

VOCAL SCORE

THE CHIEFTAIN

An Original Comic Opera

IN TWO ACTS

WRITTEN BY

F. C. BURNAND

COMPOSED BY

ARTHUR SULLIVAN

Vocal Score originally published by Boosey & Co., 1895

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First performed at the Savoy Theatre, London, under the management of MR. D'OYLY CARTE, on Wednesday, December 12th, 1894.

Dramatis Personæ.

AS CAST AT THE SAVOY THEATRE, DECEMBER, 1894

COUNT VASQUEZ DE GONZAGO	Mr. COURTICE POUNDS
PETER ADOLPHUS GRIGG (<i>a British Tourist in search of the picturesque</i>)	Mr. WALTER PASSMORE
FERDINAND DE ROXAS (<i>Chieftain of the Ladrones, disguised as Pietro Slivinski, a Polish Courier</i>)	Mr. SCOTT FISHE
SANCHO (<i>1st Lieutenant of the Ladrones</i>)	Mr. RICHARD TEMPLE
JOSÉ (<i>2nd Lieutenant of the Ladrones</i>)	Mr. M. R. MORAND
PEDRO GOMEZ (<i>Consulting Lawyer, Astrologer, and Keeper of Archives of the Ladrones</i>)	Mr. SCOTT RUSSELL
BLAZZO	Mr. BOWDEN HASWELL
ESCATERO	Mr. POWIS PINDER
PEDRILLO (<i>a Goatherd</i>)	Master S. NELSON
INEZ DE ROXAS (<i>Chieftainess of the Ladrones</i>)	Miss ROSINA BRANDRAM
DOLLY (<i>Mrs. Grigg, Peter A. Grigg's wife</i>)	Miss FLORENCE PERRY
JUANITA (<i>the Dancing Girl of the Ladrones</i>)	Miss EMMIE OWEN
MARAQUITA	Miss EDITH JOHNSTON
ANNA (<i>a Camerista</i>)	Miss ADA NEWALL
ZITELLA	Miss BEATRICE PERRY
NINA	Miss ETHEL WILSON
RITA (<i>an English Lady engaged to Count Vasquez; and in 2nd Act</i> <i>The Countess de Gonzago</i>)	Miss FLORENCE ST. JOHN

The Opera produced under the stage direction of Mr. CHARLES HARRIS, and under the personal supervision of the Author and Composer.

ACT I.:A MOUNTAIN PASS BETWEEN COMPOSTELLO AND SEVILLE. - J. HARKER.
ACT II.:EXTERIOR OF A POSADA. - J. HARKER.

Musical Director - Mr. FRANÇOIS CELLIER.
Stage Manager - Mr. W. H. SEYMOUR.
Acting Manager - Mr. J. W. BECKWITH.

The Dances arranged by Mr. JOHN D'AUBAN. The Costumes by M. ALIAS, Mdme. AUGUSTE, Mdme. LÉON, Mr. B. J. SIMMONS, and Messrs. ANGEL & SON. The Modern Dresses by Messrs. REDFERN. Wigs by CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr. PETER WHITE. Electrician, Mr. LYONS.

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Preface

The Chieftain opened at the Savoy Theatre, London, on 12 December 1894 and ran for only 96 performances. But during its short run changes were made which were sufficiently substantial for Boosey to issue a second edition of the vocal score. The aim of this edition is to present all the material which is contained in both the original and the revised versions. It is not intended to be a critical edition.

In Boosey's second edition of the vocal score, two sections of music were replaced completely:

1. Inez's solo (Act I No. 2). Here, pages 16 to 19 inclusive contain the material found only in the first edition and pages 21 to 26 inclusive contain the material found only in the second edition.
2. The dance in the Act I Finale. Here, pages 113 to 117 inclusive contain the material found only in the first edition and pages 118 to 122 inclusive contain the material found only in the second edition.

Two other changes were made to the first act and reflected in the second edition of the vocal score. The ensemble (No. 3) "Wanted a Chieftain" was cut completely and subsequent songs in Act I renumbered, and the ending of the Angelus (No.6) was shortened.

Changes to Act II were less drastic, but the piano accompaniment of three numbers in Act 2, (Nos. 6, 7, and 11) differs between the two editions. Perhaps these changes correspond to changes Sullivan made in the orchestration. Where the changes affect several bars, they have been included in the body of the score. Where the changes affect only a few bars, the reading of the second edition has been used in the score and the differences from the first edition indicated in the notes at the end of the score.

The second edition contains numerous dynamic markings which are absent from the first edition. These have been included in this score without comment.

The appendix contains a song composed to replace Act I No. 7 which was not included in the second edition of the vocal score and appears not to have been incorporated into the opera during its run at the Savoy. Nor is the music contained in Sullivan's autograph score.

Concerning the composition of this song, Sullivan wrote to Burnand from the Hotel de Paris, Monte Carlo on 29 January 1895:

I have done St. John's song, & I think it is dainty - if you could somehow tack on two lines to the last verse, so as to end with the old refrain - "Ah! we shall see" it will round it off beautifully. I wouldn't touch the last verse as it is, only tack on two more lines.

The words of this song survive on a printed slip inserted into a libretto now in the collection of Dr. Terence Rees. The only source for the music is Boyton Smith's piano fantasia on *The Chieftain* which contains the new song for Inez and the new dance from the Act I Finale, as well as a passage which is likely to be derived from Sullivan's setting of this song. The version of the song included here is therefore conjectural.

Finally, I should like to thank Andi Stryker-Rodda, Philip Sternenberg, Steven Lichtenstein, Marc Shepherd, Mark Lewis, David Jedlinsky and Larry Byler for their careful proof reading of the score. In addition, Steven Lichtenstein has suggested ways in which the vocal score might be altered to better reflect the orchestral score. These are included in the notes and marked (SL).

Paul Howarth
York
July 2004

THE CHIEFTAIN

COMIC OPERA IN TWO ACTS

Act I

INTRODUCTION

WRITTEN BY
F. C. BURNAND

COMPOSED BY
ARTHUR SULLIVAN

Andante maestoso

The musical score is written for piano and bass. It begins with a tempo marking of *Andante maestoso*. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems. The first system (measures 1-3) features a piano part with dynamics *ff* and *sf*, and a bass part with *ff* and *sf*. The second system (measures 4-6) features a piano part with dynamics *p* and *p*, and a bass part with *p*. The third system (measures 7-9) features a piano part with dynamics *p* and *p*, and a bass part with *p*. The fourth system (measures 10-12) features a piano part with dynamics *p* and *p*, and a bass part with *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

4

7

10

13 *sostenuto.*
p

16
ff *sf* *sf*

19
ff *sf* *sf*

22
p

25 *accel.*
f
Attacca.

No. 1.

DUET (Sancho & José) WITH CHORUS
"Hush! not a step"

Allegro moderato

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked "Allegro moderato". The piano part starts with a dynamic marking of *p* (piano) and includes a trill (*tr*) in the right hand. The voice part is represented by a treble clef staff with a whole rest in the first measure. The score is divided into four systems, each containing three measures. Measure numbers 4, 7, and 10 are indicated at the beginning of their respective systems. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand with trills. The voice part has a melodic line with trills. The score concludes with a *cresc.* (crescendo) marking in the piano part.

13

molto cresc.

16

p SANCHO. JOSÉ.
Hush! Hush!

f *p* *sf* *sf*

20

SANCHO. JOSÉ. SANCHO.
Hush! Hush! Not a

sf *sf* *tr*

24

step, not a sound Can I hear, Far or near, With my

sf *tr* *tr*

ear To the ground. Not a step, not a

sound Can I hear, Far or near, With my

ear To the ground. A - ny stran - ger while you talk

JOSÉ.

Might, close by, un - heed - ed walk.

SANCHO.

Take my or - ders, sir, from

sf *p*

you! Ri - diculous! Pooh! Pooh!

p *f* *sf*

JOSÉ. (aside)

SANCHO. (aside)

Him with ir - on heel I'd crush. Trusty knife, take his

p *sf*

JOSÉ & SANCHO.

life! Now, one

pp

blow! Now, one

sf

blow! Now, one

sf *cresc. molto.*

JOSÉ. *pp* *f* (*aside.*)
blow! Hush! Hush! Bah! my rage I can't con - ceal,

SANCHO. *pp* *f* (*aside.*)
blow! Hush! Hush! Bah! my rage I can't con - ceal,

CHORUS. TENOR. *p*
Hush! hush!

BASS. *p*
Hush! hush!

sf dim. *tr*

Crunch him, scrunch him with my heel! Bah! my rage I can't con -

Crunch him, scrunch him with my heel! Bah! my rage I can't con -

Tush! tush!

Tush! tush!

tr

tr

-ceal! Crunch him, scrunch him with my heel!

-ceal! Crunch him, scrunch him with my heel!

Hush! hush! Tush! tush! tush!

Hush! hush! Tush! tush! tush!

tr

Sharpen, whet the gleaming steel!_ No! my vengeance he shall feel! Sharpen, whet the gleaming steel, my

Sharpen, whet the gleaming steel!_ No! my vengeance he shall feel! Sharpen, whet the gleaming steel, my

Hush! hush! hush! hush! hush! hush!

Hush! hush! hush! hush! hush! hush!

p

vengeance he shall feel! No! my vengeance he shall feel! Sharpen, vengeance he shall feel! No! my vengeance he shall feel! Sharpen, hush! Hush! hush! hush! hush! To the hush! Hush! hush! To the

vengeance he shall feel! No! my vengeance he shall feel! Sharpen, vengeance he shall feel! No! my vengeance he shall feel! Sharpen, hush! Hush! hush! hush! hush! To the hush! Hush! hush! To the

cresc. *f*

whet the gleaming steel!_ No! my vengeance he shall feel! No! my vengeance he shall feel!

whet the gleaming steel!_ No! my vengeance he shall feel! No my

Queen we will ap - peal,_ To the Queen we will appeal. Hush! hush!

Queen we will ap - peal,_ To the Queen we will appeal. Hush!

sf *mf*

Sharpen, whet the gleaming steel!_ No! my vengeance he shall feel! Sharpen,

vengeance he shall feel! Sharpen, whet the gleaming steel!_ No! my vengeance he shall feel! Sharpen,

hush! hush! To the Queen we will ap-peat, To the Queen we will ap-peat,

hush! To the Queen we will ap-peat, To the Queen we will ap-peat,

f *sf*

whet the gleaming steel! No, my vengeance he shall feel!

whet the gleaming steel! No, my vengeance he shall feel!

We will ap - peal, We

We will ap - peal, We

sf sf sf sf

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

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

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

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

sf sf sf

feel!

1st SOPRS.
Cow - ard! trai - tor! Weapons handy! Be they pis - tol, sword, or pike.

-peal!

-peal!

Musical score for measures 79-81. It features a bass line, a vocal line for the 1st Soprano, and a piano accompaniment. The lyrics are: "feel! Cow - ard! trai - tor! Weapons handy! Be they pis - tol, sword, or pike. -peal! -peal!"

82

1st SOPRS.
Coward! traitor! Words don't bandy. Would you strike? then strike, then strike!

2nd SOPRS.

TENORS.
Hush!

BASSES.
Hush!

Musical score for measures 82-84. It features vocal lines for the 1st Soprano, 2nd Soprano, Tenors, and Basses, along with a piano accompaniment. The lyrics are: "Coward! traitor! Words don't bandy. Would you strike? then strike, then strike! Hush! Hush!"

Coward! traitor! Words don't band-y. Would you strike? then quick-ly
 Bro - ther! Bro-ther! Words don't ban - dy! Do not strike, Oh
 hush! Hush! hush! To the
 hush! Hush! hush! To the

strike! strike! strike! strike! strike!
 do not strike! Don't strike! don't strike! don't strike!
 Queen we will ap-peal, To the Queen we will ap-peal, We'll ap-peal!
 Queen we will ap-peal, To the Queen we will ap-peal, We'll ap-peal!

91

INEZ.
La - dro - nes! Braggarts! Bullies!

95

Rap-par-ees! Down! down! and beg my pardon on your knees!

98

INEZ.
The par - don beg of all these fair ones

JOSÉ & SANCHO.

1st SOPS. Down! Down! They pardon beg!

JUANITA & 2nd SOPS. *p*

TENORS & BASSES. We pardon beg!

101

INEZ.
too! Roused from their beauty sleep! Not one!

JOSÉ & SANCHO.

1st & 2nd SOPRANOS. One word –
They do!

TENORS & BASSES. We do!

104

Would you my tem-per try? O-bey! o-bey! The closure I ap-

They wish to say –

We wish to say –

Second Edition continues on page 20.

First Edition.

107 **Allegro marziale**

-ply!

f Vi - va la Rei - na! Vi - va la Rei -

f Vi - va la Rei - na! Vi - va la Rei -

109

-na!

-na!

ff

Segue.

First Edition.

No. 2 (i).

SONG (Inez)

"Let others seek the peaceful plain"

Allegretto marziale

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

peace - ful plain, A - mid for the moun - tains
bears the knife, Who for my smile would

let me reign, Be mine the rug - ged crest, Be
risk his life, I'll take his man - ly hand, By

mine the ea - gle's nest, High in the an - cient
him con - tent to stand, For I will be to him a

p

sf

p

sf

p

First Edition.

17 *rall.* *a tempo.*

hills of Spain! Be mine the rug - ged crest, Be
lov - ing wife! I'll take his man - ly hand, By

21

mine the ea - gle's nest, High in the an - cient hills of
him content to stand, And be to him a lov - ing

26

Spain! } In the an - - - - - cient hills of Spain!
wife. }
CHORUS. p High in the hills of Spain!
High in the hills of Spain!
High in the an - - - - - cient hills of Spain!

First Edition.

31

High in the an - cient hills of Spain!

1.

ff

36

D.C. 2.

Spain!

WOMEN. *f*

Vi - va la Rei - na! Vi - va la Rei - na! Hail to our

MEN. *f*

Vi - va la Rei - na! Vi - va la Rei - na! Hail to our

f

3

3

3

3

40

Chieftainess! Hail to our Chieftainess! Vi - va la Rei - na!

Chieftainess! Hail to our Chieftainess! Vi - va la Rei - na!

f

3

3

3

First Edition continues on page 27.

Second Edition continues from here.

107 **Allegretto moderato a la Habanera**

-ply!

f Vi - va la Rei - na! Vi - va la Rei - - -

f Vi - va la Rei - na! Vi - va la Rei - - -

f *ff*

Vi - va la Rei - na! Vi - va la Rei - - -

p *pp*

-na!

-na!

p *pp*

Segue.

Second Edition.

No. 2 (ii).

SONG (Inez)

"My parents were of great gentility"

INEZ. *p*

1. My pa-rents were of great gen-til-i-ty, No hos-til-i-ty To
suit-or approach'd in re-al-i-ty, All vi-tal-i-ty, No for-

4

-bil-i-ty, And such was my great a-mia-bil-i-ty, Me none dis-o-bey'd. } La la
-mal-i-ty, He sigh'd "Oh, be mine," 'twas fa-tal-i-ty, I murmur'd "I'm thine!" }

8

la! La la la la, La la la la!

CHORUS. *f*

La la la la, La la la la!

La la la la, La la la la!

Second Edition.

13

Ad - mir - ers to gain I'd a - dopt a way, And I flopt a-way But they
Says he, "My love made to en - dure it is, Oh, be sure it is, And so

17

dropt away, No_ question they'd pop, but they popp'd away, With_ "Fair Spanish maid, Ta ta
pure it is, 'Tis_ not for your banking se - cur - i-ties, Though those will be mine, La la

21

ta! Ta ta ta ta, Ta ta ta ta!"
la! La la la la, La la la la!"

CHORUS.

Ta ta ta ta, Ta ta ta ta!
La la la la, La la la la!

Ta ta ta ta, Ta ta ta ta!
La la la la, La la la la!

Red.

Second Edition.

26

2. A
3. We e - lop'd and he said, "Bring your

dim. *pp*

30

mon-ey, do! O my ho-ney, do! 'Twill be fun - ny, do!" He__begg'd me with smile, oh, so

34

sun - ny, "Do!" I__brought ev - 'ry stitch, La la la! La la la la, La la la

Second Edition.

