

146966

R.M.

THE SMUGGLERS

A COMIC OPERA IN TWO ACTS

LIBRETTO BY

WILSON VANCE

MUSIC BY

JOHN PHILIP SOUSA



PHILADELPHIA

PUBLISHED BY W. F. SHAW, 710 ARCH STREET

Copyrighted, 1881, by WILSON VANCE and JOHN PHILIP SOUSA
All rights reserved.

M
1881
3725S

THE SMUGGLERS.

CAST OF CHARACTERS.

TITO.....	<i>Baritone.</i>
MATEO.....	<i>Bass.</i>
ENRIQUE.....	<i>Tenor.</i>
STUBBS.....	<i>Tenor.</i>
CAPTAIN OF THE GUARD.....	<i>Baritone.</i>
VIOLANTE.....	<i>Soprano.</i>
QUEEN OF THE SMUGGLERS.....	<i>Contralto.</i>

The scene is laid in the mountain fastnesses of Spain.

CONTENTS

OVERTURE.....	3
ACT 1st.	
1 CHORUS—"SMUGGLERS WE".....	9
2 SCENE—"SILENCE, AND TO YOUR STATIONS HIE".....	24
3 SONG—"A WIDOW'S LIFE".....	
4a } RECITATIVE—"WHO HAVE WE HERE?".....	
4b } AIR—"WHEN THE STORMS OF LIFE".....	38
5 QUINTETTE—"AH, LOVE, KIND LOVE".....	41
6 BALLAD—"THE MAIDEN SAT WITH FOLDED HANDS".....	50
7 DUET—"COME TO THESE ARMS THAT LONG TO HOLD THEE".....	53
8 SONG—"I'VE LEAPED AND I'VE CLIMBED LIKE A BLASTED GOAT".....	59
9 RECITATIVE, SCENE AND CHORUS—"IT MATTERS NOT".....	64
10 TRIO AND CHORUS—"HE IS A SPY".....	85
11 FINALE—"ROUSE THEE, AND PUT THINE ARMOR ON".....	95
ACT 2d.	
12 DUET—"HOW SLOWLY FADES THE SUN".....	110
13 SONG—"I'M A ROBBER FREE AND BOLD".....	119
14 TRIO—"DO YOU WITH YOUR FLOCKS AND HERDS".....	122
15 CORONATION SCENE—"WE HAIL OUR NEW-FOUND KING".....	126
16 DUET—"CANST THOU TURN AWAY?".....	136
17 BOLERO—"FREE HEARTS OF SPAIN".....	142
18 DRINKING SONG AND CHORUS—"WINE—WINE".....	146
19 DUET—"SIGHING, AH, SIGHING".....	
20 SOLDIER'S CHORUS—"LET US MARCH ALONG".....	153
21 BATTLE SCENE—"CUT AND THRUST".....	159
22 FINALE—"AS THEY MARCH ALONG".....	173

THE SMUGGLERS

A COMIC OPERA IN TWO ACTS

Written by WILSON VANCE

Composed by JOHN PHILIP SOUSA

OVERTURE.

Tempo moderiale.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system includes dynamic markings: *mp*, *cres*, *cen*, *do.*, *a poco.*, and *a poco.*. The second system includes the dynamic marking *pp*. The third system includes the dynamic marking *mf*. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The bass line is particularly active, with many sixteenth-note patterns. The treble line often features chords and melodic lines. The overall mood is light and rhythmic, characteristic of a comic opera overture.

ff

mf

p

cres. *a poco.*

Andante cantabile.
f *p* *p*

pp rall - - - en - - - ten - - - do. a tempo.

ff p ff

f p rall.

Allegretto brillante.

pp

mf

The Smugglers.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes. A dynamic marking of *f* is present in the second measure of the lower staff.

The second system continues the piece. It includes the instruction *Accelerando.* in the upper right. The lower staff has dynamic markings of *ff* in the fourth and fifth measures. The music features more complex chordal textures and melodic lines.

The third system shows a continuation of the dense chordal textures. The lower staff has a dynamic marking of *ff* in the seventh measure. The piece concludes with a double bar line and a key signature change to one flat.

Maziale maestoso.

The fourth system begins the *Maziale maestoso* section. It starts with a dynamic marking of *pp* in the lower staff. The music is in a 2/4 time signature and features a steady, rhythmic accompaniment in the bass and a more active melody in the treble.

The fifth system continues the *Maziale maestoso* section. The bass line maintains its rhythmic pattern while the treble line develops its melodic ideas. There are accents over some notes in the treble.

The sixth system concludes the *Maziale maestoso* section. It features a final melodic flourish in the treble and a steady accompaniment in the bass, ending with a double bar line.

The Smugglers.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents (>) and slurs. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes, with some notes marked with accents (>).

The second system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte) in the lower staff.

The third system shows a more complex texture. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *ff* (fortissimo). A dotted line with "8va" above it indicates an octave shift in the upper staff.

8va.....

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A time signature change to 2/4 is indicated at the end of the system.

Allegro.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

The sixth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and a repeat sign at the end of the first four measures. The lower staff contains a bass line with chords and eighth notes. A dynamic marking of *p* (piano) is placed above the fifth measure.

The second system continues the piece with two staves. The upper staff features a melodic line with various ornaments and a final flourish. The lower staff provides a harmonic accompaniment with chords and eighth notes.

The third system is marked *Presto.* and begins with a dynamic marking of *p*. It features a more active melodic line in the upper staff and a rhythmic bass line in the lower staff.

The fourth system is marked *8va.....* and begins with a dynamic marking of *f* (forte). The upper staff contains a rapid, sixteenth-note melodic passage, while the lower staff has a steady accompaniment.

The fifth system continues the *8va.....* section with two staves. The upper staff maintains the rapid melodic pattern, and the lower staff provides a consistent harmonic support.

The sixth system is marked *8va..... loco.* and begins with a dynamic marking of *ff* (fortissimo). The upper staff continues the rapid melodic line, and the lower staff features a more active bass line. The system concludes with a double bar line and repeat signs.

THE SMUGGLERS.

ACT 1.

SCENE.—*Mountain—rocks at back, glen—platform at back leading right and left, masked by set rocks. Cave at 2 E. L. opening, masked by vines etc. Rude benches etc. Smugglers grouped about stage.*

CHORUS, "Smugglers we."

No. 1.

Allegretto Brillante.

CURTAIN.

Sopranos and Altos.

Smug-glers we! We care - ful-ly Pa - rade ourselves where none may see! In moun - tain glade, 'Neath

Tenors.

Smug-glers we! We care - ful-ly Pa - rade ourselves where none may see! In moun - tain glade, 'Neath

Basses.

low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -

low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -".

rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing

rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing

The second system of the musical score continues the vocal and piano parts. The lyrics are: "rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing".

glee. Oh! how brave these cau-tious he-roes;

glee. Brave are we with lone-ly wight, Quak-ing

p

Of all foes they on-ly fear us; Brave are they with lone-ly

here in dark-some night; Brave are we with lone-ly

cres - en

The Smugglers.

wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking
cres - - - en - - do.

wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking" followed by a crescendo marking "cres - - - en - - do." and then "wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking".

here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some
p

here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some
p

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some" followed by a piano marking "p". The second vocal staff has lyrics: "here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some" followed by a piano marking "p". The piano accompaniment continues with various chords and melodic lines.

night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, For *ff*

night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, For *ff*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, For *ff*" on the top staff, and "night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, For *ff*" on the middle staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with accents.

smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In moun - tain glade, 'Neath

smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In moun - tain glade, 'Neath

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. The lyrics are: "smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In moun - tain glade, 'Neath" on the top staff, and "smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In moun - tain glade, 'Neath" on the middle staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with accents and a *ff* dynamic marking.

low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -". The piano part features a steady bass line with chords and some melodic movement in the right hand.

- rade ourselves where none may see! In mountain glade, Neath low - 'ring shade, We sing our tryst-ing

- rade ourselves where none may see! In mountain glade, 'Neath low - 'ring shade, We sing our tryst-ing

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- rade ourselves where none may see! In mountain glade, Neath low - 'ring shade, We sing our tryst-ing" on the first line, and "- rade ourselves where none may see! In mountain glade, 'Neath low - 'ring shade, We sing our tryst-ing" on the second line. The piano accompaniment continues with similar harmonic and rhythmic patterns.

glee! Oh! how brave these cautious he - roes!

glee! Brave are we with lone - ly wight, Quak - ing

p

Of all foes they on - ly fear us; Brave are they with lone - ly

here in darksome night! Brave are we with lone - ly

wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking
cres - - - en - - do.

wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking

cres - en - da. a - poco - a poco.

here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some
p

here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some
p

p

night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, Then

night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, Then

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, Then" for the first line, and "night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, Then" for the second line.

ff
loud - ly sing, and bid the ech - oes wake Our tryst - ing

ff
loud - ly sing, and bid the ech - oes wake Our tryst - ing

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "loud - ly sing, and bid the ech - oes wake Our tryst - ing" for the first line, and "loud - ly sing, and bid the ech - oes wake Our tryst - ing" for the second line. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

The Smugglers.

song; The while we take Our mer - ry leave of

song; The while we take Our mer - ry leave of

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "song; The while we take Our mer - ry leave of". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

cares and sor - row, free To sing and dance and laugh in jol - li -

cares and sor - row, free To sing and dance and laugh in jol - li -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "cares and sor - row, free To sing and dance and laugh in jol - li -". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and chords in the left hand.

The Smugglers.

ty Then loud - ly sing, And bid the ech - oes wake Our

ty Then loud - ly sing, And bid the ech - oes wake Our

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two rows: the top row contains the first two staves, and the bottom row contains the next two. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal staves. The lyrics are: "ty Then loud - ly sing, And bid the ech - oes wake Our".

tryst - ing song; The while we take Our mer - ry

tryst - ing song; The while we take Our mer - ry

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two rows: the top row contains the first two staves, and the bottom row contains the next two. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal staves. The lyrics are: "tryst - ing song; The while we take Our mer - ry".

leave of cares and sor - rows, free To sing and dance and

leave of cares and sor - rows, free To sing and dance and

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, both in a key signature of one flat (B-flat major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "leave of cares and sor - rows, free To sing and dance and".

laugh in jol - li - ty! *p* Brave are they with lone - ly wight, Quak-ing here in dark some

laugh in jol - li - ty! *p* Brave are we with lone - ly wight, Quak-ing here in dark-some

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, both in a key signature of one flat. The piano accompaniment is in a grand staff. The lyrics are: "laugh in jol - li - ty! *p* Brave are they with lone - ly wight, Quak-ing here in dark some" and "laugh in jol - li - ty! *p* Brave are we with lone - ly wight, Quak-ing here in dark-some".

night, *pp* For

night, Brave are they with lone-ly wight, Quak-ing in the dark-some night! *pp* For

night, Brave are we with lone-ly wight, Quak-ing in the dark-some night! *pp* For

2d Sop.
Alto.

smug-glers we; We care-ful-ly Pa-rade ourselves where none may see; In mountain glade,'Neath

smug-glers we; We care-ful-ly Pa-rade ourselves where none may see; In mountain glade,'Neath

pp

low-'ring shade, We sing our tryst-ing glee, Smugglers we; We care-ful-ly Pa-

low-'ring shade, We sing our tryst-ing glee, Smugglers we; We care-ful-ly Pa-

8va.....
Staccato.
f

- rade our-selves where none may see, In moun-tain glade,'Neath low-'ring shade, We sing our tryst-ing

- rade our-selves where none may see, In moun-tain glade,'Neath low-'ring shade, We sing our tryst-ing

8va.....

glee, Our tryst-ing glee, Our tryst-ing glee, Our tryst-ing
glee, Our tryst-ing glee, Our tryst-ing glee, Our tryst-ing

8va. *ff*

This system contains the first five measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "glee, Our tryst-ing glee, Our tryst-ing glee, Our tryst-ing". The piano part includes a first ending marked "8va." and a fortissimo "ff" dynamic.

glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....
glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....

