,

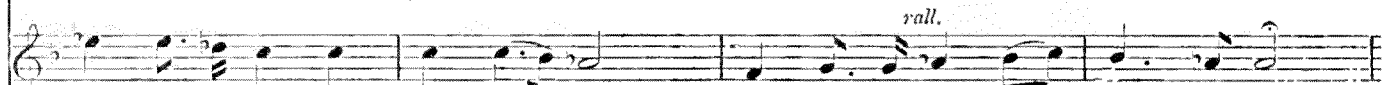
JOSE.



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 fill, 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!



RECTR. 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. INEZ.

Drink! drink! drink! 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!

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'deeds of fire! Deeds of blood must be his pride! Drink! drink!'. The middle staff is a second vocal line, with lyrics 'Deeds of fire! Deeds of blood must be his pride! Drink! drink!'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. Dynamics markings 'f' and 'p' are present.

Mr. GRIGG.

drink! drink! drink! drink! See, my mo - ther,

drink! drink! drink! drink!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'drink! drink! drink! drink! See, my mo - ther,'. The middle staff is a second vocal line, with lyrics 'drink! drink! drink! drink!'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. Dynamics markings 'f' and 'dim.' are present.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'and my sire,..... What they of your son re - quire; I from'. The middle staff is a second vocal line, which is mostly empty. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'deeds and words of fire!..... Shrink! shrink! shrink!'. The middle staff is a second vocal line, which is mostly empty. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.



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.*

*f* Fire!..... Drink! drink! drink!

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

*f* Fire!..... Drink! drink! drink!

*f sf sf*

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

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*

was as a dum - my fig - - ure.

*tempo.*  
*pesante.*  
*con 8ve.*

2ND VERSE.

I fir - ed my pis - tols, Pop!

*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'

*rall.*

*ff*

twice With my sword and my dag - ger.

*tempo.*

*pesante.*

*con Sve.*

*Sva.*

*loco.*

JOSE. "There stands no 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.

JOSE. *fz* What does she

SANCIO. *fz* What does she

What does she

*f*

*fz*

*fz*

*f*

Mr. GRIGG,

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

*dim.* *p* *cres.*

Mr. GRIGG,

in dis - tress be bold. 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!

dim. *p*

MR. GRIGG.

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

JOSE. *f*

*b*

*b*

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

SANCHO. *f*

De - sert

your Cap - tain?

De - sert your Cap - tain?

*f* INEZ.

Ne - - - ver!

*ff* SOPRANI E TENORI

JOSE.

Ne - - - ver!

SANCHO.

Then make one strong en - dea - vour,

Pre -

*ff* BASSI.

Ne - - - ver!

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!

*p*

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

RECTT.

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!

SANCIO.                      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 Piu 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

*f*

*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!

The first system of the score consists of five staves. The top staff is for Jose, followed by Sancho, then Tenors, Basses, and finally a piano accompaniment. The lyrics are: "sol - diers! There's my fist; We'll en - list! We'll all en - list!" for Jose and Sancho, and "We'll all en - list!" for the Tenors and Basses. The piano accompaniment features a rhythmic pattern of eighth notes.

Accomp.  
*f*

*f*

8ves.

The piano accompaniment for the first system is shown in two staves. It begins with a forte (*f*) dynamic and consists of a series of eighth-note chords in the right hand and a corresponding bass line in the left hand. The piece concludes with a double bar line and the instruction "8ves." (8 variations).

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

The second system of the score features a vocal line for Rita and a piano accompaniment. The lyrics are: "I'm free! I'm free! Now sor - row and care, Re - joic - ing, I ban - ish, I'm". The piano accompaniment consists of a steady eighth-note accompaniment in both hands.

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

The third system of the score continues the vocal line and piano accompaniment. The lyrics are: "free as the air! I'm free! I'm free! Now sor - row and care, Re - joic - ing, I". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

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

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

JOSE.  
We'll dance and

SANCIO.  
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!..

RITA. Ah! We'll dance, we'll

INEZ. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

VASQUEZ. thee. I'll ri - - - - - vet, We'll dance, we'll

MR. GRIGG. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

JOSE. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SANCHO. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SOPRANI,  
1ST AND 2ND.

TENORI  
AND BASSI.

CHORUS. We'll dance,  
We'll dance,

ACCOMP. *cres.* *p*

dance, *mf* I'm free, I'm free, now

dance, *p* We'll dance and we'll sing, let the

dance, *mf* You're mine, you're mine you

dance, *p* We'll dance and we'll sing, let the

We'll dance, we'll dance, we'll dance, we'll dance, We'll dance and we'll sing, let the

We'll da ce, we'll dance, we'll dance, we'll dance, We'll dance and we'll sing, let the

We'll dance, *sva lower.* we'll dance, *dim* we'll dance, we'll dance, we'll dance, we'll dance, we'll

We'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll

*dum.* *ppp* *stacc.*

for - row and care, Re - joic - 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 - joi - cing, 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





and sing.  
sing, Now we'll dance and we'll sing.  
sing, Now we'll dance and we'll sing.  
sing, Now we'll dance and we'll sing.  
sing, Now we'll dance and we'll sing.  
sing, Now we'll dance and we'll sing.  
sing, Now we'll dance and we'll sing.

*Pat.* \*

*f* *f*

The musical score consists of several systems. The first system includes five vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature and feature a melody with lyrics. The piano accompaniment is in the right hand, with a bass line in the left hand. The second system continues the vocal lines and piano accompaniment. The third system shows the piano accompaniment with a 'Pat.' marking and an asterisk. The fourth system continues the piano accompaniment with 'f' markings. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

END OF THE OPERA.

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