38

la! We

CHORUS.
La la la la, La la la la!

La la la la, La la la la!

f *p*

42

fled to the mountain de - files a-way, Ma - ny miles a-way Time he wiles a-way. Quoth

46

he,"Thus the Chieftain be - guiles a-way, A Chief-tain-ess rich, La la la!"

CHORUS. *mf*
They

mf
They

Second Edition.

50

fled to the mountain de - files away, Ma - ny miles away, Time he wiles away, Quoth

fled to the mountain de - files away, Ma - ny miles away, Time he wiles away, Quoth

54

La la la

he, "Thus the Chieftain be - guiles a-way A Chief-tain-ess rich! La la la!" La la la

he, "Thus the Chieftain be - guiles a-way A Chief-tain-ess rich! La la la!" La la la

Second Edition.

58

la, la la la la, la la la la, la la la la!

la, la la la la, la la la la, la la la la!

la, la la la la, la la la la, la la la la!

Ped.

62

Moderato

f

*

First and Second Editions continue from here.

66 INEZ.

San-cho, surnamed "The Bad-ger", it is now one year

70

one day, Since a-ny ti-dings came of my dear hus-band, our re-doubt-ed Chief-tain,

74

Fer-di-nand de Rox-as.

78 JUANITA. INEZ.

Madam, of his death have you proof? None, Ju-an-i-ta, none,

Were his de- cease a cer - tain ty Then I should by my oath be sure-ly

bound to choose a Chief - tain Who would al - so be my hus - band.

Un poco più lento

"Such is the law of the La - dro - nes!"

CHORUS. *f*

Aye! "Such is the law of the La - dro - nes!"

Un poco più lento

Aye! "Such is the law of the La - dro - nes!"

92 SANCHO. (*Recit.*)

INEZ.

But in default of a - ny news of him - I, whe - ther wife or

95

a tempo

wi - dow, am your lead - er But to - day my of - fice ends,

98

Re - gent am I no more. "Want - ed: a

101

Chieftain!" Be this the form of our ad - ver - tismen - t.

Segue.

The Second Edition of the Vocal Score omits the next number, cutting from \oplus to the corresponding symbol on page 36.

No. 3. ENSEMBLE (Inez, Juanita, Sancho, José & Chorus)
"Wanted a Chieftain"

Allegretto moderato **INEZ.**

Wan - ted a Chief-tain whose qua - li - fi - ca - tion Is

5 **SANCHO.**

not quite a ques - tion of ci - vi - li - za - tion. For he may be - long to a

8 **JOSÉ.**

bar - ba - rous na - tion, Or e'en be a black from a cot - ton plan - ta - tion. There'll

11

nei - ther be tri - al nor ex - a - mi - na - tion, And no - thing to pay, and no

First Edition.

14

JUANITA.

time of pro - ba - tion. He will not be ask'd for a re - commend - a - tion, Or

The musical score for Juanita consists of three measures. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are: "time of pro - ba - tion. He will not be ask'd for a re - commend - a - tion, Or". The piano accompaniment features a treble and bass clef with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

17

INEZ.

whe - ther he has or has not e - du - ca - tion. And should he ap - ply, then, with -

The musical score for Inez consists of three measures. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "whe - ther he has or has not e - du - ca - tion. And should he ap - ply, then, with -". The piano accompaniment continues with a treble and bass clef, maintaining the key signature of one sharp and the eighth-note bass line.

20

-out he - si - ta - tion, He'll straight be e - lec - ted to this si - tu - a - tion, And

The musical score for Inez continues with three measures. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "-out he - si - ta - tion, He'll straight be e - lec - ted to this si - tu - a - tion, And". The piano accompaniment continues with a treble and bass clef, maintaining the key signature of one sharp and the eighth-note bass line.

23

so will re - ceive for - mal ra - ti - fi - ca - tion, Which all must a - gree will be

The musical score for Inez concludes with three measures. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "so will re - ceive for - mal ra - ti - fi - ca - tion, Which all must a - gree will be". The piano accompaniment continues with a treble and bass clef, maintaining the key signature of one sharp and the eighth-note bass line.

First Edition.

26

great con - so - la - tion.

CHORUS. *f*

Which all must a - gree will be great con - so - la - tion, And

Which all must a - gree will be great con - so - la - tion, And

29

like - wise a source of much gra - ti - fi - ca - tion, A source of con - sid - 'ra - ble

(Unison)

like - wise a source of much gra - ti - fi - ca - tion, A source of con - sid - 'ra - ble

(Unison)

32

p

gra - ti - fi - ca - tion; Of gra - ti - fi, gra - ti - fi - ca - tion; He'll at

p

gra - ti - fi - ca - tion; Of gra - ti - fi, gra - ti - fi - ca - tion; He'll at

p

JUANITA with SOP.
INEZ with ALTO.
JOSÉ & SANCHO
with BASS.

First Edition.

35

once be e - lec - ted to this si - tu - a - tion, And then his ap - point - ment re -

once be e - lec - ted to this si - tu - a - tion, And then his ap - point - ment re -

Musical score for measures 35-37. It consists of three systems: vocal melody (treble clef), bass line (bass clef), and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "once be e - lec - ted to this si - tu - a - tion, And then his ap - point - ment re -".

38

-ceive con - fir - ma - tion, Which all must a - gree will be great con - so - la - tion, And

-ceive con - fir - ma - tion, Which all must a - gree will be great con - so - la - tion, And

Musical score for measures 38-40. It consists of three systems: vocal melody (treble clef), bass line (bass clef), and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "-ceive con - fir - ma - tion, Which all must a - gree will be great con - so - la - tion, And".

41

like - wise a source of great gra - ti - fi - ca - tion, Which all must a - gree will be

like - wise a source of great gra - ti - fi - ca - tion, Which all must a - gree will be

Musical score for measures 41-43. It consists of three systems: vocal melody (treble clef), bass line (bass clef), and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "like - wise a source of great gra - ti - fi - ca - tion, Which all must a - gree will be".

First Edition.

44

great con - so - la - tion, And like - wise a source of great gra - ti - fi - ca - tion, Of

great con - so - la - tion, And like - wise a source of great gra - ti - fi - ca - tion, Of

47 *cresc.*

sweet con-so-la-tion and gra-ti-fi-ca-tion, of gra-ti-fi, gra-ti-fi-ca -

sweet con-so-la-tion and gra-ti-fi-ca-tion, of gra-ti-fi, gra-ti-fi-ca - -

cresc.

Ped. *

51

-tion; He'll straight be e - lect - ed to this si - tu - a - tion, And

-tion; He'll straight be e - lect - ed to this si - tu - a - tion, And

f

First Edition.

55

then his ap - point - ment re - ceive con - fir - ma - tion, Which all must a - gree will be

then his ap - point - ment re - ceive con - fir - ma - tion, Which all must a - gree will be

Musical score for measures 55-57, featuring vocal lines and piano accompaniment in G major. The piano part includes chords and a bass line with eighth notes.

58

great con - so - la - tion, And like - wise a source of great gra - ti - fi - ca - tion, A source of much

great con - so - la - tion, And like - wise a source of great gra - ti - fi - ca - tion, A source of much

Musical score for measures 58-61, continuing the vocal and piano accompaniment. The piano part features chords and a bass line with eighth notes.

62

gra - ti - fi - ca - - - - tion.

gra - ti - fi - ca - - - - tion.

Musical score for measures 62-65, concluding the phrase with a fermata over the final note. The piano part includes chords and a bass line with eighth notes.

First Edition entire page. Second Edition continues from \oplus .

L'istesso tempo
(♩=♩. as before.)

[marked "Allegro Moderato" in 2nd Ed.]

\oplus SANCHO.

69

Would Madam deign to hear the case as put By our At-

72

INEZ. PEDRO.

-tor-ney Gen'ral, Pe - dro Go - mez? Pe - dro, advance 8 My

76

Recit.

la - dy, if all here Beg, nay in-sist upon, a con-sul - ta-tion - Six shillings and eight

80

penny-worth, we'll say, of sound o - pi - nion - I am theirs, and yours.

Attacca No. 4.

No. 4.

RECIT. (Pedro Gomez & Chorus)
"The Law and Tradition of the Ladrones"

Maestoso **PEDRO.**

When hath expired one year and a day, *If*

4 *still* the bold Chieftain remaineth away, The very first stranger who treadeth these boulders The

6 robe of the Chieftain is thrown o'er his shoulders, The old sacred hat must be placed on his head,

8 Him leader choose, Should he refuse Then, one two three - bang! and the stranger falls dead! So

10 *a tempo.*

8 *this indenture doth express - "Whereas, hereby and nevertheless" - No question of disbanding "These*

12

8 *presents witness" as you see "The a-foresaid" - "all to the contra-ree," "Where-by and notwithstanding." CHORUS. So So*

14

8 *this indenture doth express - "Whereas, hereby, and nevertheless" - No question of disbanding "These*

16

presents witness" as you see "The a-foresaid" -- "all to the contra-ree," "Where-by and notwithstanding".

presents witness" as you see "The a-foresaid" -- "all to the contra-ree," "Where-by and notwithstanding".

18 **PEDRO. Moderato.**

Such is my best Ve - ry brief di - gest Of our Le - - ges Bla - gar-

21

-do - nes. You will pay the fee For con - sult - ing me On the

8 "Law of the La - dro - nes."

CHORUS.

Such is his best Ve - ry

Such is his best Ve - ry

27

brief di-gest Of the "Le - ges Bla - gar - do - nes." We will

brief di-gest Of the "Le - ges Bla - gar - do - nes." We will

30

owe the fee For con-sul - ting thee On the "Law of the La-

owe the fee For con-sul - ting thee On the "Law of the La-

33

-dro - nes," The "Law of the La - dro - nes," the

-dro - nes," The "Law of the La - dro - nes," the

36

"Law of the La - dro - nes,"

"Law of the La - dro - nes,"

No. 5.

TRIO (Inez, Sancho & José)
"'Tis very hard to choose"

Allegro con brio

INEZ.
'Tis ve - ry hard to choose _____ A

5

cap - tain of ban - dit - ti, Ban - dit - ti! ban - dit - ti A cap - tain of ban - dit - ti, ban - dit - ti, ban - dit - ti.

JOSÉ.
Ha! ha! Ha! ha! A cap - tain of ban - dit - ti, ban - dit - ti, ban - dit - ti.

SANCHEZ.
Ha! ha! Ha! ha! A cap - tain of ban - dit - ti, ban - dit - ti, ban - dit - ti.

simile

10

-dit - ti, ban - dit - ti, ban - dit - ti. But one the prize must lose, _____ Which

-dit - ti, ban - dit - ti, ban - dit - ti.

-dit - ti, ban - dit - ti, ban - dit - ti.

is, I ad-mit, a pi - ty- A pi- ty! A pi- ty! Well, that does seem a

Ha! Ha! Ha! Ha! Well, that does seem a

Ha! Ha! Ha! Ha! Well, that does seem a

pi- ty, a pi-ty, Well, that does seem a pi- ty.

pi- ty, a pi-ty, Well, that does seem a pi- ty.

pi- ty, a pi-ty, Well, that does seem a pi- ty. When free, ma'am, Take *me*, ma'am, Good-

Take me, ma'am, and *he*, ma'am, May wed either Polly or

-looking I am, and wit- ty.

Kit-ty! De-
My hon-ey! I've money I'm rough, but I am true grit-ty!

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

-vo - ted! No bloat-ed A - ris - to - crat in the Ci - ty!

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

All of - fers I re - fuse With strict e - qua - ni-

-mi - ty, -ni - mi - ty, -ni - mi - ty! With strict e - qua - ni -

Ha! Ha! Ha! Ha! With strict e - qua - ni -

Ha! Ha! Ha! Ha! With strict e - qua - ni -

simile

-mi - ty, -ni - mi - ty, With strict e - qua - ni - mi - ty.

-mi - ty, -ni - mi - ty, With strict e - qua - ni - mi - ty.

-mi - ty, -ni - mi - ty, With strict e - qua - ni - mi - ty. Your eyes, ma'am, A

Oh, we two, Might

prize, ma'am, Would win from an Art_ Com - mit - tee!

flee to New Zea-land or O - ta - hei - te!

Are ma - ny Or

Ad. *

a - ny Like you in Pa - laz - zo Pit - ti?

Hub banish'd Or

Ad. * *Ad.* * *Ad.* * *Ad.* *

van-ish'd Take Jo - sé pen-den - te li - te!

But

Ad. * *Ad.* *

67

one the prize can win, _____ Which is, we ad-mit, a pi - ty, A

Ha! Ha!

71

pi - ty! a pi - ty! Which is we ad - mit a pi - ty. A

Ha! Ha! Which is we ad-mit a pi - ty.

Ha! Ha! Ha! Ha! Which is we ad-mit a pi - ty.

75

pi - ty! A pi - ty! A pi - ty! And

A pi - ty! A pi - ty! Ha! Ha!

A pi - ty! A pi - ty! Ha! Ha!

sf

so we end the dit - ty. *p* The dit - ty! The dit - ty! And

The dit - ty! The dit - ty! The dit - ty!

The dit - ty! The dit - ty! The dit - ty!

p

so we end the dit - ty! *pp* The dit - ty! The dit - ty! The

End the dit - ty! The dit - ty! The dit - ty! The dit - ty!

End the dit - ty! The dit - ty! The dit - ty! The dit - ty!

pp

dit - ty! And so we end the dit - ty!

f Ha! Ha! And so we end the dit - ty!

f Ha! Ha! And so we end the dit - ty!

sf *p*

91

Musical score for measures 91-95. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes and quarter notes, with a triplet of eighth notes in measure 94. The left hand provides a bass line with eighth notes and quarter notes, including a triplet of eighth notes in measure 94.

96

Musical score for measures 96-100. The right hand continues the melody with quarter notes and half notes. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 99.

101

Musical score for measures 101-105. The right hand has a more active melody with eighth and sixteenth notes. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 104.

107

Musical score for measures 107-111. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 110.

113

Musical score for measures 113-117. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 114. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 114.

119

Musical score for measures 119-123. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 122.

125

Musical score for measures 125-129. The right hand features a melody with eighth and sixteenth notes. The left hand features a bass line with quarter notes and half notes, including a triplet of eighth notes in measure 128. The piece concludes with a double bar line and repeat signs.

No. 6.

ANGELUS

Allegro vivace

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro vivace'. The piano accompaniment starts with a series of triplets in the right hand and a steady eighth-note bass line in the left hand. The first system includes a *p* (piano) dynamic marking and a *staccato* instruction. The score is divided into systems, with measure numbers 5, 10, and 15 indicated at the beginning of each system. At measure 10, there is a '(BELL.)' marking above the treble staff. At measure 15, the vocal line begins with the word 'SENTINEL.' above it, followed by the lyrics 'Hark! 'tis the An - gel - us!'.

20 **1st. Edition ending.**
CHORUS. *p* 3 3 3 3 3

(behind the scenes.) A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te-

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te-

24

- cum.

29 **2nd Edition ending.**

Attacca song. *Attacca song.*

No.7.

SONG (Rita)
"Only the night wind sighs"

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a mezzo-forte (*mf*) dynamic. The bottom staff is the left-hand piano part, featuring a series of chords marked with a 'Led.' symbol and an asterisk.

4

The second system begins at measure 4. The vocal line starts with a mezzo-forte (*mf*) dynamic and contains the lyrics: "The tink - ling sheep bell knells the part - ing day, The". The piano accompaniment features a melodic line in the right hand with a *dim.* (diminuendo) dynamic and a *p* (piano) dynamic, and a bass line in the left hand.

7

The third system begins at measure 7. The vocal line continues with the lyrics: "flocks col - lect from mea-dow, hill and moor, The hap - py goatherd homeward". The piano accompaniment continues with the same melodic and bass lines as the previous system.

10

The fourth system begins at measure 10. The vocal line starts with a *cresc.* (crescendo) dynamic and contains the lyrics: "takes his way, His wife and chil - dren wait him at the door, His". The piano accompaniment features a *cresc.* dynamic in the right hand and continues with the bass line.