This system contains the next five measures. The vocal lines continue with the lyrics: "glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....". The piano accompaniment continues with complex chordal textures and melodic lines.

(Enter Mateo. 2. E. R.)

tryst - ing glee.

tryst - ing glee.

ff

ff

ff

SCENE.

No. 2.

(MATEO, TITO, QUEEN AND CHORUS.)

Rec.
Mateo.

Tempo moderato.

Si - lence! and to your sta - tions hie, Our Queen her - self is draw - ing

ff

p

Tempo moderato.

(Enter Tito. 2. E. R.)

nigh; Let due de - co - rum rule the scene, Fit wel - come for our much lov'd

The Smugglers.

Tito.

Queen; Make haste! prepare the roy-al way; The Queen will give us speech to-

Sva.....tr..

This system contains the first vocal line for Tito and the piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "Queen; Make haste! prepare the roy-al way; The Queen will give us speech to-". A trill ornament is indicated above the word "Queen" in the vocal line.

day. Something she has up-on her mind, Something im-port-ant I'll be

Sva.....tr..

Sva.....tr..

This system continues the vocal line for Tito and the piano accompaniment. The lyrics are: "day. Something she has up-on her mind, Something im-port-ant I'll be". Two trill ornaments are indicated above the words "day" and "im-port-ant".

Tito.

Mateo and Tito

bound! The Queen, the Queen, Our

Maestao. **Sop.**

Chorus. The Queen, the Queen, Our

Tenors.

Basses.

Maestoso.

ff

ff

This system features multiple vocal parts: Tito, Soprano (Sop.), Chorus, Tenors, and Basses. The lyrics are: "bound! The Queen, the Queen, Our". The piano accompaniment is marked *Maestoso.* and *ff*. The system includes a key signature change from two sharps to one sharp (F# and C#).

The Smugglers.

no - ble Queen. *Allegretto.*

no - ble Queen. Her subjects, true and loy - al we; We humbly greet with bended knee, She

Allegretto.

comes in robes of aw - ful State, With lov - ing hearts we watch and wait, We watch and wait! The

The

ff

Maestoso. (Enter Queen.)

Queen! The Queen! Our no - ble Queen!

Mateo and Tito with Basses.

ff Maestoso. *p*

The Smugglers.

Queen.

Our faith - ful peo - ple, we sa - lute thee, And beg thee know that in our

Moderato.

pp

bo - som Is only thought and hope for thee And for thy welfare; For

f *ff* *p*

Cantabile effetuoso a Andante.

thee we wear the cares of state, And ear - ly rise and sit up late, And bear the roy - al bur - den.

Chorus.

p Not

pp

The Smugglers.

oft - en is a smug-ling band So for - tu-nate as to command Such zeal beyond all guerdon.

Queen. *Rec.*

Let si-lence be commanded, We'd make a pro-cla-mation!

f *p* *ff*

Mateo and Tito.

Mateo. Tito.

Let silence reign, While we proclaim Our noble Queen's good pleasure! Hush! hush!

pp *pp*

p *p* *pp*

The Smugglers.

Chorus.

Queen.

ff Hush! Our sub-jects all List to your Queen; We find it meet And

Tuto forte. *Moderato Pesante.*

rall.

Chorus. (*Sensation.*)

Queen - ly too That we should take a hus - band— That she should take a hus-band.

tr

rall.

Queen.

You need a king; The cares of states Too hea - vy are For

f *p*

Chorus.

wo - man weak. Then list - en to our roy - al proc - la - mation— Then list - en to the roy - al proc - la

tr *ff*

mation.

The Fates have writ, in signs mysterious,
And three times have the cards confirmed it,
The stranger who first falls a prey
To this, our gallant band,
Your Queen will wed!

Enough! 'Tis said!

p *f* *rall.*

Allegro con brio.

ff

Mateo. Tito. Men.

Our Queen would have a husband! Quite right! Quite right! Quite

p *ff*

Mateo. Tito. Men. Mateo.

right! And who so suit - ed for her as I? As I? As I? He

p

Tito. Men. Mateo.

must not be a stranger. Oh! no, Oh! no, Oh! no, Of that there's lit - tle

Tito. Mateo and Tito.

dang - er. Oh! no, Oh! no, I quite a - gree, most no - ble Queen, that

Chorus. Ha! ha! Ha! ha!

Oh! no!

you should haste to mar - ry. On bended knee your slave you see, I beg you will not

You should haste to mar - ry Ha! ha! Ha! ha! we beg you will not

The Smugglers.

tar - ry, I quite a - gree most no- ble Queen, That you should haste to

tar - ry, We quite a - gree, most no- ble Queen, That you should haste to

p *f*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (soprano and alto) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the lyrics 'tar - ry, I quite a - gree most no- ble Queen, That you should haste to'. The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic in the second measure. The piano part consists of chords and moving lines in both hands.

mar - ry; On bended knee, your slave you see, I beg you will not tar - ry!

mar - ry; On bended knee, your slave you see, We beg you will not tar - ry.

Detailed description: This system contains the next four measures of the piece. It features a vocal line (soprano and alto) and a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The vocal line continues with the lyrics 'mar - ry; On bended knee, your slave you see, I beg you will not tar - ry!'. The piano accompaniment continues with chords and moving lines in both hands, ending with a double bar line.

Queen.

Two of- fers in a sin- gle breath, In- deed 'tis lav- ish

mf

for - tune, The mem - o - ry will last till death Shall

p

Mateo and Tito.

draw the sa - ble cur - tain!

f

Allegro bravura con spirito. My for - tune and my

ff

heart, and all I have on earth, I of - fer, To prove my love The

The Smugglers.

Queen.

stars I call, My all I free - ly prof - fer, my all I free-ly prof-fer! Your

p

Mateo and Tito.

for - tune and your hearts and all? Now that is what I handsome call! To

prove my love the stars I call, My all I free - ly prof - fer, My

Queen.

all I free-ly prof-fer! You are too kind, I must decline, You really must ex-cuse me!

ff *pp* *ff*

The Smugglers.

SONG, "The widow's life 's a lonely one."

No. 3.

Queen.

Allegretto.

1st. VERSE. The wid-ow's life's a morn-ing breaks both

lone - ly one; Poor weak de - fence - less creat - ure, The sad - dest lot be - neath the sun With
bleak and cold, How sad she must de - ny her, The lux' - ry of a lov - ing scold, As to

no re - deem - ing feat - ure. The widowed home, like a des - ert gray, Is mo - not - on - ous - ly
who shall make the fire! She longs for a man who'll be in the way, And keep her tongue in

dole - ful; No one to love, the live - long day When with love's she's heart and soul - ful!
prac - tice, Who'll swear at the cook, the milliner pay And for - get the wat - er tax - es!

• The Smugglers.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part begins with a series of chords marked with an asterisk, indicating a specific performance technique. Dynamics include piano (p), fortissimo (ff), and mezzo-forte (mf). The score concludes with a double bar line and repeat signs.

2d VERSE. The
3d VERSE. When the wid-ow thinks of the

p *ff* *p*

charms all gone, Of life and joys which comprise it, She has no resource but to sit her down, While her

love-ly eyes she cries out. *mf* No more for me this lone-ly life Of sorrows, sadness, dan-ger, My

mf

hand I will, be-stow up-on, Some luck-y, handsome stranger!

p *ff*

The Smugglers.

SCENE AND SOLO, "When the storms of life."

No. 4.

(Enter Enrique, Mateo and Tito.)

Allegro con fuoco.

ff

Queen.

Mateo.

Who have we here?

A re - cruit,

my Queen, a vol-un -

Queen. *Andante con sentimento.*

Allegretto brillante.

- teer. A volunteer! Ah! that the cards had said a volunteer!

But who are you?

p *pp*

Enrique.

What can you do?

Most gracious Queen,

I have been wronged!

The Smugglers.

Tito.

Enrique.

Revenge I seek! Revenge he seeks! And that I'll have, And

that I'll have! Oh! when the storms of life blow

Moderato bravura.

rall. *pp* *p*

fierce and wild, And the waves rise high to drag you down, When your

heart is torn and your faith beguiled, And love sits cold which erewhile smiled, Take the

p

pledge of Death and spurn The Fate would bid you turn, For the

rall.

world has nought, my comrade and my friend, That would weigh against a moment's

p

wrong - ful pain; T'were but vain to halt, quick, quick, go make an end, Be strong in

hate kind Heav'n in mercy sends, Ere the impulse fierce leaves you un-

rit.

nerv'd a - gain, Clasp your hands, my brave com - pan - ions sworn, Come

let us join in a cru - sade a - gainst man, With Hate and Hell a league we'll

form, With Hate and Hell a

league we'll form,

QUINETTE, "Ah, Love, kind love!"

No. 5.

(VIOLANTE, QUEEN, ENRIQUE, TITO AND MATEO.)

Violante.

Queen.

Enrique.

Tito and Mateo.

Andante con sentimento.

p Ah, Love, kind

p

rall.

Ah! love that you were here!

Ah! stars

Love! some to-ken waft to me, That he is near; Ah! stars a - bove bright twinkling merri - ly

The Smugglers.

V *pp*
 Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

Q
 Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

E

T & M
 Mateo. (To Tito.) Tito. (To Mateo.) Mateo. Tito.
 The cards have said, To our chagrin, That she's to wed The first run in!

P

waft to me That he is near! Ah, Love, kind Love!..... some to - ken

waft to me That he is near! Ah, Love, kind Love!..... some to - ken

Mateo. Solo. *pp*

The first man that's run in, To our chagrin, The cards have said,

p

V
waft to me, Ah, Love, kind Love! Some to-ken waft to me, Ah, Love, kind

Q
waft to me, Ah, Love, kind Love! Some to-ken waft to me, Ah, Love, kind

E

T
&
M

To our cha-grin, That she's to wed, The first run in, Ah, Love, kind

Sua.....

Love! Ah, Love, kind, Love! Some token waft to me, That he is near, that he is

cres. *dim.*

Love! Some to - ken waft to me, That he is near, that he is

Love! Some to - ken waft to me, That he's not near, that he's not

Love! Some to - ken waft to me, That he is not

pp

Moderato cantabile.

V
near.

Q
near.

E
Dolce.
while a - go, in the green-clad vale be-low, I saw a man who hid when I came near, Who

T & M
near

Ah! a while a - go, in the green-clad vale be-low, He saw a

Ah! a while a - go, in the green-clad vale below, He saw a

hid when I came near. A while a - go, in the green - clad vale be - low, I saw a man who

A while a-go, in the green-clad vale be - low, He saw a

mf

The Smugglers.

V
man who hid when he drew near, But a short hour a

Q
man who hid when he drew near.

E
man who hid when I drew near, 'Twas but a short hour a - go, in the
rit. *a tempo.*

T & M
man who hid when he drew near, Did you hear? 'Twould appear, He is near.

go,..... But a short hour a-go,..... It
cres. molto.

But a short hour a-go, But a short hour a-go, It

green - clad vale be - low, 'Twas but a short hour a . go, In the green-clad vale be-low, It

But a short hour a-go, But a short hour a-
cres. molto.