13 *dim. rall.* *p*

wife_ and_ chil - dren_ wait him at the door. _____ To me the bells speak

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

*Red. * Red. **

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

with_ no_ cheer-ing tone, On - ly the night wind_ sighs, "A-lone! a-lone!" To

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

20 *a tempo*

me the bells speak with no cheer - ing tone, On - ly the night_ wind_

*Red. **

23 *p*

sighs, "A-lone! a-lone!" Tin - kle the bells up-on the

p mf dim. p

27

moun - tain steeps, Fain - ter and fain - ter down the nar - row ways,

30

Soon in his cot, the shep-herd, ere he sleeps, Joins with his lov'd_ ones

cresc.

33

in their hymn of praise, Joins_ with his lov'd_ ones_ in their hymn of

Ped.

36

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

praise. To me the bells speak with_ no_ cheering tone,

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

Ped. **Ped.* **Ped.* **Ped.* **Ped.*

39 *a tempo* *riten. un poco* [*a tempo*]

On - ly the night wind_ sighs, "A - lone! a - lone!" To me the bells speak with no

Led. * *Led.* * *Led.* * *Led.* *

42

cheer - ing tone, On - ly the night_ wind_ sighs, "A - lone! a -

dim. *p*

45

-lone!" On - ly the night wind sighs, "A - lone!"

48

sighs, "A - lone!"

p dim. *pp*

No. 8. QUINTET (Rita, Inez, Vasquez, José & Sancho)
 "Hand of fate"

Andante Maestoso

RITA.

INEZ.

VASQUEZ.

JOSÉ.

SANCHO.

And.

*

5

9

Fate! kind Fate! ___ in hope I
 fa - ted to o - bey.
 fa - ted to o - bey.
 fa - ted to o - bey.

12

wait thy to - ken! Fate! kind Fate! ___ when shall thy word be spo - ken?

15

Speed! speed my note up - on its home - ward way. Fate! O kind Fate!

18 **VASQUEZ.** (in a feigned voice)

for li - ber-ty I pray. 8 An hour a-go a-mong the

21

hills below I came a-cross a strange, a foreign face. He bore a load, Had

25 **JOSE**

lost his road, And e-ven now is wand'ring near the place. Had he a pack Up-on his

28

back? With money ready to our hand?

SANCHO.

It matters not What he has got, We'll make him Captain of our

31

INEZ.
Who-e'er is there? We swear We'll take him,

VASQUEZ.
Who-e'er is there? They swear They'll take him,

JOSÉ.
Who-e'er is there? We swear We'll take him,

SANCHO.
band. We swear We'll take him,

34

cresc.
And make him Cap - tain of our band.

cresc.
And make him Cap - tain of their band.

cresc.
And make him Cap - tain of our band.

cresc.
And make him Cap - tain of our band.

cen *do*

RITA & JUANITA.

p Fate, kind Fate! ___ in hope I wait thy to - ken, Fate, kind Fate! ___ when shall thy

p INEZ.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p VASQUEZ.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p JOSÉ.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p SANCHO.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p FIRST SOPRANO.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p SECOND SOPRANO.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p TENOR.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p BASS.
Hand of Fate! we wait thy to - ken, Voice of Fate! ___ when shall thy

p

And. * And. *

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

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the moun - tain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

word be spo - ken? Hi - ther lead up - on the mountain way, The

The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a steady bass line.

Fate! O kind Fate! For li - ber - ty I pray. Speed, speed my
 man whom we are fa - ted to o - bey, Hi - ther
 man whom they are fa - ted to o - bey,
 man whom we are fa - ted to o - bey, Hi - ther
 man whom we are fa - ted to o - bey, Hi - ther
 man whom we are fa - ted to o - bey, Hi - ther
 man whom we are fa - ted to o - bey, Hi - ther
 man whom we are fa - ted to o - bey, Hi - ther
 man whom we are fa - ted to o - bey, Hi - ther

The musical score consists of ten vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of five staves each. The first system includes a soprano line (treble clef), an alto line (treble clef), a tenor line (treble clef with an 8), and two bass lines (bass clef). The piano accompaniment is at the bottom, with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are printed below the vocal staves, with some words hyphenated across lines. Dynamics such as *f* (forte) are indicated above certain notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

note up - on its homeward way, O Fate, kind Fate! for li - ber - ty, for

lead up - on the mountain way, The man whom we are fa - ted, are

The man whom they are fa - ted, are

lead up - on the mountain way, The man whom we are fa - ted

lead up - on the mountain way, The man whom we are fa - ted

lead up - on the mountain way, The man whom we are fa - ted, are

lead up - on the mountain way, The man whom we are fa - ted, are

lead up - on the mountain way, The man whom we are fa - ted, are

lead up - on the mountain way, The man whom we are fa - ted, are

lead up - on the mountain way, The man whom we are fa - ted, are

ff *3*

ff *3*

Red. *

li - ber - ty I pray!
 fa - ted to o - bey!
 fa - ted to o - bey!
 to o - bey!
 to o - bey!
 fa - ted to o - bey!
 fa - ted to o - bey!
 fa - ted to o - bey!
 fa - ted to o - bey!

ff
sf sf
And. ** And.* ***

55
p

59

No. 9.

DUET (Rita & Vasquez)
"A guard by night"

Allegretto ma molto moderato

VASQUEZ.

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

5

wild, The sa - cred sign pro - tects_ the way - May saints watch o'er_ the

9

child! May saints watch o'er_ the child! Oh, tell me will he

13

see_ my love? Thy lov - er he will not_ see_ Place all_ thy trust in

17

RITA.

cresc.

I'll place _____ my trust in

VASQUEZ.

f

cresc.

Heav'n a - bove, Pray Hea - ven set_ thee free! Place all_ thy trust in

21

f

dim.

p

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!

26

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!

cresc.

rall.

31

Moderato RITA.

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

35

face; If ne - ver more, If ne - ver more, Why,

40

Recit. VASQUEZ.

RITA.

VASQUEZ

then, be death my choice! 8 Ri - ta! My name! 8 Dear

45

RITA.

a tempo agitato

Ri - ta! 'Tis his voice! I can-not see- I faint- 'twixt hope and

50

VASQUEZ. RITA. VASQUEZ.

fear! Vasquez! 8 Dear Ri - ta! Vas - quez! 8 I am

fp *cresc.*

55

Allegro vivace

here!

ff *ff*

59

RITA. *f* My love, a-

VASQUEZ. *f* My

sf *f*

63

-gain to see thee Dis - pels the fall - ing tear, He

love, a-gain to see thee Dis - pels the fall - ing tear, Yes

comes, he comes to free me! Ah! why then should I fear? A

I am here to free thee; Then ban - ish all thy fear.

p

pri - son with you Is no pri - son for me! _____

For the

p

mo - ments too few, That are spent, love, with thee! _____ When the

cresc.

p

cresc.

sun brightly ri - ses o'er hill, dale, or lea, There's hope in the morrow, Ah! then we'll be free! There's

sun brightly ri - ses o'er hill, dale, or lea, There's hope in the morrow, Ah! then we'll be free! There's

p

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

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

cresc.

f

sun bright - ly ri - ses o'er hill, dale, or lea, There's

sun bright - ly ri - ses o'er hill, dale, or lea, There's

sf

No. 10.

SONG (Grigg)
"From rock to rock"

Allegretto moderato

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of two flats. The piano part features dynamic markings: *p* (piano) for the first measure, *ff* (fortissimo) for the second, *p* for the third, *ff* for the fourth, and *sf sf* (sforzando) for the fifth and sixth. The vocal line has rests in all measures.

9

Musical score for measures 9-14. The piano part has dynamic markings *f* (forte) and *dim.* (diminuendo). The vocal line includes a melodic phrase starting in measure 10, marked *8va* (octave) and *dim.* (diminuendo).

15

Musical score for measures 15-18. The piano part has a dynamic marking *p* (piano). The vocal line has a repeat sign and the instruction **GRIGG.** above it. The lyrics are:
1. From
2. The

19

Musical score for measures 19-22. The piano part has a dynamic marking *p* (piano). The vocal line has the lyrics:
rock to_ rock With_ ma - ny a shock And_ bump and_ thump And_ ter - ri - ble_ knock I
love of_ arts In_ fo - reign parts Has_ ta - ken me all the_ way_ to_ Spain.

23

fall: but not a soul is near, The trav' - ler's lone - ly path to cheer.
Fum - ble, stum - ble, Crum - ble, tum - ble; Up the mid - dle and down a - gain!

27

Oh, why did I Set out to roam And
This ca-me - ra, too, To take a view I

31

dare the sea's un - plea - sant foam, the sea's un - plea - sant foam?
ne - ver did such a nui - sance know, did such a nui - sance know.

35

Slip - ping, trip - ping, Air so nip - ping, 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 'twill go!

39

cresc.

f

Slip - ping, trip - ping, Air so nip - ping, Up in the hills a - way from
If by shock a-wry Knock'd like crock-e - ry, On the rock-e - ry Smash 'twill

43

1.

home.
go!

48

2. (3rd. Verse.)

3. I say to my-self, My dear friend Grigg, If

53

safe I re-turn I'd ra - ther dig Than fol - low the arts

In fo-reign parts! I say to my-self My

pp

dear friend Grigg, If safe I re-turn I'd ra-ther dig Than fol-low the arts

cre -

In fo-reign parts! But I'll take to a farm with

scen

do

p

horse and carts, With my spouse, and my cows, and my lit-tle pigs, And rear up my lot of

74

lit - tle_ Griggs, Who'll lead us a life with their nur-se - ry_ rigs, Lit - tle_ Griggs

78

And li - tle_ pigs, My spouse, my cows, my

mf *cresc.* *f*

83

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

pp

88

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

f

93

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

pp *f*

97

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

cresc. *f* *ff*

cresc. *f* *ff*

101

ff

105

ff

No. 11.

TRIO (Grigg, José & Sancho)

"Hullo! What's that?"

Allegro grazioso

26

bird! No! No!

p *p*

31

rall. *p*

35

(JOSÉ whistles) *p*

39

(SANCHO whistles)

43

(JOSÉ whistles)

47

(SANCHO whistles)

GRIGG.

'Tis a pee-wit,

52

Gone in a fit, Oh, this is ve-ry ab-

57

-surd! I think that the lens I can clear-ly di-rect, And at last I have got quite a

61

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

65

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

p

69

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

cresc.

73

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

cresc.

77

Moderato Recit.

-fect. Ah! now to ar-range it. A cap-i-tal

f

81

plan. I've sight-ed a rock. No, 'tis a man!

86

SANCHO.

Ha! Ha! you have hit on a cap-i-tal plan. I'm a man!

89

GRIGG.

JOSE.

8 And an-o - ther! An - o - ther young man.

94

SANCHO.

GRIGG.

Well! Well! 8 Quite well,

JOSÉ. SANCHO. GRIGG.

thank you! Nay, your hand. Your hand. 8 Good morn - ing! I can't

JOSÉ. SANCHO. GRIGG.

stay. You must. You must. 8 I must! You're fond of

JOSÉ. SANCHO. GRIGG.

jokes. Re - main, Ex - plain. 8 What hor - rid looking

JOSÉ. *f* GRIGG. *p* (*aside*) (*aloud*)

folks! I'm call'd the Buck! 8 A swell! More like a cadger. You look it, sir. And

116 GRIGG. *più vivo*

you—

JOSÉ.

We're members of a robber band, We of-fer you, as

SANCHO. *rall.*

And I! the Badger! We're members of a robber band, We of-fer you, as

rall. *più vivo* *mf*

123

Up - on my word, I do not understand In fact, I'd ra-ther not.

Captain, the command. Our Captain you must be. We're

Captain, the command. Our Captain you must be. We're

p

2.

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

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

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

cresc. *f* *ff*

not.

be. Re-

be. Re-

dim. *p*

JOSÉ & SANCHO. (unison)

fuse! _____ Then choose, _____ Be

141 GRIGG.

Cap - tain, or _____ be shot! ⁸ What?

145 JOSÉ & SANCHO. GRIGG. JOSÉ & SANCHO. GRIGG.

Shot! ⁸ Not- Shot! ⁸ What?

149 JOSÉ & SANCHO. GRIGG. JOSÉ & SANCHO.

Shot! ⁸ For what? Yes, shot! ⁸

154 GRIGG. JOSÉ & SANCHO. *pp*

Well, a - greed! 'Tis a - greed!

Musical score for measures 160-166. The score is in 3/8 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *dim.* and *p*. The piece concludes with a double bar line and a repeat sign.

167 **Allegro Tempo di cachucha**
GRIGG.

Musical score for measures 167-172. The score is in 3/8 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes the instruction *JOSÉ & SANCHO.* and the lyrics "Dance the Bo - le - ro!". The piece concludes with a double bar line and a repeat sign.

173

Musical score for measures 173-178. The score is in 3/8 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes the instruction *JOSÉ & SANCHO.* and the lyrics "Dance the Bo - le - ro!". The piece concludes with a double bar line and a repeat sign.

Mad! 'tis my be - lief.

Wild Tar- an - tel- las will

wel-come our Chief.

Why the Bo - le - ro?

Dance the Bo - le - ro! Dance the Bo - le - ro!

197

Why the Bo - le - ro? Why? Why? Why?

Dance! Dance! Dance!

203

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

ff sf

209

rob - ber's pet, We'll dance to the pipe and the gay cas - ta - net.

Bo-

-le - ro! Bo - le - ro! A dread - ful set! I wish that I'd ne - ver these

mf

gen - tle - men met. Bo -

f

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

p *f* *p*

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

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

f *p* *f*

I wish that I'd ne - ver these gen - tle - men met, these
 -le - ro! Bo - le - ro! Bo - le - ro! We'll

p *cresc.*

gen - tle-men met. Bo - le - ro! Bo -
 dance to the pipe and the gay cas - ta - net. Bo - le - ro!

p

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

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

-le - ro! Bo - le - ro! A dread - ful set! I wish that I'd ne - ver these

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

pp staccato

gen - tle - men met. *f* Bo - le - ro! Bo - le - ro! A dread - ful set! We'll

-le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! A dread - ful set! We'll

f

dance to the gay cas - ta - net, To the gay cas - ta - net, to the gay cas - ta -

dance to the gay cas - ta - net, To the gay cas - ta - net, to the gay cas - ta -

p

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

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

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

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

To the sound of the pipe and the gay cas - ta - net.

To the sound of the pipe and the gay cas - ta - net.

Ad.

287

Musical score for measures 287-292. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final chord of measure 292. A small asterisk symbol is located below the piano part in measure 292.

293

Musical score for measures 293-298. The score continues in G major and 4/4 time. The vocal line features a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment provides harmonic support with chords and a steady bass line.

299

Musical score for measures 299-303. The score continues in G major and 4/4 time. The vocal line has a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a steady bass line and chords.

304

Musical score for measures 304-308. The score continues in G major and 4/4 time. The piano part features a dynamic marking of *sf* (sforzando) in measures 304 and 306. The vocal line has a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piece concludes with a double bar line in measure 308.

FINALE ACT I

Andante maestoso **INEZ.**

The sa-cred Hat Which all La - dro - nes know, Bring

forth!_ It on our Chief We now be - stow!

f

Red. *

Red. *

Red. * *Red.* *

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

CHORUS.

Hail to our An-cient Hat,

Hail to our An-cient Hat,

'Neath this our Chiefs have sat, Kneel down up-on the mat, Hail! hail! La-dro-nes!

'Neath this our Chiefs have sat, Kneel down up-on the mat, Hail! hail! La-dro-nes!

Take it, O mar - tial spouse, Wear it up-on thy brows;
*Wear it, O hus - band brave! Now like a chief be-have,

Take it, O mar - tial spouse, Wear it up-on thy brows;
*Wear it, O hus - band brave! Now like a chief be-have,

*These words appear in the libretto, but not in either edition of the vocal score.

26

May it thy zeal arouse! Vi - va! Ladro - nes! Take it, O mar - tial spouse,
 King of the Rob - ber's Cave! Vi - va! Ladro - nes! Wear it, O hus - band brave!