V
was an hour a-go, In the green-clad vale be-low, He saw a man who hid when he drew

Q
was an hour a-go, In the green-clad vale be-low, He saw a man who hid when he drew

E
was an hour a-go, In the green-clad vale be-low, I saw a man who hid when I drew

T
& M
go, In the green vale below, In the green vale below, He saw a man who hid When

near, When he drew near; On his back he had a queer shaped pack,

near, When he drew near; On his back he had a pack,

near, When I drew near; Upon his back he had a queer shaped pack, a queer shaped pack Up-on his

he, When he drew near, He had on his

V
On his back he had a queer shaped pack, Up - on his back he had a

Q
On his back he had a pack, Up - on his back he had a

E
back, he had a queer shaped pack, a very queer shaped pack, Upon his back he had a

T & M
back. A very queer pack, Such a very queer

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here.

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here, Ah, love, kind

ver - y queer shaped pack, And must be now not ver - y far from here, not far from here.

pack, Such a ver-y queer pack, And must be now not ver - y far from here.

V
 My love! Oh! could you but see My love!
 Q
 Love! I thank thee for this kind to - ken you've wafted to me! Oh, Love, kind Love! I thank thee for this kind tok-
 E
 My Love! Ah! did she but see My Love!
 T
 Its plain she'll mar - ried be, But not to
 & M
Sua.....

Oh! could you but know, Oh, Love, kind Love! Oh, Love, kind Love! some token waft to me, When he is
 en you've wafted to me, Oh, Love, kind Love! Oh, Love, kind Love! Some token waft to me, When he is
 Ah! did she but see A while a - go, in the green vale be-low, I saw a man who hid When I drew
 you nor me, A while a - go in the green vale be-low, He saw a man who hid When he drew
Sua.....

1 2 *rit.*

Soprano: near, Some token waft to me, Dear Love, when he is near, Love! some token waft to

Alto: near, Some token waft to me, Dear Love, when he is near, Ah, Love, kind Love! some token waft to

Tenor & Bass: near, Who hid as I drew near, near, Dear Love! could you but

Piano: near, he hid. hid. It's plain she'll mar - ried

me, Some token waft, Some . . . to - ken waft, Dear Love!

me, Some token waft, Some . . . to - ken waft, Dear Love!

see, Could you but see, Could . . you but see Dear, Love!

be, But not to me, Not to me!

pp *pp rit.* *ff* *ff*

BALLAD, "The maiden sat with folded hands."

No. 6.

Andante con espressione.

Violante

The

pp

p

maid - en sat with fold - ed hands, Her long - ing eyes brim - med o'er with tears; "He lin - gers long in

dis - tant lands, And leaves me prey to anx - ious fears, And leaves me prey to anx - ious

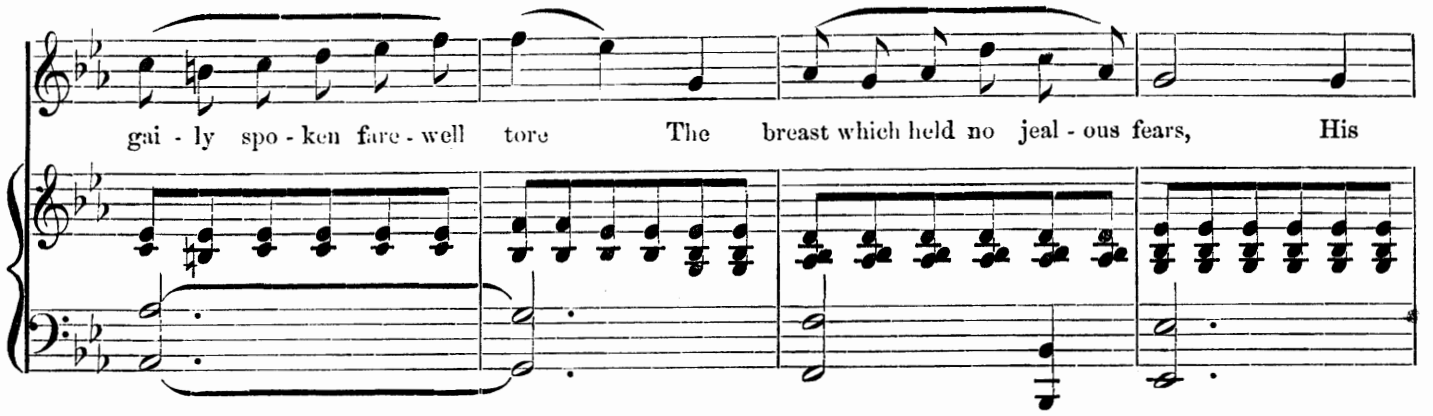
rall.

rall.

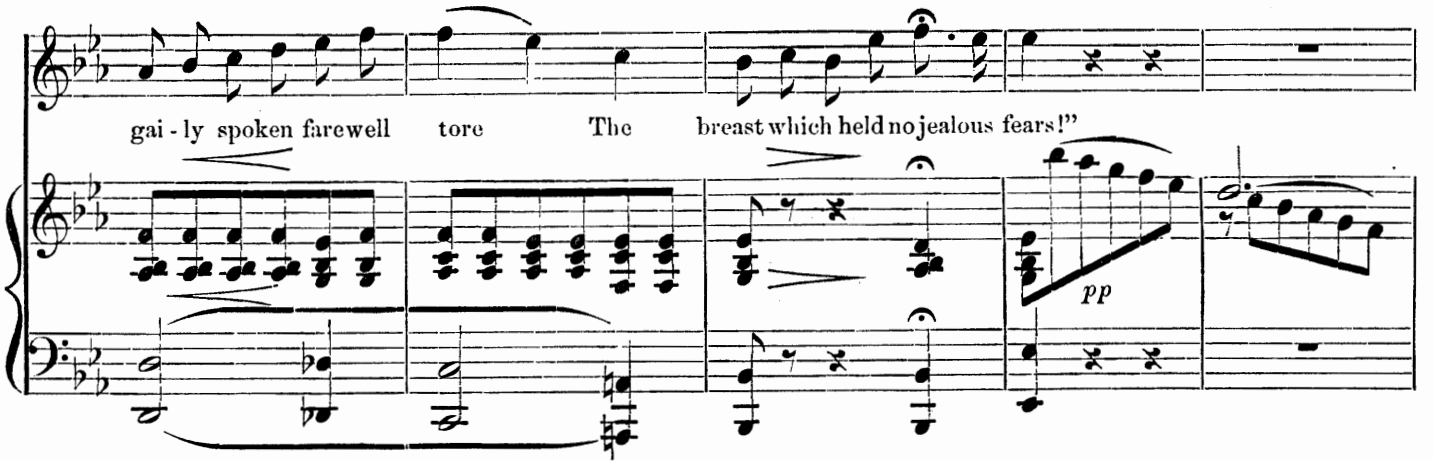
fears! He thinks not of the maid he swore To love through life, ah! fall - ing tears; His

The Smugglers.

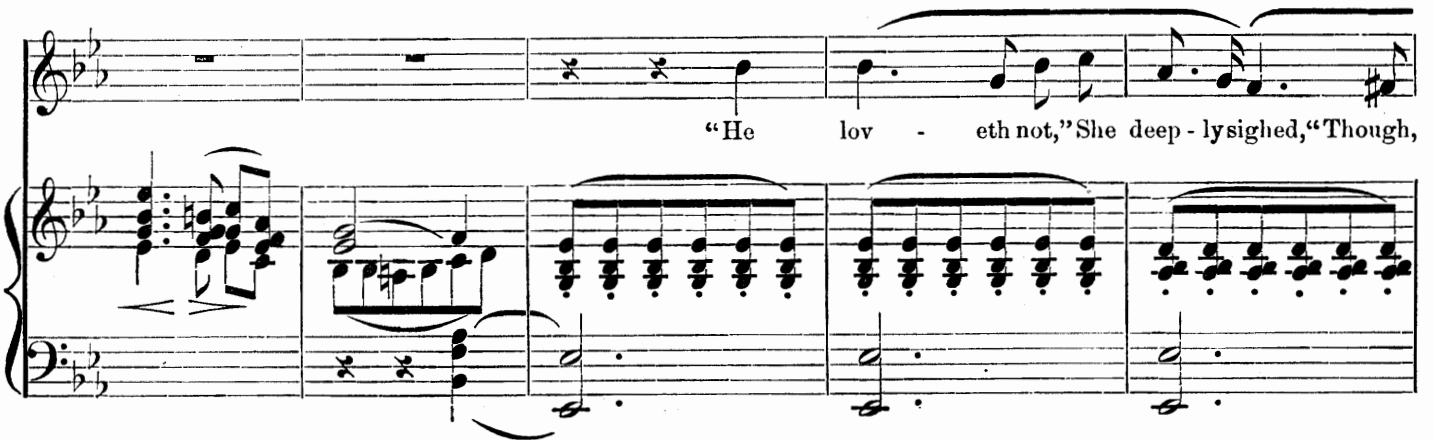
gai - ly spo - ken fare - well tore The breast which held no jeal - ous fears, His



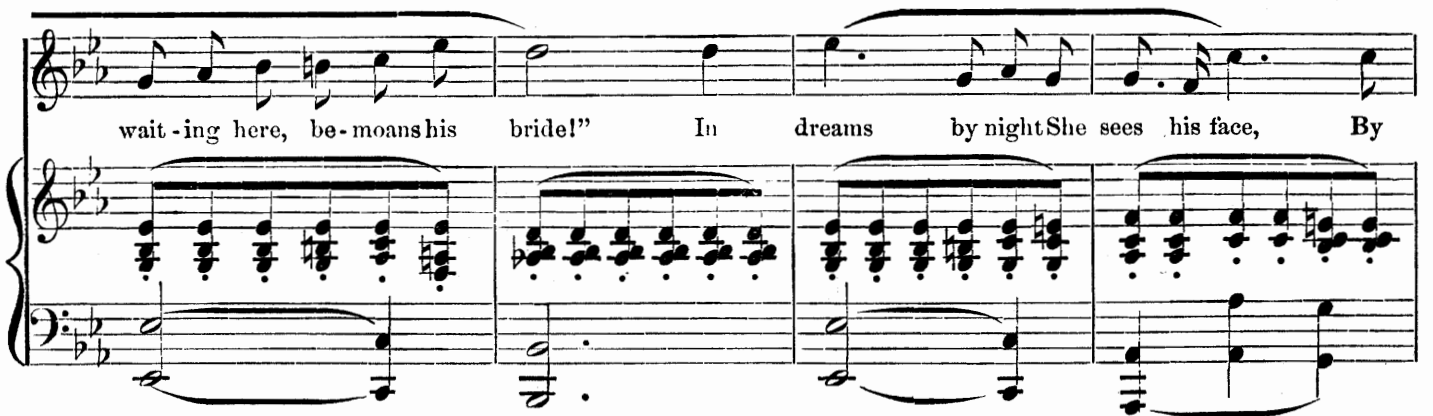
gai - ly spoken farewell tore The breast which held no jealous fears!"



"He lov - eth not," She deep - lysighed, "Though,



wait - ing here, be - moans his bride!" In dreams by night She sees his face, By



day she vain - ly seeks his grace, *rall.* By day she vain-ly seeks his grace. He

lit - tle cares how deep the smart His ab - sence gives her lov - ing heart. Sure

he would come could he but see Her wail his absence hopeless - ly, Sure

he would come could he but see Her wail his absence hope-less - ly!

DUET, "Come to these arms that long to hold thee."

No. 7.

Enrique. Rec.

ff Tis I, En-ri-que!

ff *Allegro Impetuoso.*

Come to these arms that long to hold thee,

Staccato.