May it thy zeal arouse! Vi - va! Ladro - nes! Take it, O mar - tial spouse,
 King of the Rob - ber's Cave! Vi - va! Ladro - nes! Wear it, O hus - band brave!

p
 Ped. * Ped. *

29

Wear it up-on thy brows; May it thy zeal arouse } Vi - va! La-dro - nes!
 Now like a Chief be-have, King of the Rob-ber's Cave! }

Wear it up-on thy brows; May it thy zeal arouse } Vi - va! La-dro - nes!
 Now like a Chief be-have, King of the Rob-ber's Cave! }

f 3

32

GRIGG.

'Tis far too big to fit my brows; So thus I place the Hat, I'm
 *How can I like a chief be-have? Confound the band and Hat! I

sf p 3

*See note on page 96.

sure I heard her call me "spouse",
 heard her call me "husband brave", } What *did* she mean by that?

CHORUS.
 Bow down! bow down with awe!
 Bow down! bow down with awe!

p
 Red. * Red. *

To the Hat without a flaw! Wear it! it is the law Of the La-dro - nes!

f

Recit. VASQUEZ.
 O wor- thy re - pre - sen - ta - tive of

p
 Red.

45

GRIGG. *a tempo*

roy - al - ty, Let us de - part, depend upon our loy - al - ty. 8 My friends, To

49

SANCHO & JOSÉ.

GRIGG.

leave you're free - No! 8 Yes, I know. I

53

CHORUS.

meant that when the ran - som comes, you'll go!

Not un - til the ran - som comes!

Not un - til the ran - som comes!

57

BLAZZO.

più vivo 3 3 3 3
(Drum without)

61

-ho, there! O - ho! The sol - diers!

Ped.

65

INEZ (to VASQUEZ).

VASQUEZ.

Trai-tor! 8 Hold! 'Tis the boy!

f *ff*
Ped.

69

Ground arms!

dim.

73

Moderato

See, here is Ri - ta's ran - som. What I owe for my own li-ber-ty?
 *May I owe to my own li-ber-ty?

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

77

RITA.**GRIGG.****INEZ. (to VASQUEZ).**

We're free to go! Oh, hap - py pair! We're

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

81

VASQUEZ.**INEZ.**

friends? ⁸Aye, from to - day! Then we in - vite you, here, without for - ma - li - ty, Pray you ac -

* *Red.*

85

-cept our sim - ple hos - pi - ta - li - ty. You both, I trust, will join in our ca -

*This version of the line is found in the libretto, but not in either vocal score.

88

INEZ. RITA. INEZ. RITA.

-rou - sals - With pleasure. Held for our es - pou - sals. Es-

GRIGG. VASQUEZ. VASQUEZ & GRIGG.

Do, do. With pleasure. Es-

91

INEZ. RITA.

-pou - sals? Mine and thine! "Oh, hap - py

-pou - sals? "Oh, hap - py

VASQUEZ.

95

INEZ. GRIGG.

pair!" De - cline? Good! As you

pair!" But I - Accept!

99 **Allegro vivace**
INEZ.

were.

ff

Ped. * *Ped.*

104 GRIGG.

8 I, such hon-our un - de - serv - ing,

p

* *Ped.*

109 (aside)

8 Would withdraw to set you free! From my mar-riage lines_I'm_swerving, Go - ing in for

114 INEZ.

8 bi - ga - mee! I'll a - bate no__ jot or tit - tle

119 *(aside)*

Of my right so_ just, so clear! Though at first you "love me_ lit - tle," You will "love me

124 **SANCHO.**

long," my_ dear. Cap - tain! my con - gra - tu - la - tion -

129 *(aside to Grigg, confidentially)*

So de - light - ed we have met. I'll re - tain my si - tu - a - tion In the pre - sent

134 **JOSÉ.**

Ca - bi - bet. Pray ac - cept my_ deep de - vo - tion

(aside to Grigg, confidentially)

To your per-son - al - i - tee. Should by chance there be_ pro-mo - tion, Cap-tain! you'll re-

RITA.

-mem - ber_ me. At your hon-ours I'm de - light - ed,

(aside to Grigg)

You're in-deed a luck - y man. When we're free- Don't be_ af - fright - ed, We will help you -

VASQUEZ.

if_ we_ can. 8 You're a ve - ry luck - y fel - low

159 *(aside to Grigg)*

Such a love-ly queen to wed! I'll re-turn from Com-pos-tel-lo, Find you here a-

164

live or dead!

CHORUS. *f*

You a-bove us all shall tow-er! You our lead-er brave shall be!

You a-bove us all shall tow-er! You our lead-er brave shall be!

169

(everyone aside to Grigg)

p In your ear-when you're in-pow-er, I'm your friend, your friend, re-mem-ber me!

p In your ear-when you're in-pow-er, I'm your friend, your friend, re-mem-ber me!

p

GRIGG.

8 From my

And.

RITA.

p
When we're free—don't be af-

INEZ.

p
Tho' at first you "love me

VASQUEZ.

p
I'll re - turn from Com - pos-

GRIGG.

marriage lines I'm swer-ving, Go-ing in for bi - ga - mee!

SANCHO & JOSÉ.

p
Should by chance there be pro-

FIRST SOPRANOS.

p
In your ear—when you're in

SECOND SOPRANOS.

p
In your ear—when you're in

TENORS.

p
In your ear—when you're in

BASSES.

p
In your ear—when you're in

* *Red.*

* *Red.*

*

RITA.
 -fright-ed, We will help you- *if we can.* You a - bove us all shall tow - er! You our

INEZ.
 lit - tle", You will "love me long," my dear. You a - bove us all shall tow - er! You our

VASQUEZ.
 -tel - lo, Find you here a - live- or dead! You a - bove us all shall tow - er! You our

SANCHO & JOSÉ.
 -mo - tion, Cap-tain! you'll re - mem-ber *me!* You a - bove us all shall tow - er! You our

pow - er, I'm your friend, re - mem-ber *me.* You a - bove us all shall tow - er! You our

pow - er, I'm your friend, re - mem-ber *me.* You a - bove us all shall tow - er! You our

pow - er, I'm your friend, re - mem-ber *me.* You a - bove us all shall tow - er! You our

pow - er, I'm your friend, re - mem-ber *me.* You a - bove us all shall tow - er! You our

f

Red. * *f*

lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us
 lead - er brave shall be! _____ You a - bove us all shall tow - er! You a - bove us

tr
f

all_ shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

all shall tow-er! You our lead-er brave, our lead-er brave shall be. _____

ff

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

203

209 **Moderato**
INEZ. GRIGG.

Come! share my throne! I'll do what is cor - rect.

marcato.

p

213 RITA.

See! such a

p

218 VASQUEZ.

pic - ture! Such a grand effect 8 Mag - nificent A

cresc.

222

RITA. INEZ. RITA.

snapshot! Thank you Stay! Don't move! Now

f *dim.*

226

VASQUEZ.

smile, Your head the o-ther way! Now! Rea-dy!

Red. *

230

Done! Thanks! it will come out fine!

f *p*

234

INEZ.

Ere you de - part the pho - tograph we'll sign!

f

The Second Edition continues on page 118.

First Edition.

238

GOMEZ.

8 And now, La - dro - nes! ere the rite is o'er, Com-

Musical score for measures 238-241. The vocal line begins with a rest, followed by the lyrics "And now, La - dro - nes! ere the rite is o'er, Com-". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

242

8 -mence we "La Fies - ta del A - mor!"

Musical score for measures 242-245. The vocal line continues with the lyrics "-mence we 'La Fies - ta del A - mor!'". The piano accompaniment consists of block chords and rests.

Allegretto tempo di Fandango

246

f

Musical score for measures 246-248. The tempo is marked "Allegretto tempo di Fandango". The piano part features a strong melody with triplets and a dynamic marking of *f*.

249

Musical score for measures 249-251. The piano part continues with triplets and block chords.

252

p

Musical score for measures 252-255. The piano part features a melody with accents and trills, and a dynamic marking of *p*.

256

tr *tr* *tr*

Musical score for measures 256-259. The piano part features a melody with trills and block chords.

First Edition.

260 CHORUS.

Musical score for measures 260-262. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "Dance, now dance and sing, Now dance and sing, We dance and sing the".

Musical score for measures 263-266. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "summer night a - way! Dance, Now dance and sing, Now dance and sing, We dance and sing the".

Musical score for measures 267-270. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *ff*. The lyrics are: "sum - mer night a - way!".

271

Musical score for measures 271-274. The score consists of three systems. The first system has two staves (treble and bass clef) with whole rests. The second system has a grand staff (treble and bass clef) with a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords, and some rests.

275

Musical score for measures 275-278. The score consists of three systems. The first system has a vocal line and a bass line. The vocal line has lyrics: "Dance, now dance and sing, Now dance and sing, We dance and sing the". The bass line has lyrics: "Dance, now dance and sing, Now dance and sing, We dance and sing the". The second system has a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords, and some rests. The dynamic marking *ff* is present.

279

Musical score for measures 279-282. The score consists of three systems. The first system has a vocal line and a bass line. The vocal line has lyrics: "sum - mer night a - way!". The bass line has lyrics: "sum - mer night a - way!". The second system has a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords, and some rests.

First Edition.

283

Musical score for measures 283-286. The system includes vocal staves and piano accompaniment. The vocal parts have lyrics: "Hail to the ring - The wedding ring - Ring a - bout our". The piano accompaniment features a treble clef with eighth-note patterns and a bass clef with chords and a forte (*f*) dynamic marking.

287

Musical score for measures 287-290. The system includes vocal staves and piano accompaniment. The vocal parts have lyrics: "tune - ful lay! We dance and sing, We dance and sing, Dance and sing the summer". The piano accompaniment features a treble clef with eighth-note patterns and a bass clef with chords and a forte (*f*) dynamic marking. Trills (*tr*) are present in the vocal lines.

291

Musical score for measures 291-294. The system includes vocal staves and piano accompaniment. The vocal parts have lyrics: "night a - way! Dance and sing!". The piano accompaniment features a treble clef with eighth-note patterns and a bass clef with chords and a forte (*f*) dynamic marking. Trills (*tr*) are present in the vocal lines.

First Edition.

Dance and sing! Dance and sing!

Dance and sing! Dance and sing!

Allegro maestoso

f

Hail! to our Queen! And to our Chief - tain by her

Hail! to our Queen! And to our Chief - tain by her

side! Health to the Cap - tain! Health to the Bride!

side! Health to the Cap - tain! Health to the Bride!

The First Edition continues on page 123.

The Second Edition continues from here.

238

GOMEZ.

8 'Tis ruled our Chief - tain now a dance must do.

Musical score for Gomez, measures 238-241. The score is in 2/4 time and consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest for 8 measures, then enters with the lyrics: "'Tis ruled our Chief - tain now a dance must do." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

242

GRIGG.

8 Cer - tain-ly, You'll see a step or two!

Musical score for Grigg, measures 242-245. The score is in 2/4 time and consists of a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb). The vocal line begins with a rest for 8 measures, then enters with the lyrics: "Cer - tain-ly, You'll see a step or two!" The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

246

Allegro vivace

Musical score for measures 246-250. The score is in 2/4 time and consists of a piano accompaniment. The key signature has two flats (Bb, Eb). The tempo is marked *Allegro vivace*. The music features a rhythmic pattern of eighth and sixteenth notes, with several triplet markings.

251

Musical score for measures 251-255. The score is in 2/4 time and consists of a piano accompaniment. The key signature has two flats (Bb, Eb). The music features a rhythmic pattern of eighth and sixteenth notes, with several triplet markings.

256

Musical score for measures 256-260. The score is in 2/4 time and consists of a piano accompaniment. The key signature has two flats (Bb, Eb). The music features a rhythmic pattern of eighth and sixteenth notes, with several triplet markings.

And.

Second Edition.

261

p

*

267

272

Vibrato

277

282

287

Second Edition.

292

Musical score for measures 292-297. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The right hand features a melodic line with a long slur over measures 292-297, with notes G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a steady accompaniment of eighth notes.

298

Musical score for measures 298-302. The right hand continues the melodic line with a slur over measures 298-302, with notes G4, A4, Bb4, C5, Bb4, A4, G4. The left hand continues with eighth notes. A dynamic marking of *sf* (sforzando) is present in measure 300.

303

Musical score for measures 303-307. Measure 303 features a 7-measure rest in the right hand. The right hand then plays a triplet of eighth notes (G4, A4, Bb4) in measures 304-305. The left hand continues with eighth notes. A dynamic marking of *sf* is present in measure 304.

308

Musical score for measures 308-313. The right hand plays a triplet of eighth notes (G4, A4, Bb4) in measures 308-310. The left hand continues with eighth notes. A dynamic marking of *sf* is present in measure 311.

314

Musical score for measures 314-318. The right hand plays a triplet of eighth notes (G4, A4, Bb4) in measures 314-316. The left hand continues with eighth notes. A dynamic marking of *cresc.* (crescendo) is present in measure 317. The piece concludes in measure 318 with a final chord.

Second Edition.

320

Musical score for measures 320-325. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with a fermata over the first measure and a slur over measures 321-322. The left hand provides a steady accompaniment of eighth notes.

326

Musical score for measures 326-331. The right hand has a fermata over measure 326 and a slur over measures 327-328. Measure 331 contains a triplet in the right hand. The left hand continues with eighth-note accompaniment.

332

Musical score for measures 332-337. The right hand features a series of eighth-note patterns with slurs. The left hand maintains the eighth-note accompaniment.

338

Musical score for measures 338-342. The right hand has slurs over measures 338-339 and 340-341. Measure 342 features triplets in both hands. The left hand has a change in time signature to 2/4 at measure 340.

343

Musical score for measures 343-347. The right hand features slurs and triplets. The left hand has triplets in measures 343-344 and 346-347, and continues with eighth-note accompaniment.

Second Edition.

348

ff

Red.

353

359 **Allegro maestoso**

f

Hail! to our Queen! And to our Chief - tain by her

f

Hail! to our Queen! And to our Chief - tain by her

364

side! Health to the Cap - tain! Health to the Bride!

side! Health to the Cap - tain! Health to the Bride!

First and Second Editions continue from here.

369

SANCHO.

You, noble pair, may mis-fortune ne-ver part! Your health and your happiness, with all our heart!

373

CHORUS.

And in-stead of a speech, If we

Vi - va! vi - va! vi - va! vi - va!

Vi - va! vi - va! vi - va! vi - va!

378

don't presume too far, We'll call for a song From our Gay Hus-

-sar!

CHORUS.

From the Gay Hus - sar, Vi - va! Vi - va! Vi - va! Vi - va!

From the Gay Hus - sar, Vi - va! Vi - va! Vi - va! Vi - va!

f

387 **Allegro marziale**

ff pesante

dim.

392 **VASQUEZ.**

Let us lead a life of plea - sure! Let us tread a live - ly mea - sure!

397

Time de - fy - ing mer - ri - ly! Sing - ing all so cheer - i - ly! Drink to the gay Hus -

-sar! At the trum - pet call, boys,

CHORUS.
The gay Hus - sar! The gay Hus - sar!

The gay Hus - sar! The gay Hus - sar!

p

stea - dy! Rea - dy at command, aye, rea - dy! Here and there a com - rade lies,

un poco rit.
Here and there a foe - man dies, Kill'd by the fierce Hus - sar!

CHORUS. *fa tempo*
The fierce Hus - sar! The fierce Hus -
f
The fierce Hus - sar! The fierce Hus -

colla voce
f

417

rall. *a tempo*

Then, Hey, boys! jol-ly let us *be*, boys! Hey, boys!

-sar!

ff *rall.* *a tempo*

422

drink a bout with *me*, boys! Till we go To__ meet the foe With a dash and a loud Hur - rah!

427

Drink! Drink! mi-li-tar-y measure! Clink! clink! lead a life of pleasure! Sing and drink, Our

rall.

glass-es clink To the life_ of a gay Hus - sar!

CHORUS.

Hey, boys, jol-ly let us be, boys!

Hey, boys, jol-ly let us be, boys!

colla voce *f*

Hey, boys! drink a bout with me, boys! Till we go To_ meet the foe With a dash and a loud hur-

Hey, boys! drink a bout with me, boys! Till we go To_ meet the foe With a dash and a loud hur-

3

-rah! Drink! drink! mi - li - ta - ry mea - sure! Clink! clink! lead a life of plea - sure!