Come to this heart, tis thine for - ev - er, Let me once more, dear

love en - fold thee Close with a clasp, to leave thee nev - er

The Smugglers.

Sad are the hours when we are par - ted, Dark - en'd the day when

thou'rt not near, Ah! bit - ter my life half brok - en heart - ed!

Violante.

Fill'd is my breast with gloom and fear! Thus to thy arms, and

ne'er to leave them, Thus to thy heart, my hav'n, my home,

Look in my eyes, look and be - lieve them, Do they not tell thee, dear

love I come? Gone is the night, swift comes the morn - ing,

Bright shines the sun, all cloud - less the sky! Thus heart to heart, all the

world scorn - ing, With love thus we'll live, lov - ing we'll die!

f

V. Come to these arms that long to hold thee, Come to this heart, 'tis

E. *f*

thine for - ev - er, Let me once more, dear love, en - fold thee,

Close with a clasp, to leave thee nev - er, Sad are the hours when

we are part - ed, Dark - en'd the day when thou'rt not near, Ah!

This system contains the first six measures of the piece. It features a vocal line with lyrics, a piano accompaniment with chords and moving lines in both hands, and a bass line. The key signature is three sharps (F#, C#, G#).

bit - ter my life half brok - en - heart - ed! Filled is my breast with

This system contains the next six measures. The vocal line continues with the lyrics, and the piano accompaniment and bass line provide harmonic support. The key signature remains three sharps.

gloom and fear! Nev - er to leave, My hope and home, Look in my
Come to my arms, Come to my heart, Look in my

This system contains the final six measures of the piece. The vocal line concludes with the lyrics, and the piano accompaniment and bass line end with sustained chords. The key signature remains three sharps.

eyes, look and be - lieve, Do they not tell thee, love, I come, Nev - er to
eyes, look and be - lieve, Do they not tell thee, love, I come, Come to my arms,

leave my hope and home? Look in my eyes, look and be - lieve, Do they not
Come to my arms.

tell thee, love, I come?

ff *ff*

SONG, "I've leaped and I've climbed like a blawsted goat."

No. 8.

Allegretto con moto.

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *pp* is present in the first measure.

The second system continues the piano introduction with similar melodic and harmonic patterns in both hands.

Stubbs.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I've leap'd and I've climb'd like a blawst - ed goat, I've". The piano accompaniment consists of chords and rhythmic patterns in both hands.

The second line of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "worn out my shoes, and I've ruin'd my coat, I've lost my way, like - wise my breath, I've". The piano accompaniment continues with chords and rhythmic patterns. Trills (*tr*) are indicated above the final notes of the vocal line in the last two measures.

The Smugglers.

caught a cold, had a call from death, Oh! hap - py I'd be, and think it a treat, If this

spec - u - la - tive journey was com - plete.

I've come here, you know, from the love of the arts, For some

fine pho-tographs of these wild foreign parts; And I fear my zeal has

been misplaced, In view of the many great dangers I've faced, And when I die they will serve me but ill, If my

fame does not this world resounding fill.

It al - ways was so, I'm prepared to admit, As a fact that's conceded, viz.,namely, to wit, That such

ar - tistic genius as I hold in my breast, Must endure hard raps, must be put to the test! But I

can - not help saying, if per-mit - ted to speak, Though the soul is willing, still, the flesh is weak.

I don't like the people I

find a - bout here, They talk in a gibberish, dam - na - bly queer ;

And I think I can say with per - fect good taste, That the land a - bout here is a

sheer how-ling wastel Now what is the use of high hills like these, When if they were flatter they'd much better

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff clef and a key signature of one flat. The lyrics are written below the vocal line.

please? When they might be flat with just

The second system continues the musical score. The vocal line has a trill (tr) over the word "just". The piano accompaniment includes a piano (pp) dynamic marking and a trill (tr) in the right hand.

as much ease! Now what is the use of high hills like these, When if

The third system continues the musical score. The piano accompaniment includes a forte (f) dynamic marking and a trill (tr) in the right hand.

they were flatter they'd much better please?

The fourth system concludes the musical score. The piano accompaniment includes a forte (f) dynamic marking.

QUINTETTE AND CHORUS.

No. 9.

(VIOLANTE, QUEEN, MATEO, TITO, STUBBS AND CHORUS.)

Moderato.

Queen. *Rec.*

It matters not, the Fates have spoken, my word is pledged, It

Moderato. *a tempo.*

p

Stubbs. *Rec.*

can't be broken! You are too late, the priest has spoken, My word is pledged, It can't be broken, I

a tempo.

can't be yours by that same to - ken, For I'm wear - ing now the mat - ri - mo - nial

Queen. (*aside.*)

Mateo. (*to Stubbs.*)

yoke! He hes - i - tates the step to take! You seem to think it all a joke!

Allegretto Brillante.

Stubbs.

Allegretto Brillante.

I could un - der - stand the

ff *p*

cap - ture If I could feel the rap - ture Of be - liev - ing that I real - ly had

won your bloom - ing heart; And I hope you do not real - ly Think I am so aw - ful

veal - ly! As not to see how fa - mous - ly you've play'd your lit - tle

part; Chorus.

Rash stran - ger! do not fly us! There's dan - ger if you try us! By

Stubbs.

sign and taken the Fates have spoken Our cap - tain you must be! But I'm sure you will ex -

p

cuse me, When I say your fa - vor does me Al - to - geth - er too much hon - or; I'm

not quite equal to't, I'm de-vot-ed to the art-ses, And am in these foreign part-ses On-ly

Chorus.

as an ar-dent stu-dent, That is the way to view't! *ff* Rash stran-ger do not fly us, There's

dan-ger if you try us, By sign and token The Fates have spoken, Our cap-tain you must

Violante.

In vain he strug - - gles and would

Queen. *f*

In vain he strug - - gles and would

Stubbs. *f*

You've treat - ed me most kind - ly, E - ven of - fer'd to go

M. & T. *f*

We've treat - ed you most kind - ly, E - ven said you could go

Chorus. Sop. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Alto. *f*

Tenor. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Bass. *f*

The Smugglers.

V
go, The Fates re - ply him al - ways

Q
go, The Fates re - ply him al - ways

S
blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial

M & T
blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial

S
blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial

M & T
blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial

S
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

M & T
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

S
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

M & T
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

S
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken


M & T
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

S
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

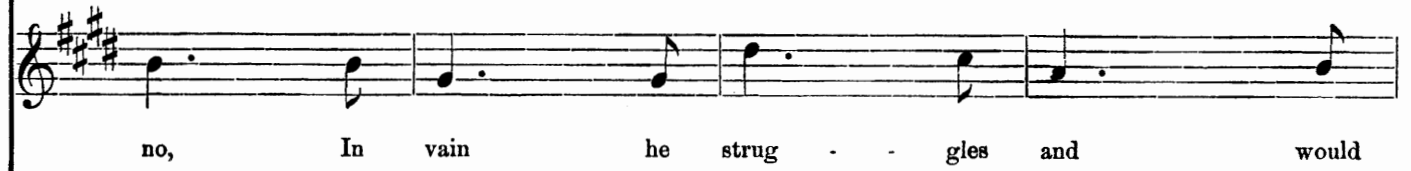
M & T
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

S
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

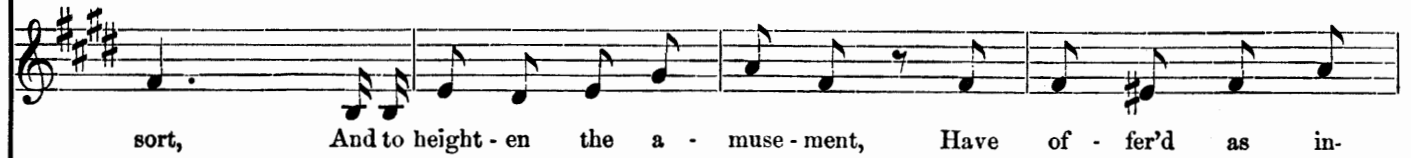
M & T
Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken



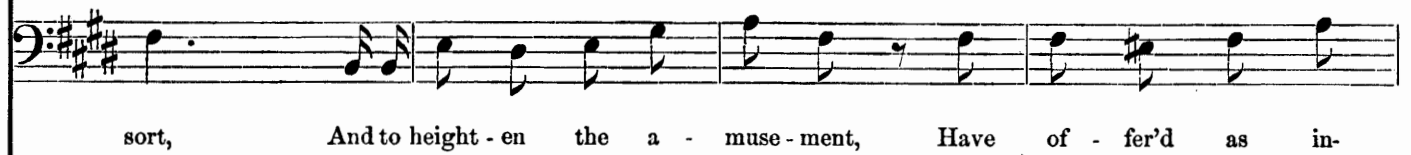
no, In vain he strug - - gles and would



no, In vain he strug - - gles and would



sort, And to height - en the a - muse - ment, Have of - fer'd as in-



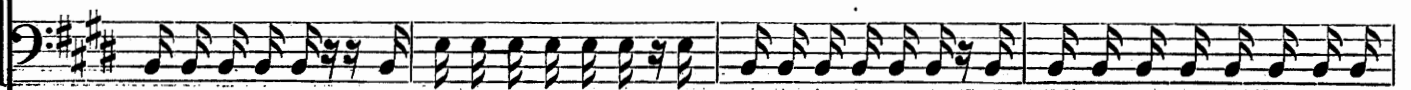
sort, And to height - en the a - muse - ment, Have of - fer'd as in-



Our chief you must be, Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken




Our chief you must be, Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken




V

go, The Fates re - ply him, and de - ny him, Answ'ring always no!

Q

Rec.

The

S

duce - ment To make me King and cap - tain with - out a se - cond thought!

M & T

duce - ment To make you King and cap - tain, and with - out a se - cond thought!

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!

The Smugglers.

Fates have spo - ken, By sign and to - ken Our King and cap - tain you must be!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line contains the lyrics: "Fates have spo - ken, By sign and to - ken Our King and cap - tain you must be!". The piano accompaniment features a prominent bass line with a descending eighth-note pattern.

Marziale Pesante.

p

The second system is a piano accompaniment for the piece "Marziale Pesante". It is written for two staves in a 6/8 time signature. The music is marked with a piano (*p*) dynamic. The melody in the right hand is characterized by a steady eighth-note pattern, while the left hand provides a rhythmic accompaniment.

Queen.

'Tis writ in sign mys - te - ri - ous and

The third system features a vocal line and piano accompaniment. The vocal line contains the lyrics: "'Tis writ in sign mys - te - ri - ous and". The piano accompaniment consists of two staves with a complex, multi-measure accompaniment pattern.

strange, Fore - tell - - ing sure the com - ing sud - den

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "strange, Fore - tell - - ing sure the com - ing sud - den". The piano accompaniment continues with its complex accompaniment pattern.

The Smugglers.

change That on this spot a - mong these crags and

rocks The chief a cap - tive comes, — He comes and

rall.

Queen. *pp*
knocks! 'Tis writ in sign mys - te - ri - ous, And strange, for - tell - ing

Stubbs. *pp*

Tito.

Mateo. *pp*
'Tis writ in sign mys - te - ri - ous, And strange, for - tell - ing

The Smugglers.

Q
S
T
M

sure the com - ing sud - den change, That on this spot a - mong the

sure the com - ing sud - den change, That on this spot a - mong the

rall.

crag and rocks, The chief a cap - tive comes, he comes and knocks!

crag and rocks, The chief a cap - tive comes, he comes and knocks!

Chorus. Sop.

(Dialogue.)

(Dialogue.)