-rah! Drink! drink! mi - li - ta - ry mea - sure! Clink! clink! lead a life of plea - sure!

sf

447

Sing and drink, Our glass - es clink, To the life_ of a gay Hus - sar!

Sing and drink, Our glass - es clink, To the life of a gay Hus - sar!

ff

451

dim.

455

VASQUEZ.

Hark! hark! the trum-pet call! March! march! in line we fall!

p

460

'Tis the same old sto - ry, boys! 'Tis the same old sto - ry! The trumpet

465

call! In line we fall! 'Tis the same old sto - ry, boys!

470

'Tis the same old sto - ry! Fare - well to spark - ling glass! Fare-

475

-well! fare - well! Fare - well to tear - ful lass!

480

Charge on - ward in a ser - ried mass! Hur - rah!

485 *ad lib.*

for death or glo - ry!

CHORUS. *f*

Death or glo - ry, death or glo - ry, death or

Death or glo - ry, death or glo - ry, death or

490 *a tempo*

Then, Hey, boys! jol-ly let us be, boys! Hey, boys!

rall. glo - ry!

glo - ry!

ff sf sf sf rall.

p a tempo

495

drink a bout with *me*, boys! Till we go To_ meet the foe With a dash and a loud Hur -

499

-rah!

CHORUS.

Drink! drink! mi - li - ta - ry mea - sure! Clink! clink! lead a life of pleasure!

Drink! drink! mi - li - ta - ry mea - sure! Clink! clink! lead a life of pleasure!

504

rall.

più vivo

Sing and drink, Our glass-es clink, To the life_ of a gay Hus - sar! To the

Sing and drink, Our glass-es clink, To the life_ of a gay Hus - sar! To the

rall.

ff più vivo

Ced.

gay Hus - sar! To the gay

gay Hus - sar! To the gay

Ped. * Ped. * Ped. *

Hus - sar!

Hus - sar!

Ped. *

Act II

No. 1.

INTRODUCTION & SONG (Vasquez) "Wake, then, awake"

Allegretto grazioso

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is *Allegretto grazioso*. The dynamic is *mf*. The score consists of a treble and bass clef system. The bass clef has a *Red.* marking below the first measure. A flower-like symbol is located below the fifth measure.

Musical score for measures 6-10. The dynamic is *p*. The score continues with a treble and bass clef system.

Musical score for measures 11-15. The dynamic is *mf*. The score continues with a treble and bass clef system. A *Red.* marking is present below the first measure of this system, and a flower-like symbol is below the second measure.

Musical score for measures 16-20. The dynamic is *p*. The score continues with a treble and bass clef system.

Musical score for measures 21-25. The dynamic is *cresc.*. The score continues with a treble and bass clef system.

27

32

37

43

VASQUEZ.

"Wake, then, a-wake, fly a - way, come with me, Up in the morn - ing

47

ear - ly," _____ Thus ca - roll'd a lark to an

51

owl in a tree, Up in the morn-ing ear - ly.

cresc. *p*

55

But blink'd the owl, drowsi - ly shak-ing his head,

59

Then chuckled a slug to a mole that he led, "You'll ne-ver catch me from my

rall. *colla voce*

63

flow - ry bed_ Up in the morn - ing ear - ly, Up in the morn - ing

a tempo *a tempo*

67

ear - ly."

And.

72

A - way flew the lark ere the car - ol was done, Up in the morn - ing

76

ear - ly, _____ A - las! to be shot by a

80

man with a gun, Up in the morn - ing ear - ly.

cresc. *p*

84

At night when the slug swagger'd out for a stroll,

88

Then down pounc'd the owl and de - vour'd him whole, "The

91

rall. mor - al is ne - ver to be," quoth the mole, *a tempo* "Up in the morn - ing

colla voce *a tempo*

94

ear - ly, Up in the morn - ing ear - ly!"

Red.



No. 2.

CHORUS

"The River! the River!"

Allegro moderato con brio

Musical notation for measures 1-3. The piece is in 6/8 time with a key signature of two flats. The first measure starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 4-6. The melody continues with eighth notes in the right hand, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent.

Musical notation for measures 7-10. The right hand melody becomes more complex with some accidentals, and the left hand accompaniment continues. The overall texture is dense and rhythmic.

Musical notation for measures 11-13. The right hand features a series of chords and eighth notes. The left hand accompaniment is consistent. The dynamic *f marcato* is indicated in measure 13, suggesting a more pronounced and accented sound.

Musical notation for measures 14-17. The right hand consists of a series of chords, while the left hand continues with eighth notes. The piece concludes with a final chord in the right hand and a melodic flourish in the left hand.

18

22 **CHORUS.**

The Ri-ver! the Ri-ver! the Gold - en Sand! _____ The flow-ing Ri-ver! We

The Ri-ver! the Ri-ver! the Gold - en Sand! _____ The flow-ing Ri-ver! We

27

ne-ver return with an emp - ty hand! _____ The Gold - en Ri-ver! We show our feet, our

ne-ver return with an emp - ty hand! _____ The Gold - en Ri-ver!

meno f

32

an - kles neat, Our shoes a - way_ we fling,___ And free_ from socks,_ we

36

tread_ the rocks, And trip_ it while_ we sing:_____ The Ri - ver! the Ri - ver! the
The Ri - ver! the Ri - ver! the

40

Gold - en Sand!_____ The flow - ing Ri - ver! Ah, who will re - turn with an
Gold - en Sand!_____ The flow - ing Ri - ver! Ah, who will re - turn with an

44

emp - ty hand! Ah, who will re - turn with an emp - ty hand!

emp - ty hand! Ah, who will re - turn with an emp - ty hand!

47

Ah! the Gold - en Ri - ver! The Gold - - - en

Ah! the Gold - en Ri - ver! The Gold - - - en

50

Ri - ver!

Ri - ver!

Red.

*

MARAQUITA.

Gold from a cave Un-der the wave The

wa - ter sprite brings each day; ___ He sprin - kles sand With la - vish hand, Then

mer - ri - ly runs a - way. Should he be wrath A - void his path, Where ___

reeds bend low and quake; "Let him pass by," The wil - lows sigh, ___

71

"Ru - in is in his wake! Ru - in is in his wake!"

75

CHORUS.

The Ri - ver! the Ri - ver! the Gold - en Sand! The flow - ing

The Ri - ver! the Ri - ver! the Gold - en Sand! The flow - ing

cresc. *f* *p.* *p.* *p.*

79

River! Ah, who will re - turn with an emp - ty hand! Ah! who will re - turn with an

River! Ah, who will re - turn with an emp - ty hand! Ah! who will re - turn with an

cresc. *cresc.* *p.* *cresc.*

emp - ty hand! Ah! the Gold - en Ri - ver! the

emp - ty hand! Ah! the Gold - en Ri - ver! the

Gold - - en Ri - ver! _____

Gold - - en Ri - ver! _____

No. 3.

SONG (Rita) WITH CHORUS

"Two happy gods"

Andante moderato

RITA.

1. Two hap - py gods, gay
2. And here they sought a

The musical score is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f*, *p*, and *cresc.*. The score is divided into four systems, with measure numbers 6, 10, and 14 indicated at the beginning of each system. The lyrics are written below the vocal line. The score concludes with a double bar line, a repeat sign, and a fermata.

Mars and Jove, Came down to Spain a bet to prove, For Mars had vow'd, "Men
low - ly pair, Who set be - fore them hum - ble fare, And gave them mo - ney

work to live, And some may sell, but *none* will give." They beg - ging went from door to
for their way, "You want it more than we," said they. Then, smil - ing, Jove the truth de -

door, But no - thing gained from rich or poor; And so thro' Spain they
-clar'd, Quoth he, "Since we so well have fared, These sands for a - ges

ritard. *a tempo*

starv'd un - til They chanc'd up - on the ri - ver Sil. Ah, long a -
yet un - told Shall pass the bank as cur - rent gold." Ah, long a -

rall. e dim.
a tempo
Led. * *Led.* * *Led.* *

-go! So long a - go! Such mar - vels hap - pen'd long a -
-go! Yes, long a - go! What mar - vels hap - pen'd long a -

Led. * *Led.* * *Led.* * *Led.* * *Led.* *

-go, long a - go, Ah, long a - go! So long a -
-go, long a - go, Ah, long a - go! Yes, long a -

CHORUS.

p

cresc.

Ah, long a - go! So long a -
Ah, long a - go! Yes, long a -

cresc.

Ah, long a - go! So long a -
Ah, long a - go! Yes, long a -

p

cresc.

Led. * *Led.* * *Led.* * *Led.* *

32

-go! Such mar - vels hap - pen'd long a - go!
 -go! What mar - vels hap - pen'd

dim. *p*

-go! Such mar - vels hap - pen'd long a - go!
 -go! What mar - vels hap - pen'd

-go! Such mar - vels hap - pen'd long a - go!
 -go! What mar - vels hap - pen'd

dim. *p*

And. *

37

long a - go!

ff *più vivo*

long a - go! The Ri - ver, ah, the Ri - ver! Sing

ff

long a - go! The Ri - ver, ah, the Ri - ver! Sing

ff *più vivo*

42

ho! for the Ri - ver, The Ri - ver! Ah, the

ho! for the Ri - ver, The Ri - ver! Ah, the

45

Ri - ver! Sing ho! for the Ri - ver! Sing

Ri - ver! Sing ho! for the Ri - ver! Sing

48

ho!

ho!

ff

And. * *And.* *

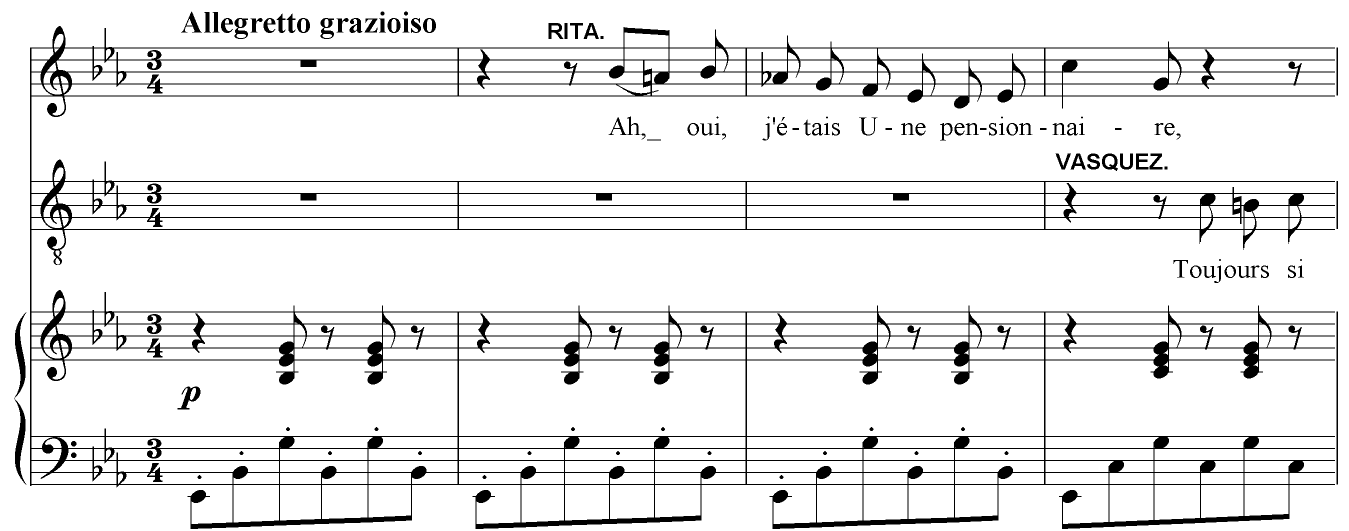
No. 4.

DUET (Rita & Vasquez)
"Ah, oui, j'étais une pensionnaire"

Allegretto grazioso

RITA.
Ah, oui, j'é-tais U - ne pen-sion - nai - re,

VASQUEZ.
Toujours si



5

And yet - When first we met

gaie, Joyeuse et dé-bon - nai - re! And yet - 'Twas pas un

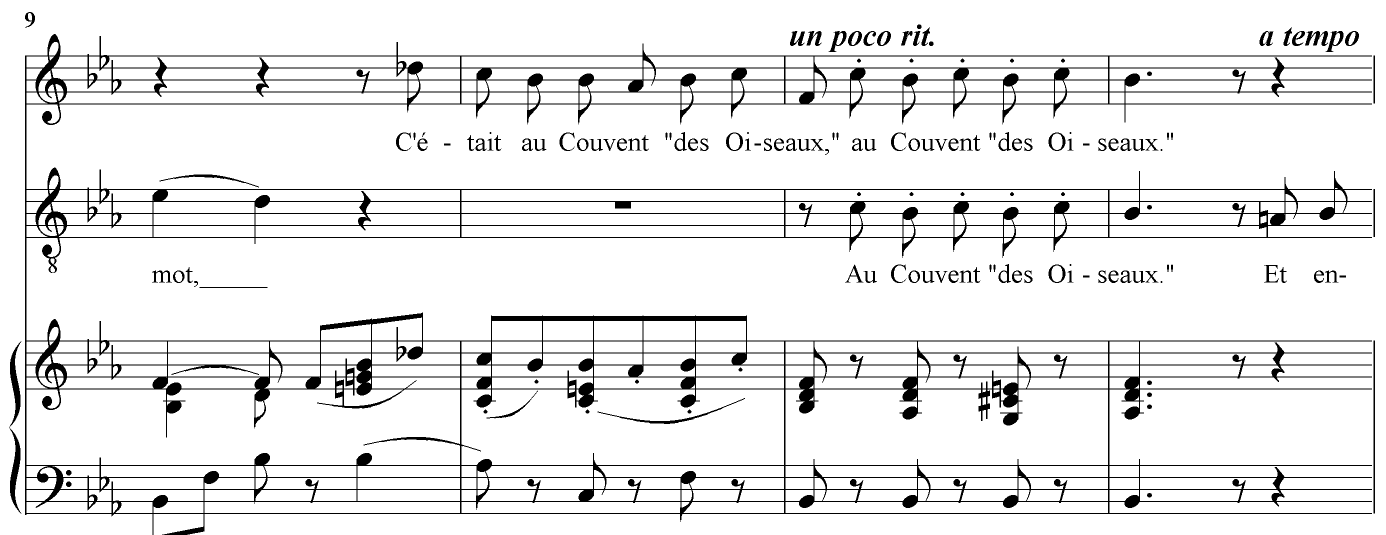


9

un poco rit. *a tempo*

C'é - tait au Couvent "des Oi-seaux," au Couvent "des Oi - seaux."

mot, Au Couvent "des Oi - seaux." Et en-



Et j'ai
- core je t'entends á la mes - se A - vec ta dou - ce voix en - chan - te - res - se.

cresc.

con molto passione
dit, "Pour moi, Ah! _____ il n'y a que toi, Pour moi, il n'y a que toi! Par toi mon cœur est pris, Par

f

Allegretto grazioso
toi_ mon cœur est pris!"

p

I came with some friends To your

And I was a girl But si gauche et si bête!
 school for a fête. I stammer'd, "How d'ye

I was so shy, I could
 do? Comment vous por - tez vous?"

bare - ly re - ply, "Mer-ci! très bien, mos - soo!" I was so shy, I could
 You were so shy, You could

bare - ly re - ply, "Mer - ci! très bien, mos - soo!"

bare - ly re - ply, "Mer - ci! très bien, mos - soo!"

You gave me a sweet lit - tle

lol - li - pop, You won my young heart with a cho - co - late drop, For con - vent girls, 'tis the

best of treats, To give them a box of sweets. _____

Et quand j'ai dit, _____ "Je

Then I did much_ the sa - me!

Recit.

t'ai - me!" Et par - lant à mon ai - se - Voi

-ci! La lan - gue quite françai - se J'ai dit, j'ai dit, j'ai dit, _____ "Que

61 **Allegro vivace**

veux-tu, O ma chè - re, Tu peux pri - er ta mè - re, Tu peux pri - er ton pè - re, Et

Et je t'ai dit, "Que fai - re? Mais sans pri - er ma mèr - re, Et nous nous ma-rie - rons!"

sans pri - er mon pè - re, *ad lib.* Oui nous nous ma - rie - rons! Oui, oui, oui, nous nous ma - rie-

75

a tempo

-rons!" Oui, nous nous ma - rie - rons! Ah!

leggiere

Et sans pri - er ta mè - re, Ni ton pè - re,

79

la, la, la, la, Ah,

Nous nous ma - rie - rons, Et sans pri - er ta mè - re, Ni ton pè - re,

83

cresc.

la, la, la, sans pri - er ma mè - re, Et sans pri - er mon pè - re, Oui,

cresc.

Nous nous ma - rie - rons! Et sans pri - er ton pè - re, Oui,

cresc

oui, nous nous nous nous nous ma - rie - rons! Oui nous nous ma - rie - rons!____
 oui, nous nous nous nous nous ma - rie - rons! Oui nous nous ma - rie - rons!____

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. Dynamics include *f* and *sf*.

This system shows the piano accompaniment for measures 96-100. The right hand has a melodic line with eighth notes and some ties, while the left hand provides harmonic support with chords and eighth notes.

This system shows the piano accompaniment for measures 101-105. The right hand continues the melodic line with eighth notes and some ties, while the left hand provides harmonic support with chords and eighth notes.

This system shows the piano accompaniment for measures 106-110. The right hand features a more active melodic line with eighth notes and some ties, while the left hand provides harmonic support with chords and eighth notes.

This system shows the piano accompaniment for measures 111-115. The right hand has a melodic line with eighth notes and some ties, while the left hand provides harmonic support with chords and eighth notes. The system ends with a double bar line.

No. 5.

SONG (Ferdinand) WITH CHORUS

"Bustle! Bustle!"

Allegretto molto

7 CHORUS. *f*

Bustle! Bustle!"Tis a stranger, Quite an un-ex-pect-ed treat!

Hie to lar-der, Hie to

sf

Red. *

11

Should the com-ing guest be lone - ly, He will need the choic-est

manger! See there plen-ty be to eat.

Red. * *Red.* *

fare; Bus - tle! Bus - tle! 'tis a

You'll be luck - y if he on - ly Be as rich as he is rare. Bus - tle! Bus - tle! 'tis a

stranger- Hie to lar-der! Hie to man-ger! You'll be luck - y if he on - ly Be as rich as he is

stranger- Hie to lar-der! Hie to man-ger! You'll be luck - y if he on - ly Be as rich as he is

sf

rare, Bus - tle! Bus - tle! 'tis a stranger- Quite an un - ex - pect - ed treat! 'Tis a stran-ger, 'Tis a

rare, Bus - tle! Bus - tle! 'tis a stranger- Quite an un - ex - pect - ed treat! 'Tis a stran-ger, 'Tis a

And. ** And.*

23

stranger, Quite an un-ex-pect-ed treat!

stranger, Quite an un-ex-pect-ed treat!

26

FERDINAND.

Allegro con brio

Ho-la! Ho-la! Ho-la! Ho-la!

ff

30

tr

tr

35

1. A

2. I

p

cou - ri - er all of you wel - come in me, Whom Bo - ni - face grudg - ing - ly greets, I
take a sweet pair on their hon - ey - moon trip, Of course they like be - ing a - lone; A

bring him the guests but in - sist on my fee Of twen - ty per cent on re - ceipts. Now
flirt and a youth who's been ra - ther a rip, Re - duced to be Dar - by and Joan. They

who's for the Dan - ube and out on the Spree? A tour you will ne - ver re - gret, Take
Gaze on a lake with a Bae - de - ker book, "Three men in a boat" o - ver - oar'd, They

Bag - dad and Bonn (quite a small fa - mi - lee), From Cork to the Cau - ca - sus, and would you see Queer
tra - vel thro' France with a trust - worthy Cook, And ev - 'ry - one says from their much Murray'd look, "Mark!

56

ra - ces, we'll go for Thi - bet, Queer ra - ces, we'll go for Thi - bet.
 In - no-cents Twain all a - broad! Mark! In - no-cents Twain all a - broad.

CHORUS. *f*
 Take
 They

Take
 They

60

Bag-dad and Bonn (quite a small fa - mi - lee), From Cork to the Cau - ca - sus, and would you see Queer
 tra - vel thro' France with a trustworth-y Cook, And ev - 'ry-one says from their much Murray'd look, "Mark!

Bag-dad and Bonn (quite a small fa - mi - lee). From Cork to the Cau - ca - sus, and would you see Queer
 tra - vel thro' France with a trustworth-y Cook, And ev - 'ry-one says from their much Murray'd look, "Mark!

ra - ces, we'll go for Thi - bet, Queer ra - ces, we'll go for Thi - bet.
In - no - cents Twain all a - broad! Mark! In - no - cents Twain all a - broad!"

FERDINAND.

3. I'll see you to Pa - ris and drive you a - bout, To

ev - e - ry ca - fé and show, To Hom - burg or Ba - den, or Aix for the gout, An

Aix - el - ent place, as you know. Look here! we can stay at Al - giers for the day, Though

80

lure us it may from our path; And if you, dear friends, our ex - pen-ses will pay, I'll

84

rall. take you by Cov-en-try all of the way From Je-ri-cho o-ver to Bath, From *sf*

88

Je-ri-cho o-ver to Bath. **CHORUS. f** And if you, dear friends, our ex - pen-ses will pay, He'll

92

take you to Cov-en-try all of the way, From Je-ri-cho o-ver to Bath, From

take you to Cov-en-try all of the way, From Je-ri-cho o-ver to Bath, From

96

Je-ri-cho o-ver to Bath.

Je-ri-cho o-ver to Bath.

101

No. 6. SONG (Dolly, Rita, Vasquez, Grigg & Ferdinand)
"To Spain,' said my husband"

Allegretto moderato DOLLY.

"To Spain," said my husband, "I'm forced, dear to go." Said

5

I, "I go with you, that's flat." "Which dou-bles ex-pen-ses," says he, "as you know." I

9

owned, "There is something in that," Tra la la la la! Fi - nan - cial-ly something in that! He

start-ed and wrote to me ev - er - y day, His let-ters- love, tra - vel, and chat- They

sud-den-ly ceas'd, then a week pass'd a-way; I thought, "There was something in that." Tra la la la! A

DOLLY.
fe - mi-nine some-thing in that! I

RITA. *p*
Tra la la! Tra la la! Tra la la!

VASQUEZ. *p*
Tra la la! Tra la la! Tra la la!

GRIGG. *p*
Tra la la! Tra la la! Tra la la!

FERDINAND. *p*
Tra la la! Tra la la! Tra la la!

25

knew his ho - tel, and I fol-low'd to Spain, We met at the door, on the

This system contains measures 25, 26, and 27. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "knew his ho - tel, and I fol-low'd to Spain, We met at the door, on the".

28

mat, Then he said, "In the train there'll be time to ex - plain," There

This system contains measures 28, 29, and 30. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mat, Then he said, 'In the train there'll be time to ex - plain,' There".

31

seemed to be something in that. Tra la la la! A fea - si-ble something in that! But

This system contains measures 31, 32, 33, and 34. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "seemed to be something in that. Tra la la la! A fea - si-ble something in that! But".

35

in the compartment he slept all the way, His head in his wide-a-wake hat. Was he

This system contains measures 35, 36, 37, and 38. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "in the compartment he slept all the way, His head in his wide-a-wake hat. Was he".

39

ta-king his time to in-vent what to say? I think there was something in that. Tra la la la! A

43

cun-ning, sly some-thing in that!

RITA. *p*
Tra la la! Tra la la! Tra la la!

VASQUEZ. *p*
Tra la la! Tra la la! Tra la la!

GRIGG. *p*
Tra la la! Tra la la! Tra la la!

FERDINAND. *p*
Tra la la! Tra la la! Tra la la!

f

No. 7. TRIO (Rita, Vasquez & Grigg with Dolly & Ferdinand)
 "There are cases"

Allegro con brio GRIGG.

There are

ca - ses when the sim - ple truth is dif - fi - cult to tell, When 'tis bet - ter that the truth should not be

known, When we'd bet - ter leave it ly - ing at the bot - tom of the well, And a -

-gree with me to let that well a - lone. 8 What mean you? RITA. Ex - plain!

15 GRIGG.

When we met at Com-pos - tel - lo t'o - ther day, my wife and I, There was

18

lit - tle time to talk when there were o - ther peo - ple by, Quite si - lent in the rail-way it was

21

dif - fi - cult to keep, So I cle - ver - ly pre - tend - ed to be ve - ry sound a - sleep. There are

24

ca - ses when the sim - ple truth is dif - fi - cult to tell, When we'd bet - ter leave it ly - ing at the

27

RITA.

There are cas - es when the sim - ple truth is dif - fi - cult to tell, When we'd

VASQUEZ.

There are cas - es when the sim - ple truth is dif - fi - cult to tell, When we'd

GRIGG.

bot - tom of the well. There are ca - ses when the sim - ple truth is dif - fi - cult to tell, When we'd

p

30

bet - ter leave it ly - ing at the bot - tom of the well.

bet - ter leave it ly - ing at the bot - tom of the well.

bet - ter leave it ly - ing at the bot - tom of the well.

But

34

GRIGG.

tho' I thought and thought a - gain, And tho' my brain I rack'd, I could-n't find a fic-tion ev - en

37

found-ed up - on fact; How *could* I say a Cap-tain of La - dro-nes I had been, And the

40

RITA.

VASQUEZ.

GRIGG.

In the ca - ses when the sim-ple truth is
In the ca - ses when the sim-ple truth is
tem-po - ra - ry con-sort of a widow'd Brigand Queen? In the ca - ses when the sim-ple truth is

43

di - fi - cult to tell, We had bet - ter leave it ly - ing at the bot - tom of the well.

di - fi - cult to tell, We had bet - ter leave it ly - ing at the bot - tom of the well. 'Tis a

di - fi - cult to tell, We had bet - ter leave it ly - ing at the bot - tom of the well.

46

VASQUEZ.

dif - fi - cult case, but a case you must face, And we are the tri - o to do it! You must

50

RITA.

trust my in - ven - tion, I've ev - 'ry in - ten - tion To see you suc - cess - ful - ly through it. To what -

54

e'er you may say, as I'm bound to o - bey I will swear with - out a - ny re - stric - tion; I will

58

RITA.

aid you a bit, with my wo - man - ly wit, And an air that will car - ry con - vic - tion. 'Tis a

VASQUEZ.

'Tis a

GRIGG.

'Tis a

62

dif - fi - cult case but a case we must face, We will see you suc - cess - ful - ly through it, We'll

dif - fi - cult case but a case we must face, We will see you suc - cess - ful - ly through it, We'll

dif - fi - cult case but a case we must face, You will see me suc - cess - ful - ly through it, You'll

66

swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! We'll

swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! We'll

swear what I men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! You'll

The musical score for measures 66-69 consists of three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in three staves, each with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics for all three parts are: "swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! We'll" for the first two parts, and "swear what I men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! You'll" for the third part.

70

swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! Oh,

swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! Oh,

swear what I men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! Oh,

The musical score for measures 70-73 continues with the same three vocal staves and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics for all three parts are: "swear what you men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! Oh," for the first two parts, and "swear what I men-tion is truth, not in-ven-tion, Oh, we are the tri-o to do it! Oh," for the third part.

74

we are the tri - o to do it! Oh, we are the tri - o to do it!

we are the tri - o to do it! Oh, we are the tri - o to do it!

we are the tri - o to do it! Oh, we are the tri - o to do it!

The musical score for measures 74-77 consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "we are the tri - o to do it! Oh, we are the tri - o to do it!".

78

We are the tri - o, We are the tri - o, we are the tri - o to do it!

We are the tri - o, We are the tri - o, we are the tri - o to do it!

We are the tri - o, We are the tri - o, we are the tri - o to do it!

The musical score for measures 78-81 consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "We are the tri - o, We are the tri - o, we are the tri - o to do it!". A dynamic marking of *f* (forte) is present in the piano part at the beginning of measure 78.

82 **DOLLY. Recit.** **GRIGG.**

Charm-ing So blithe and gay! My Dol - ly dear, Your

88 **DOLLY.**

sun - ny smile - So nice! I want to hear the sto - ry of the brigands.

94 **FERDINAND.** **VASQUEZ.** **DOLLY.**

It's the tray. The cho - co - late, tar - tine - Be seat-ed, pray! The

100 **GRIGG.** **VASQUEZ.** **DOLLY.**

brigands! Si - lence for the Count! I'll do my best! Be-

106

FERDINAND.

Allegretto meno mosso

-gin, I'm all at - ten-tion. ⁸ So am I!

113

VASQUEZ.

RITA.

⁸ One love - ly sum - mer day In the moun-tains we were stray - ing. We

118

GRIGG.

FERDINAND. (*aside.*)

stray'd far, far a - way, ⁸ Like cou - ples gone a - may - ing. ⁸ I'll list to what they're

123

VASQUEZ.

RITA.

⁸ say - ing. ⁸ We chose a love - ly spot, And the sun was slow - ly set - ting, By

all the world for - got, And all the world for - get - ting. One love - ly sum - mer

DOLLY.
One love - ly sum - mer

VASQUEZ.
One love - ly sum - mer

GRIGG.
One love - ly sum - mer

FERDINAND.
I'll list to what they

day We stray'd far, far a - way!

day They stray'd far, far a - way!

day We stray'd far, far a - way! By a sooth - ing, sweet cas -

day They stray'd far, far a - way!

say! I'll list to what they say!

138

RITA.

-cade We were sit - ting, spooning, lun - ing, When we heard a bu - gle play'd, As tho'

143

VASQUEZ.

sad - ly need - ing tun - ing. ⁸ "The Brigands! see!" she

146

cried. Her_ fears were too well found - ed. They

cresc.

149

RITA.

swarm'd, they swarm'd, they mul - ti - plied! And we - we were sur-

f

152

RITA.

-round - ed!

DOLLY.

How dread - ful! what a day! And

FERDINAND.

I won-der what he'll say. I've heard that

GRIGG.

How dread - ful! what a day!

155

DOLLY.

you so far a - way!

VASQUEZ.

Then here and there, and all a-round, Like

FERDINAND.

bu - gle play!

GRIGG.

I won-der what he'll say!

RITA.

A dagger here, a pistol there, Yes

VASQUEZ.

demons springing from the ground, They bound on ev-ry boulder.

dead-ly weapons ev-'rywhere, All point-ed from the shoulder.

Be - ware! they take a

DOLLY.

And no one to your res - cue came?

FERDINAND.

8 dead - ly aim. 8

As tho' they were a brace of game, they were a brace of

167

RITA.

He was my sole de - fen - der!

FERDINAND.

game.

VASQUEZ.

My pulse beat quick, The

Piano accompaniment for measures 167-169. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady eighth-note accompaniment.

170

VASQUEZ.

guns went "click!" The bri - gands cry "Sur - ren - der!"

FERDINAND.

Ha!

Piano accompaniment for measures 170-172. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final chord in measure 172.

173

DOLLY.

What, can it be, That you ap-prove such kna-ve-ry?

FERDINAND.

ha! that's good.

Oh

Piano accompaniment for measures 173-176. The right hand features a more active eighth-note accompaniment with chords, and the left hand plays a rhythmic pattern of eighth notes. A forte (*sf*) dynamic marking is present in measure 173.

177

no! what so de - light - ed me Was your un-doubt - ed bra-ve-ry!

181

DOLLY.

But say, where does my hus-band Come in to show his bra-ve - ry?

GRIGG.

I'll tell you now where

sf

185

Allegro vivace

I came in, And how I show'd my bra-ve - ry.

p

190

I was in the mountains walk - ing, With my pho - to-gra - phic

195

lens, When I heard some peo - ple talk - ing, And the voi - ces all were men's. Then I

200

crept a-long so sup - ple, Gli - ding, wrig-gling like a snake, Till I came up-on my

205

coup - le, Bound but ve - ry wide a - wake. And I whis-per'd, "Trust to me- I'll re-

210

RITA.
Then he whis-per'd, "Trust to me- I'll re - turn to set you

VASQUEZ.
turn to set you free." ⁸ Then he whis-per'd, "Trust to me- I'll re - turn to set you

215 **DOLLY.** (*bewildered*)

free." Then you whis-per'd, "Trust to me— I'll re - turn to set you free."