We hail thee! We hail thee! We hail

Tenor. *ff*

We hail thee! We hail thee! We hail

Bass. *ff*

ff Dialogue.

(Dialogue.) Queen. Rec.

(Dialogue.)

(Dialogue.)

thee! Hold! my charming cap-tive, Hold! my plighted hus-band!

thee!

ff *a tempo.*

Mateo.

Basses.

By a deed of blood-y dar-ing, By a deed of blood-y daring!

sf p *ff*

The Smugglers.

Sop. *Maestoso. ff*



A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

Tenor. *ff*



A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

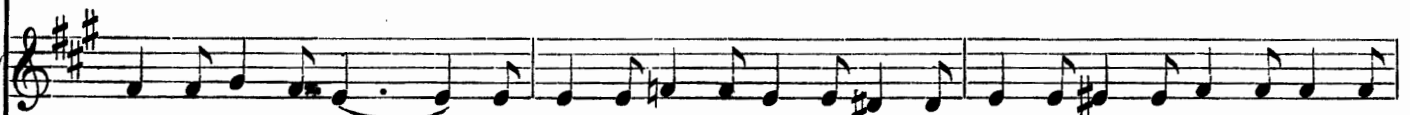
Basses. *ff*



A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



Violante.

Ah!

Queen.

Bring

Stubbs.

The

Tito.

Mateo.

time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

pp

time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

pp

pp

pp

pp

The Smugglers.

V
hear these ruf-fianssing of deeds of blood! Ah! hear these ruf-fians sing of deeds of

Q
forth the fi-ery un-tam'd deed of blood! Bring forth the fi-ery un-tam'd deed of

S
fates mys-te-ri-ous have writ, The man-date which I

T
Bring forth the deed of blood!

M
Bring forth the deed of blood!

deed of blood, A deed of blood, A dar-ing desp'rate deed of blood! A deed of blood, a deed of blood, A

deed of blood, A deed of blood, A dar-ing desp'rate deed of blood! A deed of blood, a deed of blood, A

blood, Their aw - ful deeds of blood, Their aw - ful deeds of blood, Their
 blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring
 can't ig - nore, That we to - geth - er shall be knit, That we to - geth - er shall be knit, When
 Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood. Bring
 Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring
 dar - ing des - p'rate deed of blood, Bring forth the fi - ery un - tam'd deed of blood, The damning, desp'rate deed of
 dar - ing des - p'rate deed of blood, Bring forth the fi - ery un - tam'd deed of blood, The damning, desp'rate deed of

V

aw - ful, fie - ry, un-tam'd deed of blood! Ah! hear these ruf-fians sing of deeds of

Q

forth the fie - ry un-tam'd deed of blood! Bring forth the fie - ry un-tam'd deed of

S

I have done a dead - ly deed of gore, a deed of gore, The Fates mys - te - rious

T

forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!

M

forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!

blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A

blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A

P

blood, Ah! hear these ruf-fians sing of deeds of blood! Their

blood, Bring forth the fi - ery un-tam'd deed of blood, Bring

rious have writ The man - date which I can't ig - nore, That

Bring forth the deed of blood, Bring forth the deed of blood, Bring

Bring forth the deed of blood, Bring forth the deed of blood, Bring

dar - ing, des-p'rate deed of blood, A deed of blood, a deed of blood, A daring, desp'rate deed of blood, Bring

dar - ing, des-p'rate deed of blood, A deed of blood, a deed of blood, A daring, desp'rate deed of blood, Bring

aw - ful deeds of blood, Their aw - ful deeds of blood. Their aw - ful, fi - ery untam'd deeds of
 forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of
 we together shall be knit, That we to-gether shall be knit, When I have done a damning deed of
 forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of
 Bring forth
 forth the fi - ery untam'd deed of blood, The damning desperate deed of blood, of blood, Bring
 forth the fi - ery untam'd deed of blood, The dam'ning desperate deed of blood, of blood, Bring

blood, Their fi - ery untam'd deeds of blood, Their daring desp'rate deeds of blood, blood!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

gore, a deed of gore, a deed of gore, a deed of gore, A deed of gore, gore!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

blood,..... Their deeds of blood!

blood,..... The deed of blood!

gore,..... A deed of gore!

blood,..... The deed of blood!

blood,..... The deed of blood!

blood,..... The deed of blood!

TRIO AND CHORUS, "He is a spy."

No. 10.

(QUEEN, TITO, MATEO AND CHORUS.)

Tito.

He is a spy! He is a

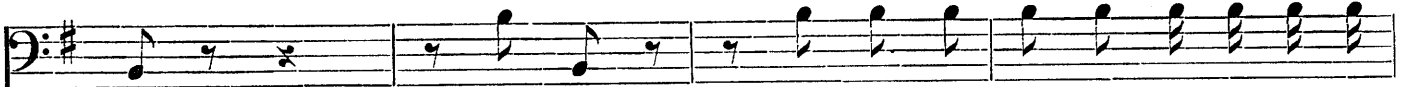
spy! A trai - tor base and vile! His treach'rous eye On all things

nigh, Pro-claim the trai - tor style! He wa - ry glanc'd : bout the scene, He

e - ven watch'd our no - ble Queen, He will not come a - lone a - gain, He is a sneaking

The Smugglers.

Tito.



spy,

Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a

Mateo.



No! no!

No! no! no! no! no! no! no! no! He is no



Yes! yes!

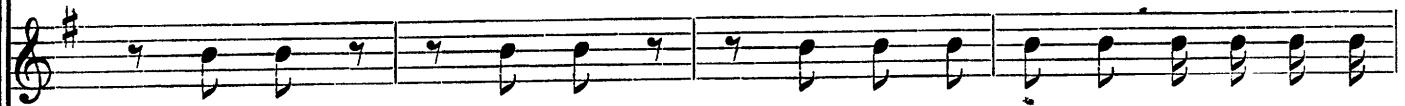
Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a



No! no!

No! no! no! no! no! no! no! no! no! no!



Yes! yes!

Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a



No! no!

No! no! no! no! no! no! no! no! He is no



The Smugglers.



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



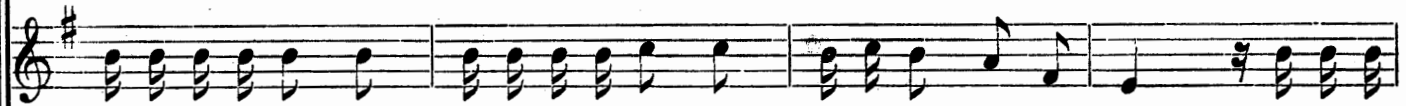
spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a

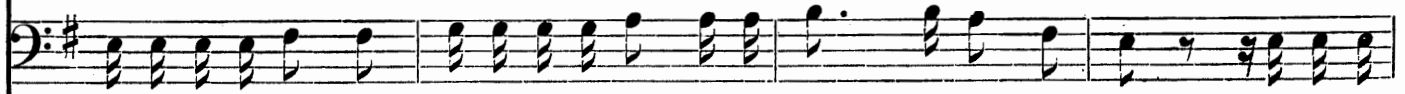


spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no





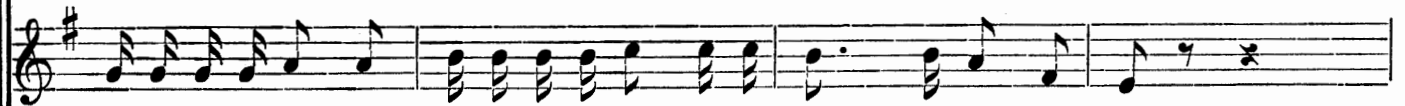
spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



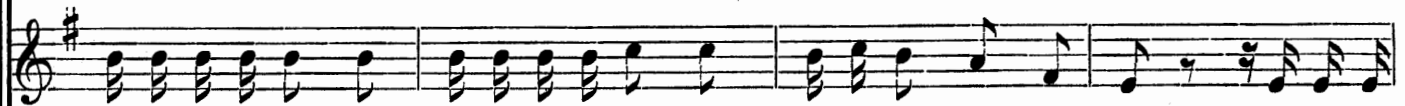
spy! He is no spy! There's manhood in his eye! Here we swear, he shall not die! He is a



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's man-hood in his eye! Here we swear he shall not die!



spy! He is a spy! Then else why should he fly? De - fend him not he shall die! He is a



spy! He is no spy! There's man-hood in his eye, Here we swear he shall not die!



spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

He is no spy! He is no spy! He shall not die!

spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

He is no spy! He is no spy! He shall not die!

spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

He is no spy! He is no spy! He shall not die!

T

spy! He is a spy! Then else why should he fly? De-fend him not, he dies!

M

He is no spy! He is no spy! He shall not die!

Sop's.

spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Altos.

He is no spy! He is no spy! He shall not die!

Tenors.

spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Basses.

He is no spy! He is no spy! He shall not die!

Mateo.

He is no spy!

His man-ly

eye

Shows he's no trai - tor vile!

With courage high

He'll do and

die,

If need should call the while!

He bold - ly met each friendly glance! He

took no note of cir-cumstance! With us he takes an hon - est chance, He is no trai-tor

The Smugglers.

Queen.

spy.

If he's no spy, why did he

Sopranos and Tenors.

Yes! yes! Yes! yes! yes! yes! yes! yes! yes! yes!

Altos and Basses.

No! no! No! no! No! no no! no! no! no! no!

fly?.....

If he's no spy, why did he fly?.....

Sop. and Alto.

He is (no) spy!

He is (a) spy!

The Smugglers.

f If he's no spy, why should he fly,.....
 He is a spy.....
f He is no spy.....
f He is {no} spy!
 {a}

..... fly? If he's no spy, why should he fly.....
 a sneak - ing spy! He is a spy.....
 no trai - tor spy! He is no spy,.....
 He is {a} spy, He is {a} spy!
 {no} {no}

fly?.....

f He is a spy, He is a spy, He is a

f He is no spy, He is no spy, He is no
(Tenors with Soprano.)

He is {no a} spy, *f* He is {no a} spy, He is {no a} spy, He is {no a}

pp He is a spy!

spy, *p* He is a spy!.....

spy, *pp* He is no spy!.....

spy, *pp* He is {no a} spy!.....

pp He is no spy!

1st FINALE, "Rouse thee, and put thine armor on."

No. 11.

QUEEN.

Tempo Marziale.

Rouse thee, and put thine arm - or on!

Wake thee, brave champion of my dreams! Fear thou no man of wo - man born!

MATEO.

They prove them Kings who die for Queens! What though thou fall - est 'neath mor - tal blow,

TITO.

QUEEN.

Q. M. T.
and Chorus.

Thou'lt die in strife for no - ble prize! Thy fame the world shall wide - ly know! The

MATEO.

fame of him who man - ful dies! Thy mon - u - ment shall reach the stars!

TITO.

QUEEN.

Q. M. T.
and Chorus.

And grav - en words shall tell the tale! Ah! Heav'n shall hear my earn - est prayers! For

QUEEN.

ah! true cour - age cannot fail! Ah! see, his glance serene and brave!

TITO & MATEO.

Ah! see, his glance serene and brave!

The ea - gle dares for spir - it brave, He'll con - quer, or in Death's pale fold

The ea - gle dares for spir - it brave, He'll con - quer, or in Death's pale fold

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with chords and melodic lines.

STUBBS.

We'll wrap him in a war - rior's grave ! How cheer - ful - ly they sing of death, The

We'll wrap him in a war - rior's grave !