FERDINAND. (*aside*)

free." 8 This is

220 **FERDINAND.**

Strange— It puz - zles me— How on earth be - came they free?

225 **GRIGG.**

Jump - ing on a steed, I gal - lop'd, Gal - lop'd fas - ter than the wind! How I

230

kick'd and spurr'd, and wal - lop'd, What I suf - fer'd ne - ver mind! Down the hills and thro' the

To continue with the Second Edition, turn to page 191.

First Edition.

235

val - leys, O - ver mea-dows, o'er the plain, Pass - ing cas - tles, farms and châ - lets, Ne - ver,

ne - ver draw - ing rein. Gave him wa - ter dash'd with ar - rack!

This system contains measures 235 through 240. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "val - leys, O - ver mea-dows, o'er the plain, Pass - ing cas - tles, farms and châ - lets, Ne - ver, ne - ver draw - ing rein. Gave him wa - ter dash'd with ar - rack!"

240

ne - ver draw - ing rein. Gave him wa - ter dash'd with ar - rack!

Then I made the pace in-crease, Till at last we reach'd the bar - rack,

This system contains measures 240 through 244. It continues the vocal line and piano accompaniment. A time signature change to 6/8 is indicated above the piano part in measure 242. The lyrics are: "ne - ver draw - ing rein. Gave him wa - ter dash'd with ar - rack! Then I made the pace in-crease, Till at last we reach'd the bar - rack,"

244

Then I made the pace in-crease, Till at last we reach'd the bar - rack,

Where are sta - tion'd the po - lice! Arm - ed force, my voice o -

This system contains measures 244 through 248. The piano part features a steady eighth-note bass line. The lyrics are: "Then I made the pace in-crease, Till at last we reach'd the bar - rack, Where are sta - tion'd the po - lice! Arm - ed force, my voice o -"

248

Where are sta - tion'd the po - lice! Arm - ed force, my voice o -

This system contains measures 248 through 253. A time signature change to 2/4 is indicated above the piano part in measure 249. The lyrics are: "Where are sta - tion'd the po - lice! Arm - ed force, my voice o -"

First Edition.

253

-bey - ing, Brave - ly charge the Bri - gand troop;

258

I - nez, San - cho, Jo - sé,

261

sway - ing, Fight and fall at one fell

265

swoop! Now I cut their cords a - sun - der! Moi qui

First Edition.

271

RITA & DOLLY.

Now he cuts their cords a-
parle- I tell the tale! 8 Now he cuts their cords a-

f

This system contains measures 271 through 276. It features two vocal staves and a piano accompaniment. The vocal parts are for Rita and Dolly. The piano accompaniment consists of chords and rhythmic patterns. The lyrics are: "Now he cuts their cords a-parle- I tell the tale! 8 Now he cuts their cords a-". A dynamic marking of *f* is present.

277

-sun - der! Lui qui parle- he tells the tale!
-sun - der! Lui qui parle- he tells the tale!

p *res* -

This system contains measures 277 through 282. It features two vocal staves and a piano accompaniment. The vocal parts are for Rita and Dolly. The piano accompaniment consists of chords and rhythmic patterns. The lyrics are: "-sun - der! Lui qui parle- he tells the tale!". A dynamic marking of *p* and the word *res* are present.

283

GRIGG.

Then, as af - ter storm and thun - der,
- cen - do

p

This system contains measures 283 through 288. It features two vocal staves and a piano accompaniment. The vocal parts are for Rita and Dolly. The piano accompaniment consists of chords and rhythmic patterns. The lyrics are: "Then, as af - ter storm and thun - der, - cen - do". A dynamic marking of *p* is present.

290

Reign - eth peace o'er hill and dale!

This system contains measures 290 through 295. It features two vocal staves and a piano accompaniment. The vocal parts are for Rita and Dolly. The piano accompaniment consists of chords and rhythmic patterns. The lyrics are: "Reign - eth peace o'er hill and dale!".

First Edition.

298

RITA. *rall.*
Reign - eth peace o'er hill and dale!

DOLLY. *rall.*
Reign - eth peace o'er hill and dale!

VASQUEZ. *rall.*
Reign - eth peace o'er hill and dale!

GRIGG. *rall.*
Reign - eth peace o'er hill and dale!

FERDINAND. *rall.*
Reign - eth peace o'er hill and dale!

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

305

mf *p*

First Edition continues on page 195.

val - leys, O - ver mea-dows, o'er the plain, Pass - ing cas - tles, farms and châ - lets, Ne - ver,

ne - ver draw - ing rein. Gave him wa - ter dash'd with ar - rack!

Then I made the pace in-crease, Till at last we reach'd the bar - rack,

Where are sta - tion'd the po - lice! Arm - ed force, my voice o -

8 -bey - ing, Brave - ly charge the Bri - gand troop;

I - nez, San - cho, Jo - sé,

sway - ing, Fight and fall at one fell

8 swoop! Now I cut their cords a - sun - der! *Moi qui*

Second Edition.

273

RITA & DOLLY.

Musical score for measures 273-278. It features two vocal parts and piano accompaniment. The first vocal part (Rita & Dolly) begins with a forte dynamic and the lyrics "Now he cuts their cords a-". The second vocal part (Vasquez & Ferdinand) enters with the lyrics "parle- I tell the tale!" and then "Now he cuts their cords a-". The piano accompaniment consists of chords and a bass line.

279

Musical score for measures 279-284. The vocal parts continue with the lyrics "-sun - der! Lui qui parle- he tells the tale!". The piano accompaniment includes a *p* dynamic marking and a *cresc.* marking. The system ends with a *Leg.* marking.

285

GRIGG.

Musical score for measures 285-291. The vocal parts begin with the lyrics "Then, as af - ter storm and thun - der,". The piano accompaniment features a *p* dynamic marking and a *** marking. The system ends with a *p* dynamic marking.

292

Musical score for measures 292-297. The vocal parts continue with the lyrics "Reign - eth peace o'er hill and dale!". The piano accompaniment consists of chords and a bass line.

Second Edition.

300

RITA. *rall.*

Reign - eth peace o'er hill and dale!

DOLLY. *rall.*

Reign - eth peace o'er hill and dale!

VASQUEZ. *rall.*

Reign - eth peace o'er hill and dale!

GRIGG. *rall.*

Reign - eth peace o'er hill and dale!

FERDINAND. *rall.*

Reign - eth peace o'er hill and dale!

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

307

First and Second Editions continue from here.

No. 8.

SONG (Ferdinand)

"La Criada"

Allegro vivace

f

4 FERDINAND.
"O dón - de es

8 -tá La cri - a - da?" "El - la es-

dim. *p*

12 -tá A Gre - na - da! El - la ha

Detailed description: This is a musical score for a song titled "La Criada" by Ferdinand. The score is in 3/4 time and marked "Allegro vivace". It begins with a piano introduction (measures 1-3) featuring a strong bass line and arpeggiated chords in the right hand. The vocal line enters at measure 4 with the lyrics "O dón - de es". The piano accompaniment continues with a rhythmic pattern of chords and eighth notes. At measure 8, the vocal line continues with "-tá La cri - a - da?" and "El - la es-". The piano accompaniment features a series of chords with a dynamic marking of *dim.* (diminuendo) and *p* (piano). At measure 12, the vocal line concludes with "-tá A Gre - na - da! El - la ha". The piano accompaniment continues with a similar chordal texture.

pa - ra su sa - ba - do, su sa - ba - do U - na fies - ta en el

pra - do, en el pra - do, en el pra - - do!" "La cri-

cresc.

-a - da! La la la, la la la la, la la la! La cri-

f *dim.* *p* *f*

-a - da! Le po - sa - da! La cri - a - da de po - sa - da, de po - sa - da!"

rit. *dim.* *f*

32

36

"Qui - e - ro el ca - me -

40

- re - ro?"

"De - me mi som - bre - ro!"

44

Mi a - mi - go Don Ro - dri - go! Hoy he co - mi - do, co -

-mi - do. *p* Do - ñas d'Es - pa - ña, Pa - sa - do ma - ña - na Yo soy pa -

-ro! Do - ñas d'Es - pa - ña Yo soy pa -

-ro! *ad. lib.* Pa - sa - do ma - ña - na Yo soy pa - ro!" *cresc.* Ah _____ La cri -

-a - da! mi lla - ma! la la la, la la la! La cri -

64

rit.

- a - da! ³ de po - sa - da! La cri - a-da de po-sa-da, de po-sa - da!

dim.

p

68

Pa - ci-

72

ad lib.

- en - cia y ba - ra - jar! _____ La la la la! Pa - cien - cia y ba - ra-

76

jar! La _____ la la! _____

sf

ff

No. 9. QUINTET (Juanita, Inez, Pedro Gomez, José & Sancho)

"There's no one, I'm certain"

Allegretto moderato

Musical notation for measures 1-8. Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The piece begins with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 9-16. Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The piece continues with a *con espress.* dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 17-24. Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 25-32. Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The piece continues with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

33 INEZ. (First Verse.)

Vocal line for Inez, first verse. Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody is in the treble clef.

1. There's no one, I'm cer - tain, would know me a - gain, Dis - guis'd as a ty - pi - cal

SANCHO. (Second Verse.)

Vocal line for Sancho, second verse. Bass clef, key signature of one sharp (F#), 3/8 time signature. The melody is in the bass clef.

-point-ed her pri - vate phy - si - cian I am, Small do - ses pre - scrib - ing in

Piano accompaniment for the vocal lines. Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The accompaniment is in the bass clef.

la - dy of Spain; Re - gu - lar gad - a - bout, Me they're all mad a - bout, I'm so de-
rasp-ber - ry jam, They call me a quack, 'tis be - cause of my prac - tice. Now is this pre-

-light - ful - ly gay.
-scrip - tion a sham?

Smiles compre - hen - si - ble! None are in - sen - si - ble! Quite in - de-
Take tan - nic phos - phor - ic, Pil: hum par - e - gor - ic, Cum a - qua cal-

sempre p

61

-fen - si - ble Conduct they say. Arm in arm link - ing - ly, Flirt - ing un - think - ing - ly,
 - or - ic, Ben - zo - ic sul - phas, Sar - sa - pa - ril - la, Mis - tu - ra Man - il - la, Van-

68

Wink - ing - ly, "Is - n't she gay!" _____ **1.** **2. PEDRO.**
 And I am her
 - il - la, And back I - sin - _____ **SANCHO.**
 2. Ap - - glass! _____

75

chap - lain and *maitre d'hôtel*, _____ An em - ployment that suits me ex - treme - ly well, _____

82

Part of my of - fice, I have got to pro - phe - sy And to fore - tell the e - vent of the

89

day, To fore - tell the e - vent of the day. I'm la - dy in wait - ing, I'm

JUANITA.

p

96

lead - ing sou - brette, I'm of the Im - pe - ri - al bal - let the pet. Sweeping - ly,

103

peep - ing - ly, Whirl - ing - ly, twirl - ing - ly, Three sim - ple la - dies in one!

Flit - ter - ing, flut - ter - ing, Com - pli - ments ut - ter - ing, Art - ful in but - ter - ing, Se - cond to

none. Smi - ling - ly, will - ing - ly, Sweet - ly be - gui - ling - ly, Ri - ling - ly too, but in

JUANITA.
fun! I'm la - dy in wait - ing, I'm lead - ing sou - brette, I'm of the Im -

INEZ.
There's no one, I'm cer - tain, Would know me a - gain, Dis - guis'd as a

PEDRO.
I'm her chap - lain, *Mai-*

JOSÉ.
I'm the Se - cre - ta -

SANCHO.
Pa - re - go - ric, Fol

-pe - ri - al bal - let the pet, Sweeping - ly, peep - ing - ly, Whirl - ing - ly, twirl - ing - ly,
 ty - pi - cal la - dy of Spain; Re - gu - lar gad - a - bout, Me they're all mad a - bout
 -tre d'hô - tel, I fore - tell and
 -ry Wa - ry, And a - po - the -
 phos - pho - ric, Ad a - quas Ca-

Three simple la - dies in one.
 I'm so de - light - ful - ly gay.
 make it pay.
 -ca - ry gay.
 -lo - ri - cas.

Ah!

Smiles com- pre - hen - si - ble! None are in - sen - si - ble!

Part of my of - fice, I have got to pro - phe - sy

I'm the se - cre - ta - ry And a - po - the - ca - ry,

Tan - nic phos - phor - ic, Pil: hum pa - re - go - ric Cum

Ah! Smi - ling - ly, wi - ling - ly, Sweet - ly be -

Quite in - de - fen - si - ble Con - duct they say, Arm in arm link - ing - ly, Flirt - ing un -

And to fore - tell the e - vents of the day. Mak - ing as - tro - lo - gy, 'Lec - tro - bi -

a - po - the - ca - ry Both wa - ry and gay. Bur - sar and pur - sar, Both pay - ing and

a - qua cal - or - ic, Ben - zo - ic sul - phas. Sar - sa - pa - ril - la, Mis - tu - ra Man -

-gui - ling - ly, Ri - ling - ly too, but in fun! Ah, *ff*

-think - ing - ly, Wink - ing - ly, "Is - n't she gay?" Ah, *ff*

-o - lo - gy And de - mon - o - lo - gy pay. Ah, *ff*

weigh - ing all drugs, bills, Draughts, pills all the day! Ah, *ff*

-nil - la, Va - nil - la, And back I - sin - glass! Ah, *ff*

ff

la la la la la la la la la! Ah, *p* *ff*

la la la la la la la la la! Ah, *p* *ff*

la la la la la la la la la! Ah, *p* *ff*

la la la la la la la la la! Ah, *p* *ff*

la la la la la la la la la! Ah, *p* *ff*

p *ff*

172

la la la la la la la!

la la la la la la la!

la la la la la la la!

la la la la la la la!

la la la la la la la!

Red. *sempre f* *

180

la!

la!

la!

la!

la!

ff *Red.* *

No. 10.

TRIO (Dolly, Inez & Grigg)
"What is the matter, Peter?"

Allegro animato DOLLY. (*aside to GRIGG.*)

What is the mat - ter,

4 (*aside*) GRIGG. (*aside*) INEZ. (*aside*)

Pe - ter? He seems a-fraid to greet her! I'm not prepar'd to meet her! A fick - le per - jur'd

7 DOLLY. (*aside to GRIGG.*) GRIGG. (*aside.*)

cheat - er! Remember you're a he - ro - not a boo - by! If

10 INEZ.

one wife is too much, Oh what will two be! I

tr

13 GRIGG. (*aside to DOLLY.*) DOLLY. (*aside*)

think an - o - ther ransom soon will due be! 8 I'll struggle with my shyness. Do

16 to GRIGG.) INEZ. (*aside.*) GRIGG.

o-vercome your shyness. I'll make him pay for sly-ness. 8 Here goes! How_ is your

cresc. *tr* *tr* *p*

19 (*aside to INEZ.*)

High - ness? Your Grace, I mean, Be mer - ci - ful, Oh,

22 INEZ. (*aside to GRIGG.*) (*aloud*)

do be! My Grace is well! You vil - lain! How may

25

DOLLY. (*aside.*)

you be? "Your Highness!" Shy as Pe-ter ve-ry

This musical system features a vocal line for DOLLY in a 7/8 time signature, with lyrics "you be? 'Your Highness!' Shy as Pe-ter ve-ry". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

28

few be! "Your Highness!" Ha! ha! ha!

This musical system continues the vocal line for DOLLY with lyrics "few be! 'Your Highness!' Ha! ha! ha!". The piano accompaniment includes a trill in the right hand. The key signature changes to three sharps (F#, C#, G#).

32

(*aloud*)

INEZ. (*to DOLLY.*)

The Duchess will ex-cuse you! Must you go? I can't re-

This musical system features a vocal line for INEZ in a 7/8 time signature, with lyrics "The Duchess will ex-cuse you! Must you go? I can't re-". The piano accompaniment is characterized by a steady eighth-note bass line.

35

GRIGG.