The second system continues with two vocal staves and piano accompaniment. The lyrics are split across the vocal staves. The piano accompaniment includes a prominent melodic line in the right hand.

grave, and all that sort of thing ; Of fame and gore, and all that stuff, Ap -

The third system concludes with two vocal staves and piano accompaniment. The lyrics continue across the vocal staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

- pro - - pri - ate for smug - gler king! But what, may I in can - dor

The first system of the musical score consists of three measures. The vocal line (top staff) begins with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

ask, Care I for mon - u - ment so high? In

The second system continues the musical piece with three measures. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompaniment style with eighth-note bass and chords.

glo - - ry's rays to breathless bask? I've real - - ly no de - sire to

The third system concludes the page with three measures. The vocal line and piano accompaniment follow the same structural patterns as the previous systems.

die!
QUEEN. Chorus, Soprano.

TITO. Real - ly, no de - sire to die? Real - ly, no de - sire to

MATEO. Real - ly, no de - sire to die? Real - ly, no de - sire to
Tenor.

Bass.

ppp *f*

ppp *f*

STUBBS.

Real - ly, no de - sire to die!

QUEEN. Soprano.

die? Real - ly, no de - sire to die? Real - ly, no de - sire to

TITO. Tenor.

die? Real - ly, no de - sire to die? Real - ly, no de - sire to
f

MATEO. Bass.

pp *f*

QUEEN.

Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

STUBBS.

You're

TITO.

Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

MATEO.

Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh

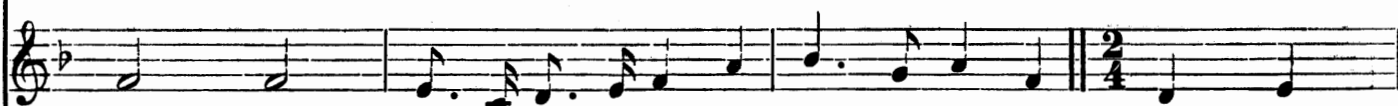
die? Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

die? Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

Sva.....



Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



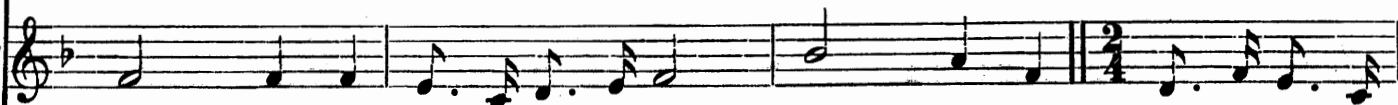
wrong, no Glo - ry waits for me, I've real - ly no de - - sire to



Re - - turn, proud vic - tor, back to me! Or on the field unyield - iug



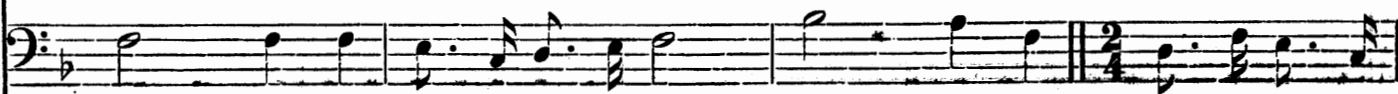
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



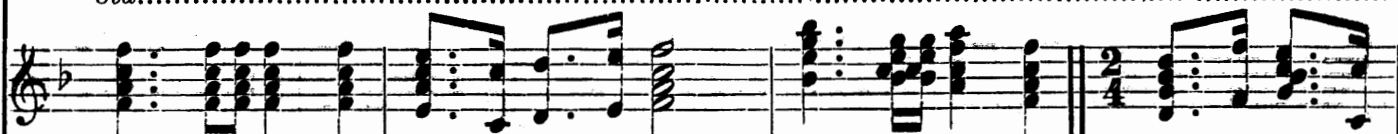
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



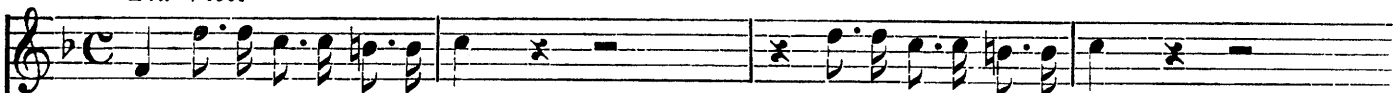
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



8va.....



Piu Vivo.



die! Go where Glory waits for thee!

Fame expectant - ly sits nigh!

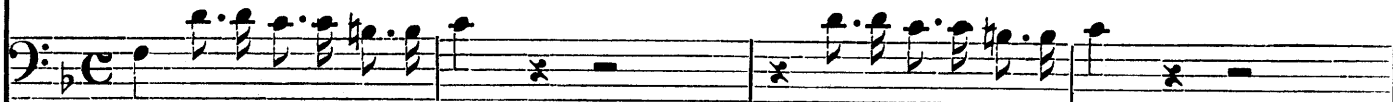


die!

To seek a monument of brass?

I'm really, no such blooming

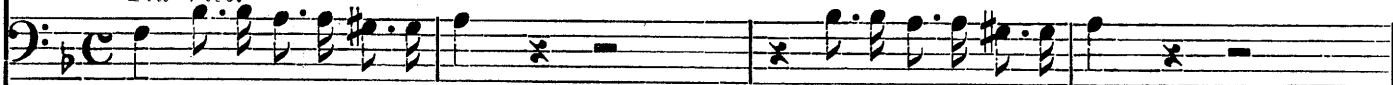
Piu Vivo.



die! Go where Glory waits for thee!

Fame expectant - ly sits nigh!

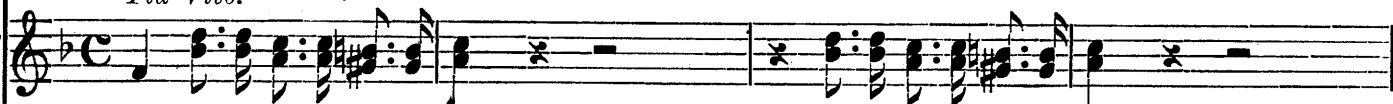
Piu Vivo.



die! Go where Glory waits for thee!

Fame expectant - ly sits nigh!

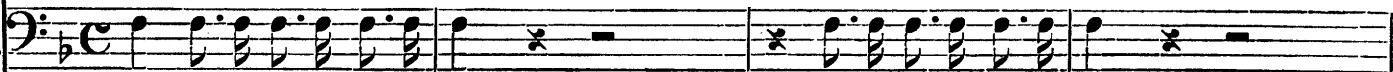
Piu Vivo.



die! Go where Glory waits for thee!

Fame expectant - ly sits nigh!

Piu Vivo.



Piu Vivo.

Sva.....

p





Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



ass ! How cheerful - ly they sing of death, The grave, and all that sort of thing ; Of Fame and gore, and all that



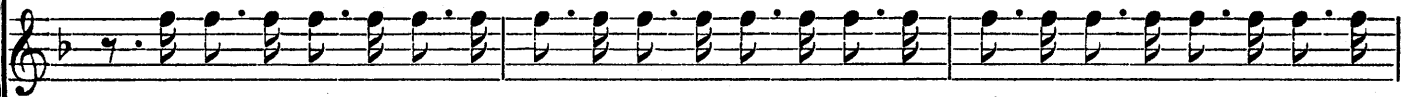
Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



cres. molto.



me! Or on the field un - yield - ing *p*

stuff Ap-pro - pri - ate for smug - gler *p*

me! Or on the field un - yield - ing *p*

me! Or on the field un - yield - ing *p*

me! Or on the field un - yield - ing *p*

me! Or on the field un - yield - ing *p*

die! Go where Glo - ry waits for thee!

Fame ex - pect - ant - ly sits

king!

To seek a mon - u - ment of brass!

die! Go where Glo - ry waits for thee!

Fame ex - pect - ant - ly sits

die! Go where Glo - ry waits for thee!

Fame ex - pect - ant - ly sits

die! Go where Glo - ry waits for thee!

Fame ex - pect - ant - ly sits

die! Go where Glo - ry waits for thee!

Fame ex - pect - ant - ly sits

nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits

I'm real-ly no such bloom-ing ass! How cheer-ful-ly they sing of death, The grave, and all that sort of

nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits

nigh!

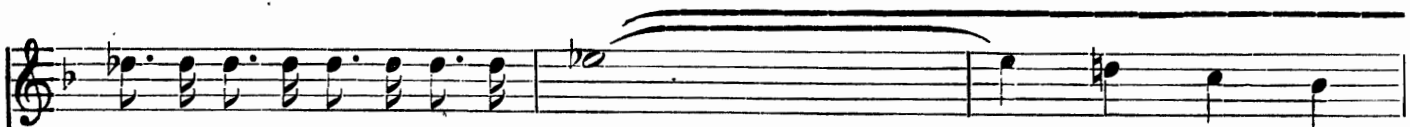
Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits

nigh!

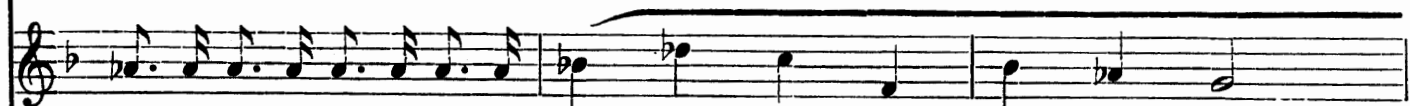
Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits

nigh!

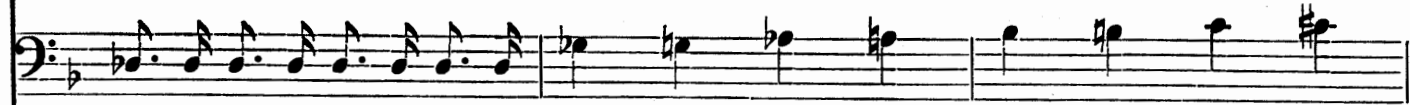
Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits



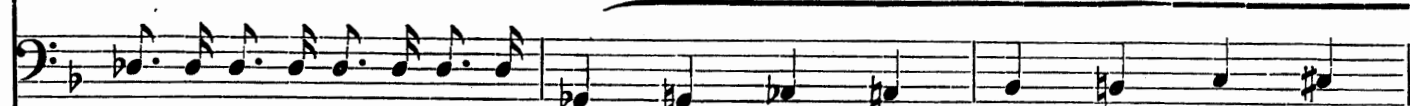
nigh; Return, proud vic-tor, back to me,



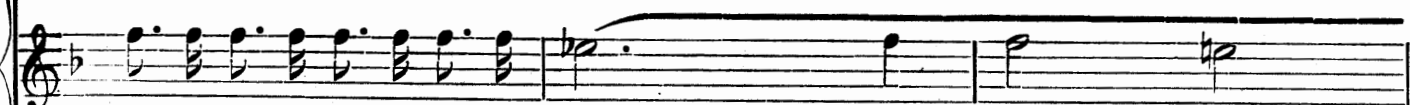
thing; Of fame and gore, and all that stuff



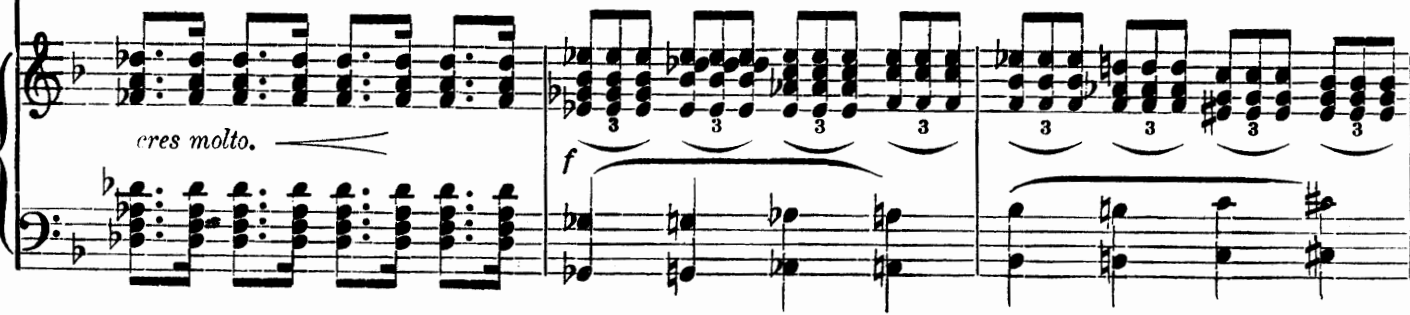
nigh; Return, proud vic-tor, back to me,



nigh; Return, proud vic-tor, back to me,



nigh; Return, proud vic-tor, back to me,



cres molto.

f

p

. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!

p

. . . . Ap-pro - piate for smuggler king! To seek a mon - u-ment of

p

. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!

p

p

. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!

p

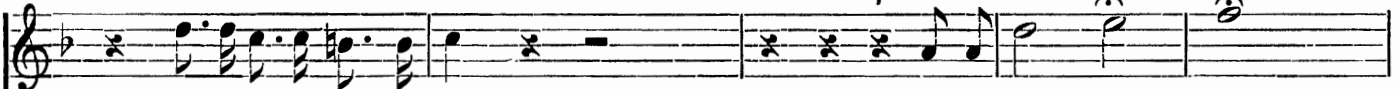
. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!

p

p

p

f rall.