INEZ. (*aside to GRIGG.*)

-fuse you! ⁸Au re-voir! I will not lose you! You're not

This musical system features a vocal line for INEZ in a 7/8 time signature, with lyrics "-fuse you! ⁸Au re-voir! I will not lose you! You're not". The piano accompaniment continues with a steady eighth-note bass line.

38

GRIGG. (*aside.*) DOLLY. GRIGG. (*to INEZ.*)

free! ⁸ I'm not free! Me they see! ⁸ Our

41

DOLLY.

friends are wait - ing yon - der. Hur - ry up! or off they'll

44

INEZ.

wan - der. Then of friends you are much fon - der Than of

47

GRIGG. DOLLY. GRIGG. (*aside.*)

me! ⁸ Oh dear me! Past the tree! ⁸ What a ter - ri - ble vi - ra - go!

50 **INEZ. (to DOLLY.)**

Who are those? They can-not far go?

53 **DOLLY.** Count and Countess de Gon - za - go. **INEZ.** Them I know! **DOLLY.** What! them you

56 **DOLLY.** know! Then

INEZ. Then

GRIGG. (aside.) Yes! just so!

let us walk to - ge - ther, It is such lovely wea - ther For walk - ing, I'm in fea - ther, All a -

let us walk to - ge - ther, It is such lovely wea - ther For walk - ing, I'm in fea - ther, All a -

Here's a go! Here's a go!

- glow, all a - glow, all a - glow, all a - glow, all a - glow! I will

- glow, all a - glow, all a - glow, all a - glow, all a - glow!

Here's a go! Here's a go! Here's a go! Here's a go!

f *p*

Allegro vivace

tell you as we're walking, But he must not hear us talking, How the brigands he went stalking, Tho' ap -

68

-prove of it you mayn't, Let us run and get be-fore him, As my sto-ry would but bore him, Should he

71

INEZ.

come, we can't ig-nore him, He is mo-dest as a saint. What a cha-rac-ter re-veal-ing! Pri-ate

74

di - a - ry un-seal-ing! With a he-ro we are deal-ing, On his hon-our not a taint. 'Tis no

77

use for mer-cy cry-ing! I shall hear how you've been ly-ing! For es - cape don't think of try-ing A-ny

80

GRIGG.

trick, or dodge, or feint! ⁸ Oh, my brain is whirling, reeling, There is something o'er me stealing. Just the

83

sick-ly kind of feel-ing That's pro - duce'd by smelling paint. I am writhing like a con - ger, Go - ing

86

weak-er 'stead of stronger, If they keep it up much longer I shall have a fit and faint! Have a

89

fit! Have a fit! Have a fit!

DOLLY.
What a cha-rac-ter re-veal-ing! Pri-vate di-a-ry un-seal-ing! With a

INEZ.
What a cha-rac-ter re-veal-ing! Pri-vate di-a-ry un-seal-ing! With a

GRIGG.
Oh, my brain is whirl-ing, reeling, There is something o'er me steal-ing, Just the

he-ro we are deal-ing, On his hon-our not a taint. Let us run and get be-fore him, As my

he-ro we are deal-ing, On his hon-our not a taint. Let us run and get be-fore him, Yes, your

sick-ly kind of feel-ing That's pro-duc'd by smell-ing paint. I am writhing like a con-ger, Go-ing

sto-ry would but bore him, And when there we can't ig-nore him: He is mo-dest as a saint. Then *f*

sto-ry would but bore him, And when there we can't ig-nore him: He is mo-dest as a saint. Then *f*

weaker 'stead of stron-ger, If they keep it up much long-er I shall have a fit and faint!

101

let us walk to - ge - ther, It is such love - ly
 let us walk to - ge - ther, It is such love - ly
 Oh, my brain is whirl-ing reel - ing, There is something o'er me

104

wea - ther For walk - ing, I'm in fea - ther, ___
 wea - ther For walk - ing, I'm in fea - ther, ___
 steal - ing, Just the sick - ly kind of feel - ing

107

All, all a - glow! Then let us walk to -
 All, all a - glow! Then let us walk to -
 That's produc'd by smelling paint, fresh paint. I am wri-thing like a

110

-ge - ther, It is such love - ly wea - ther For
 -ge - ther, It is such love - ly wea - ther For
 con - ger, Go - ing weak - er 'stead of strong - er,

113

walk - - - - ing, I'm in fea - ther, All a -
 walk - - - - ing, I'm in fea - ther, All a -
 If they keep it up much lon - ger I shall have a fit and faint! Have a fit and

116

-glow, a - glow a -
 -glow, a - glow a -
 faint! Have a fit! I shall have a fit and faint! Have a fit! I shall

- glow! all a - glow!
 - glow! all a - glow!
 have a fit and faint, a fit and faint!

f

No. 11.

SESTET
(Juanita, Inez, Pedro Gomez, Grigg, José & Sancho)
"We quite understand"

Allegro molto vivace

JUANITA. *p*
1. We

INEZ. *p*
1. We

PEDRO. *p*
1. We

GRIGG. *p*
1. We

JOSÉ. *p*
1. We

SANCHO. *p*
1. We

p

p

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

quite un-derstand we'll whis-per the band what ne-ver must be re-peat - ed, That
a - ny one go like this_ "I know"- we'll hope_ that no one goes so- You

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ev - e - ry pen - ny no mat - ter how ma - ny is paid and bill re - ceipt - ed: And
ought to re - ply__ with t'o - ther eye__ and fin - ger to your nose so! Or

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word_ of doubt," But

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word of doubt," But

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word of doubt," But

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word of doubt," But

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word of doubt," But

ne-ver a word_ of what has occurred we'll drop to a - ny chum, We
make_ the sign of the clas - sic line, "He spake no word of doubt," But

Piano accompaniment consisting of a treble and bass clef staff with chords and a bass line.

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

swear! we swear! that ev - er - ywhere we'll be mum! mum! mum! We'll be
 put his thumb un - to his nose and he spread his fin - gers out. We'll be

mum! } mum! mum! Be mum! be mum! be mum! be mum!
 mum! } mum! mum! Be mum! be mum! be mum! be mum!
 mum! } mum! mum! Be mum! be mum! be mum! be mum!
 mum! } mum! mum! Be mum! be mum! be mum! be mum! be
 mum! } mum! mum! Be mum! be mum! be mum! be mum! be
 mum! } mum! mum! Be mum! be mum! be mum! be mum! be

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

pp
 Be mum! Be mum! To ev - 'ry

pp
 Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

pp
 Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

pp
 mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

pp
 mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

pp
 mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

Accompaniment as printed in First Edition

pp

Accompaniment as printed in Second Edition

pp

chum! Be mum! Be mum! To ev - 'ry

ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To

cresc.

chum! _____ { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

ev - e - ry chum! { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

ev - e - ry chum! { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

ev - e - ry chum! { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

ev - e - ry chum! { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

ev - e - ry chum! { We quite un-derstand and we'll whisper the band that now ev - e - ry pen-ny no
Should a - ny be go - ing like this! tho' we hope it's not done You must quickly re-

cresc.

cresc.

f *sf* *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *sf* *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *sf* *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *sf* *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *p*

mat - ter how man - y is paid. _____ } Mum! mum! mum!
 -ply with the op - po - site eye! _____ }

f *sf*

f *sf*

1.

mum!

mum!

mum!

mum!

mum!

mum!

2. Should mum, Should a - ny be go - ing like this! You must

2. Should mum, Should a - ny be go - ing like this! You must

2. Should mum, Should a - ny be go - ing like this! You must

2. Should mum, Should a - ny be go - ing like this! You must

2. Should mum, Should a - ny be go - ing like this! You must

2. Should mum, Should a - ny be go - ing like this! You must

quick - ly re - ply with the o - ther and op - po - site eye! _____

quick - ly re - ply with the o - ther and op - po - site eye! _____

quick - ly re - ply with the o - ther and op - po - site eye! _____

quick - ly re - ply with the o - ther and op - po - site eye! _____

quick - ly re - ply with the o - ther and op - po - site eye! _____

quick - ly re - ply with the o - ther and op - po - site eye! _____

First and Second Editions

Silent *pp* *p*

p

69

Musical score for measures 69-74. The piece is in D major (two sharps). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 70. The left hand provides a harmonic accompaniment with chords and moving lines. Performance markings include *red.* (ritardando) and a fermata in measure 74.

75

Musical score for measures 75-80. The right hand continues the melodic development with chords and moving lines. The left hand features a steady accompaniment of chords. A *pp* (pianissimo) marking is present in measure 75.

81

Musical score for measures 81-85. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment of chords. A *>* (accent) marking is present in measure 83.

86

Musical score for measures 86-90. The right hand features a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment of chords. A *>* (accent) marking is present in measure 86.

91

Musical score for measures 91-95. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment of chords. A *dim.* (diminuendo) marking is present in measure 95.

96

Musical score for measures 96-100. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment of chords. A *pp* (pianissimo) marking is present in measure 97.

FINALE ACT II

Allegro con brio RITA.

The Chief - tain is found! and we

7

wel-come a - gain_ The

CHORUS.

Tra_ la la la la la! Tra_ la la la la la!

Tra la la la la la! Tra la la la la la!

f

f

mf *p*

13

Duke whom the Duch-ess has sought for in Spain_

Tra_ la la la la la! Tra_

Tra la la la la la! Tra

mf

19

VASQUEZ.

8 The Chief - tain is found! and with her, his dear wife, —

la la la la la! Tra_

la la la la la! Tra

p

25

8 The Duke will re - main for the

la la la la la! Tra_ la la la la la!

la la la la la! Tra la la la la la!

p

31

8 rest of his life. —

Tra_ la la la la la la la! Tra la la la

Tra la la la la la la la! Tra la la la

p

RITA, DOLLY & JUANITA.

The_ Chief - tain is found! and with her, his dear wife, The

INEZ.

The Chief - tain is found! and with me, his dear wife, The

VASQUEZ.

The_ Chief - tain is found! and with her, his dear wife, The

PEDRO.

The_ Chief - tain is found! and with her, his dear wife, The

GRIGG.

The Chief - tain is found! and with her, his dear wife, The

FERDINAND.

The Chief - tain is found! and with her, my dear wife, The

JOSÉ.

The Chief - tain is found! and with her, his dear wife, The

SANCHO.

The Chief - tain is found! and with her, his dear wife, The

la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la

la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la

tr tr tr

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 Duke will re - main for the rest of his life! The Chief - tain! The

cresc.
 la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la la la

cresc.
 la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la la la

Chief - tain! Their joy and their pride! We wel - come the Chief - tain, re-

Chief - tain! Our joy and our pride! We wel - come the Chief - tain, re-

Chief - tain! Their joy and their pride! We wel - come the Chief - tain, re-

Chief - tain! Our joy and our pride! We wel - come the Chief - tain, re-

Chief - tain! Their joy and their pride! We wel - come the Chief - tain, re-

Chief - tain! Our joy and our pride! We wel - come the Chief - tain, re-

Chief - tain! Our joy and our pride! We wel - come the Chief - tain, re-

Chief - tain! Our joy and our pride! We wel - come the Chief - tain, re-

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

tr *tr*

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

-turn'd to his bride! Ah! la la la la la

to his bride! la la la la! Ah! la la la la la

la la la la! Ah! la la la la la

mf

The musical score for page 58 consists of ten systems. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "la la la la la la la la la la! Ah! la la la". The piano accompaniment is written in a bass clef with the same key signature and time signature. The score features dynamic markings of *p* (piano) and *f* (forte). The piano part includes chords and arpeggiated figures. The vocal line has a melodic line with some grace notes and a final flourish. The piano part has a steady accompaniment with some changes in texture and dynamics.

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

la la la la la la la la! la! la!

ff

8va basso

Appendix

SONG (Rita) "A lady peers from a tow'r"

Piano introduction in B-flat major, 2/4 time. The music is marked *mf*. It consists of four measures. The right hand plays a simple harmonic accompaniment, while the left hand features a more active melodic line with slurs and ties.

5 RITA.

A la - dy peers from a tow'r Ere break-eth the

Vocal entry for Rita starting at measure 5. The melody is in B-flat major, 2/4 time. The lyrics are: "A la - dy peers from a tow'r Ere break-eth the". The piano accompaniment continues with chords and a simple bass line.

9

dawn of day; She mark-eth the rain clouds low'r, Say what doth her liege a-

Continuation of the vocal line starting at measure 9. The lyrics are: "dawn of day; She mark-eth the rain clouds low'r, Say what doth her liege a-". The piano accompaniment continues with chords and a simple bass line.

14

way? "I see in the hills no sign! A sign in the plain I see!" She

cresc.

cresc.

19

bends her ear A step is near, Can it her liege lord be? But

poco riten. *ten.*

colla voce.

23

is it he? Ah, we shall see! Ah, we shall

tranquillo

27

see! A mai - den peeps from her bow'r ere break - eth the

31

dawn of day; Her smile hath a witch-like pow'r For lead-ing a man a-

36

-stray. He press-es her to his breast: "A di-amond bright for thee! How

cresc.

cresc.

41

good thou art! Oh, heart-to-heart, So-might we e-ver-be!" Might

poco riten. *ten.*

colla voce.

45

e-ver be Ah, we shall see! Ah, we shall

tranquillo

see! Her lord re - turns to the tow'r, Hath fad - ed the

cresc.

light of day; Ah, well may he glare_ and glower: "Thy

la - dy hath gone a - way." "De - ceived! I will seek a - gain The bower - y

cresc.

f

L.H.

f

Red. * *Red.* *

maid." Ah, me! his place is ta'en By an - o - ther_swain 'Twixt two_ to the ground came

poco riten.

colla voce

66

ten.

he! That's all there'll be To hear from me!

tranquillo

70

rall.

That's all there'll be To hear from me! That's all there'll be To

con espress.

74

hear from me!

Notes

Act 1

Page 38, bar 12: The published vocal score has a single semiquaver over “the a-” and “to the” rather than two demi-semiquavers as here. This comment applies to similar cases throughout the rest of this number.

Page 67, bar 31: The first edition has B flat instead of B natural in the first chord in the left hand.

Page 91, bar 248-9: This number was “inherited” from *The Contrabandista*. In that vocal score the right hand has:



Page 116, bar 290: The final note in the tenor part is A rather than G in the first edition.

Page 124, bar 382: The first edition has a crotchet rest on the second beat in the left hand instead of the quaver chord and quaver rest.

Page 125, bars 404-5: The left hand ties are apparently a mistake in the vocal score. The right hand ties should be observed, however. (SL)

Page 125, bar 413: The quaver chord on the second beat in the right hand should probably be C, F and A rather than C, G and A. The presence of an F in the voice part indicates the intention of a G minor seventh chord rather than pure G minor and improves the voice-leading. (SL)

Page 127, bar 445: In the vocal score, the left hand is printed



It has been amended to correspond with the bass line on page 126, bar 429.

Page 131, bar 502: Same alteration as page 127 bar 445.

Page 132, bar 518: It would be effective to imitate the strings in the right hand, last three quavers, by adding left hand an octave below, and alternating hands in semiquavers. (Left hand on the beats, right hand on the off beats.) (SL)

Page 132, bars 523-7: Following the same principle, it is effective to have the right hand imitate the semiquaver Gs played by the strings on the notated octave Gs in bar 523, and the first two octave Gs in bar 524. I'd play the higher G on the beats (5th finger) and the lower G on the offbeats (thumb.) The third octave G in bar 524 is a

quaver. A low B flat tremolo could be added in the left hand after the downbeat of bar 525 to represent the timpani roll, which continues until the end of the number. (SL)

Act II

Page 165, bar 11. The first edition right hand accompaniment for this bar is:



Similarly, page 167, bar 33.

Page 166, bars 20-22. The first edition accompaniment for these bars is:

Similarly at page 168, bars 42-44.

Page 177, bars 104-5. Instead of Vasquez's line, the first edition has:

Page 180, bar 149. The first edition right hand accompaniment for this bar is:



Page 186, bars 224-5. The left hand beamed quavers in the first edition are:



Page 234, bars 87-89. In the first edition, there is no change to the treble clef and all the chords in bars 87 and 88, and the first chord in bar 89 are one octave lower.