Fame expectant - ly sits nigh ! Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !



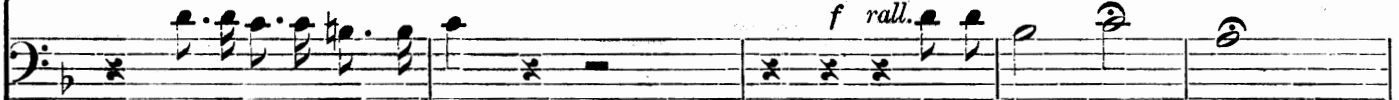
brass ! I'm really no such blooming ass, No such a bloom - ing ass !

brass !

I'm really no such blooming ass,

No such a bloom - ing ass !

f rall.



Fame expectant - ly sits nigh ! Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

f rall.

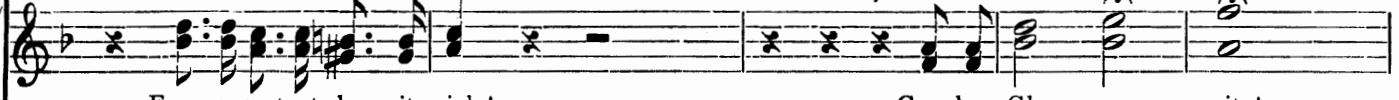


Fame expectant - ly sits nigh ! Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

f rall.



Fame expectant - ly sits nigh ! Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

f rall.



Fame expectant - ly sits nigh ! Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

f rall.



Fame expectant - ly sits nigh ! Go where Glo - ry waits !



Fame expectant - ly sits nigh ! Go where Glo - ry waits !



Fame expectant - ly sits nigh ! Go where Glo - ry waits !



Fame expectant - ly sits nigh ! Go where Glo - ry waits !

dim - in - u - en - do.

p

pp

End of Act 1st.

ACT 2.

INTRODUCTION AND DUETT, "How slowly fades the sun."

No. 12.

Andante Cantabile.

p

con espressivo.

p

pp

[CURTAIN.] (VIOLANTE discovered.)

cres.

pp *rall.*

VIOLANTE. 3

How slowly fades the sun, The shadows creep - ing on, The breezes sighing die, The breezes

a tempo.

sighing die! The night bird's lone-ly cry Rings plaintive through the val - ley, And la -

f

MATEO. *Rec.*

ments the sink - ing sun! Why dost thou weep, and ceaseless moan? In kindly sleep find once more thy

VIOLANTE.

A - las! I'm sleep-less! But

MATEO.

home! Why cour-age! Soon thy ran - som comes!

Andante quasi allegretto.

I'm a cap tive here, . . . I

Ah! She's a cap - tive

Andante quasi allegretto.

pp

pine for lib - er - ty! . . . My

here, And pines for lib - er -

home, my much - loved home, For
 Her home, her dear, loved home, For

thee I weep and moan! Ever for home am I
 that she weeps and moans! Filled are her days with sad sigh - - - -

pp

sigh - - - - ing! I weep and wait while hope's dy - - - - ing. Yon
 ing, Still in her dreams is she sighing, Weeps and waits while hope's dy - - - - ing!

p

bright-ly shin - ing star Looks cold - ly on my woe, And sends from there, a - far, No

con espressione e legato.

pp

cheer - ing hope be - low. You

Like wild-wood bird restrained, For lib - er - ty she cries, And

bright-ly shin - ing star Looks cold - ly on my woe. Ah! no - ble

beats her help - less wings, And beat - ing, struggling, dies!

agitato.

man, Thy heart, I know, must feel for my dis - tress! I implore thee!

I feel, sweet girl, thy sorrow!

I can't for - get my duty. Ah!

Ah!

Andante Soave.

But I kneel and im - plore thee! I weep— sure thou can't

Fain would I help— but, my du - ty, Stern warns me I

not re - fuse! Thy help, Heav'n sure will re - store thee; The
 must not hear thee! With pain I see thy sad beauty; Peace,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'not re - fuse! Thy help, Heav'n sure will re - store thee; The' and continues with ' must not hear thee! With pain I see thy sad beauty; Peace,'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

good thou dost give cannot lose! Yon bright - ly shin - ing star
 maid - en! Thou need'st not fear me! Yon brightly shin - ing star

accell. a poco a poco a cres - - -

The second system continues the musical score. The vocal line has the lyrics 'good thou dost give cannot lose! Yon bright - ly shin - ing star' and 'maid - en! Thou need'st not fear me! Yon brightly shin - ing star'. The piano accompaniment includes a section marked 'accell. a poco a poco a cres - - -' with a triplet of eighth notes in the right hand.

Looks cold - ly on my woe, And sends from there, afar, No cheer - ing hope below! Like
 Looks coldly on her woe, And sends from there, afar, No cheering hope below!

en - do.

The third system concludes the musical score. The vocal line has the lyrics 'Looks cold - ly on my woe, And sends from there, afar, No cheer - ing hope below! Like' and 'Looks coldly on her woe, And sends from there, afar, No cheering hope below!'. The piano accompaniment features a triplet of eighth notes in the right hand and ends with the instruction 'en - do.'.

wild - wood bird restrained, For lib - er - ty, I cry, For lib - er - ty, I

Like wild- wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

poco rit. e legato.
p

cry! Yon bright-ly shin - ing star Looks cold - ly on my woe,

cries! Yon brightly shin - ing star Looks cold - ly on her woe,

poco accel.
3 cres - cen - do.

And sends from there, a - far, No cheer - ing hope be - low! Like

And sends from there, a - far, No cheer - ing hope be - low!

wild - wood bird restrained, For lib - er - ty I cry, For lib - er - ty I

Like wild-wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

poco rit. e p

cry, For lib - er - ty I cry,

cries, For lib - er - ty, For lib - er - ty she

For lib - er - ty *f* I cry!

cries, For lib - er - ty *f* she cries!

SONG, "I'm a Robber Free and Bold."

Trio.

No. 13.

Allegro Con Spirito.

First system of piano accompaniment, starting with a forte (f) dynamic marking. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Bass line for the first system of the vocal melody, showing the initial notes and rests.

1. I'm a rob - - - ber, free and
 2. Weak old wom - - - en, too, I

Second system of piano accompaniment, continuing the rhythmic accompaniment with a forte (f) dynamic marking.

Bass line for the second system of the vocal melody.

bold, At brag and blus - ter I yield the
 scare, With hor - - rid oaths and wick - - - ed

Third system of piano accompaniment, concluding the piece with a final flourish in the treble staff.

palm Un - to no oth - er, young or old, : : :
 scowl, For there's no - thing I wont dare, : : :

: : : And yet do lit - tle harm; A rob - ber's life . . . for
 To make a deep im - pres - sion, Be it fair . . . or

me! The sim - ple, rus - tic, o - pen mouth'd Gapes wide to hear my
 foul; My car - bine here I care - less swing, With non - chalance I

boast - ing tale! I fill him full of hor - rors loud With
 play my part; I drink and swear, ca - rouse, and sing, And

fools I sel dom fail! . . . A tim - id girl is
boast with all my heart! . . . That world's to me is a

my de - light, I fill her tim' - rous heart with fears, I
Par - a - dise Which takes me as I seem to be! While

1st. time.
smile to see her trem - bling fright, And fool - ish, flow - ing tears!
dan - ger ne'er my cour - age tries!— A

2d. time. *Fine.*
rob - ber's life for me! *Fine.*

TRIO, "Do you with your flocks and herds."

No. 14.

*Andante pastoral.***VIOLANTE.**

Do you with your flocks and

herds, In you vale so bright and shin - ing, While your gen - tle voice and words, . . .

Love and faith and hope en - twining, Fall not on the ear of her, . . . Who of you is ev - er

dream - ing, When you watch the eve - ning star, Ah! do . . . you think of me?

rall.

VIOLANTE and QUEEN.

sempre legato.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the
TITO.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the

Andante pastorale pp dolce.

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?

As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?

QUEEN.

Yes, I'll give my queen-ly word, And I'll pledge my roy-al hon-or, That he hears in song of birds

On-ly your voice soft-ly calling! That he al-so has his vis-ions When the west with gold is

drest, Of a fu-ture bright e-lys-ian. When you're to his bos-om prest!

rall. *a tempo.*

VIOLANTE and QUEEN.

sempre legato.

In the val-ley where the riv-er Shines and gleams its tort-uous way, Glid-ing to the

TITO.

In the val-ley where the riv-er Shines and gleams its tort-uous way, Glid-ing to the

Andante pastorale pp dolce.

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

As the sun sinks in the west, Build-ing in the gold - en patch - es Vis - ions when with

you she'll rest? Vis - ions when with you she'll rest?

dim - in - u - en - do. ppp

pp

CORONATION SCENE, "We hail our new-found King."

No. 15.

QUEEN, MATEO, STUBBS and CHORUS.

Tempo marzial maestoso.

The piano accompaniment consists of two systems of grand staff notation. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music is written in a key signature of one sharp (F#) and common time (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). There are numerous accents (>) and slurs throughout the piece.

QUEEN with Sopranos.

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our
Tenors.

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our
MATEO and TITO with Basses.

The piano accompaniment continues from the previous system, covering measures 17 through 24. It maintains the key signature of one sharp (F#) and common time (C). The dynamics include *ff* (fortissimo). The accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are numerous accents (>) and slurs throughout the piece.

STUBBS, (*dismally.*)

1st. Chorus.

cap - tain and our king! With my air so bold, None need be told, I'm their captain and their king! Still

cap - tain and our king! Still

The first system shows a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The second system continues the vocal line with lyrics and a piano accompaniment that is mostly rests in the vocal line and continues the piano accompaniment.

2d. Allegretto Brilliant. Chorus.

king! Crown him king we glad - ly sing, And drive our fears a - way; The

Crown him king we glad - ly sing, And drive our fears a - way; The

The second system is marked *Allegretto Brilliant.* and features a 2/4 time signature. The vocal line is in treble clef and the piano accompaniment is in G major. The piano part has a more rhythmic and active accompaniment with chords and eighth notes. The lyrics are split across the vocal line and piano accompaniment.

1st. 2d.

night is gone, Our he - ro's come, Sing hail the wel - come day! day! La, la, la, la, la,

night is gone, Our he - ro's come, Sing hail the wel - come day! day! La, la, la, la, la,

p

p

ff

p

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal line has a first ending (1st.) and a second ending (2d.). Dynamics include piano (*p*) and fortissimo (*ff*).

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,

Detailed description: This system contains the continuation of the vocal parts and the piano accompaniment. The vocal parts continue with the 'la' refrain. The piano accompaniment provides harmonic support. Dynamics include fortissimo (*ff*) and piano (*p*).

la, la, la, la, la! Crown him king, we glad - ly sing, And drive our fears a - way ; The

la, la, la, la, la! Crown him king, we glad - ly sing, And drive our fears a - way ; The

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems: the first system has a soprano line and an alto line, and the second system has a tenor line and a bass line. The piano accompaniment is written for the right and left hands of the piano. The lyrics are: "la, la, la, la, la! Crown him king, we glad - ly sing, And drive our fears a - way ; The".

STUBBS.

night is gone, Our he - ro's come, Sing hail the welcome day! You

night is gone, Our he - ro's come, Sing hail the welcome day!

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems: the first system has a soprano line and an alto line, and the second system has a tenor line and a bass line. The piano accompaniment is written for the right and left hands of the piano. The lyrics are: "night is gone, Our he - ro's come, Sing hail the welcome day! You". The word "STUBBS." is written above the first vocal staff. The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure.

might think I am proud, To have this high-toned crowd Be - fore my

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

hands and face, - - - - A - ward me so much

The second system continues the musical score. The vocal line has a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment includes a prominent arpeggiated figure in the right hand during the second measure.

praise In such high sound-ing phrase! But of pride I real-ly have no sign or

The third system concludes the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

trace! Don't crown me king, Nor

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Come crown him king, We glad - ly sing, And

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Come crown him king, We glad - ly sing, And

QUEEN.

glad - ly sing, To drive, to drive your fears a - way! Since

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way!

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way!

time, whereof the mem - o - ry of man, Run - neth not to the con - tra - ry, Our

p moderato.

STUBBS.

kings, our kings, our kings have worn this hat ! After only a cursory examination I am prepared to believe

QUEEN.

you ! Be - neath its shade our kings have sat, Since smug - gling's ear - ly

morn - ing ; There's vir - tue in that an - cient hat, With roy - al air a - dorn - ing !

colla voce.

Soprano.
Crown him! Crown him!

Tenor.
Crown him! Crown him!

Bass.
Crown him! Crown him!

Maestoso Grandioso.
Hail, hail, hail, to our new - found king!

Hail, hail, hail, to our new - found king!

Hail! Hur - rah for our new - found king! Loud - ly we his

Hail! Hur - rah for our new - found king! Loud - ly we his

ff *marcato bassi.*

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings 'ff' and 'marcato bassi.' The key signature is one sharp (F#).

prais - es sing! With air so bold, Who need be told, He is our cap - tain

prais - es sing! With air so bold, Who need be told, He is our

Detailed description: This system contains the next four measures of the piece. It continues the vocal line and piano accompaniment from the first system. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The key signature remains one sharp (F#).

And our King? Hur - rah for our new - found king! Loud - ly we his

King! Hur - rah for our new - found king! Loud - ly we his

marcato bassi.

prais - es sing! With air so bold, Who need be told, He is our

prais - es sing! With air so bold, Who need be told, He is our

new - found king?

new - found king?

3

3

3

3

DUET, "Canst thou turn Away?"

QUEEN and STUBBS.

No. 16.

Andante. *p*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

QUEEN.

When for love, be - hold, I'm plead - ing, When for love I'm in - ter -

The vocal line for the Queen is written on a single staff. It begins with a rest, followed by a series of notes that correspond to the lyrics. The piano accompaniment continues with chords and a bass line.

- ced - ing, When my soft, young heart is bleed - ing, Canst thou turn a - way? Canst thou

ad lib.

The vocal line continues with the lyrics. The tempo is marked *ad lib.* (ad libitum). The piano accompaniment features a more active bass line with some melodic movement.

turn a - way? While with love's sweet grief I'm sigh - ing, Yes, with love's deep wound I'm

a tempo.

The vocal line concludes with the lyrics. The tempo is marked *a tempo.* The piano accompaniment returns to a more steady, chordal accompaniment.

dy - ing, Thou from love's embrace art fly - ing, Canst thou turn a-way? Ah! turn a - way? Oh!

then, one word of love, One lit - tle word of love! One

f

word to com - fort me, But one word of love from thee!

Allegretto Brilliant.

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

STUBBS. *p*

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

Allegretto Brillaint. *p*

What can prompt the mer - ry lad thus, How can you for - bear pur - suit?

What can prompt the mer - ry lad thus, How can you for - bear pur - suit?

QUEEN.

List, oh, lis - ten to my woo - ing, Sure - ly, love is my un -

I'm the one she calls her i - dol, Fain would lead me to the

pp

do - ing, How can I for - bear pur - su - ing, I - dol of my soul? I - dol
ad lib.

brid - al Al - tar, where tho' woe be - tide all, Oh, un - hap - py soul! Oh, un -

of my soul! List, oh, list e'er we are part - ed; E'er a wide - ning grief has

hap - py soul! In good sooth and in all can - dor, What can cause thy spec - ial

a tempo.

start - ed! List, oh, list thou stony heart - ed I - dol of my soul! Ah! of my soul! Oh,

won - der, When there noth - ing is to hin - der The i - dol of your soul! Ah! of your soul!

then, one word of love, One lit - tle word of love! One

word to com - fort me, But one word of love from thee!

Allegretto Brilliant.

Ah! that love should bring such mad - ness! Ah! that love should'st give such sad - ness!

STUBBS. *p*

What can prompt the mer - ry lad thus? How can you for - bear pur - suit?

List, oh, lis - ten to my woo - ing! Sure - ly love is my un - do - ing!
 List, oh, lis - ten to her woo - ing! Sure - ly love is her un - do - ing!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "List, oh, lis - ten to my woo - ing! Sure - ly love is my un - do - ing!" for the first line, and "List, oh, lis - ten to her woo - ing! Sure - ly love is her un - do - ing!" for the second line.

How can I for - bear pur - su - ing, I - dol of my heart?
 Yet she can't for - bear pur - su - ing, I - dols of her heart!

The second system continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "How can I for - bear pur - su - ing, I - dol of my heart?" for the first line, and "Yet she can't for - bear pur - su - ing, I - dols of her heart!" for the second line.

The third system shows the piano accompaniment for the final part of the page. It consists of a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes, with some accents and slurs. The key signature remains two flats.

Song, "Free Hearts of Spain."

MATEO.

No. 17.

Tempo Polonaise con spirito.

ff

Free hearts of Spain, free hearts of

p

Spain, Hold the laws in proud dis - dain ! They dare re - fuse al - le - gi -

ance, De - cline o - be - di - ence! The laws were made for

mf

trem-bling slave, Whose soul is not his own! They were not made to

fet - ter brave And fear-less hearts of Spain!

f

Our

foe - man are the myr - mi - dons, Who would our hands re -



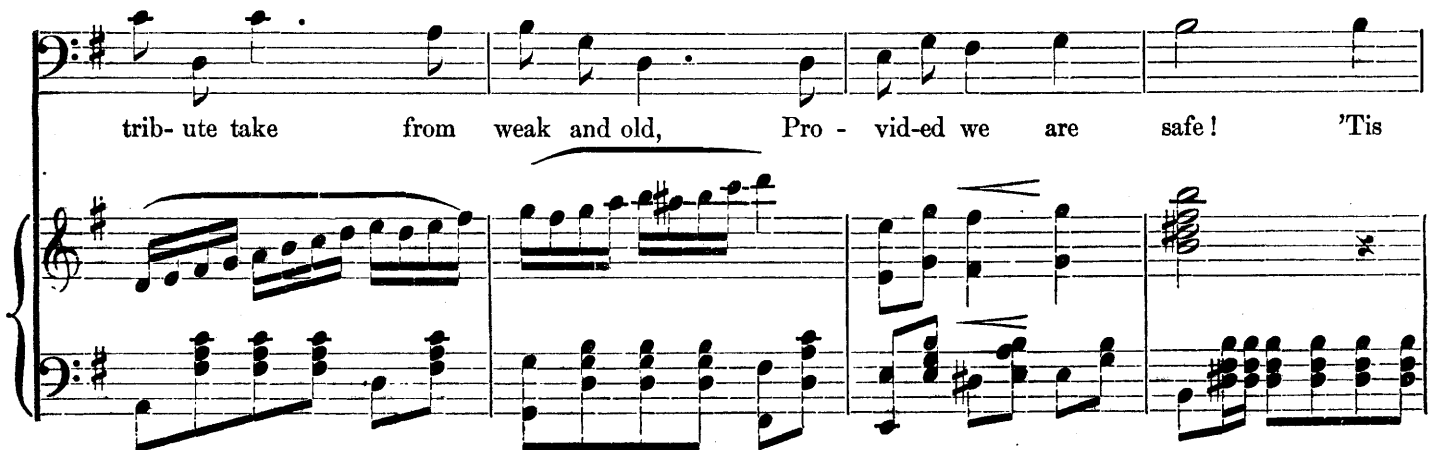
strain, They can't af - fright de - ter-mined ones, The



fear - less hearts of Spain! The fear - less hearts of Spain! We



trib-ute take from weak and old, Pro - vid-ed we are safe! 'Tis





then that we are brave and bold, The proud, free hearts of Spain! - - -

eres - - cen - do.

f

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a crescendo hairpin.



- - The proud, free hearts, free hearts of Spain! 'Tis then that we are

eres - - cen -

eres - - cen - do.

This system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and a crescendo hairpin.



brave and bold, The proud, free hearts of Spain! - - - Free hearts of

do.

f

This system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and a crescendo hairpin.



Spain - - -

This system concludes the page with the final line of music, including the vocal line and piano accompaniment.

SONG AND CHORUS, "Wine! Wine!"

QUEEN, MATEO, TITO AND CHORUS.

No. 18.

QUEEN. *espress legato.*

Wine! wine!

pp

p

red, ripe wine! With life - light see it shine! . . . We know that the

day-break Will bring a head - ache, But still we quaff the drink di - vine! See

rall.

rall.

a tempo.

how the col - or glows, It bids be - gone our woes!

rall.

The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright ru - by wine!

QUEEN, MATEO, TITO and CHORUS.

QUEEN.

Wine! Wine! Wine! Wine! Drink of the nec - tar di -

8va.....

CHORUS.

vine! Wine! Wine! Wine! Wine!

8va.....

QUEEN.

1.	2.
----	----

(Chorus and Principals.)

Bright red, bright ru - by wine! Wine! Wine!

8va.....

pp

wine! Red, ripe wine! With life - light see it shine! We

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "wine! Red, ripe wine! With life - light see it shine! We". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

know that the day-break will bring a head-ache, But still we quaff the drink de -

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "know that the day-break will bring a head-ache, But still we quaff the drink de -". The piano accompaniment maintains the same rhythmic pattern.

vine! See how the col - or glows, It bids be - gone our

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "vine! See how the col - or glows, It bids be - gone our". The piano accompaniment continues with the same accompaniment.

woes! The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "woes! The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright". The piano accompaniment continues with the same accompaniment.

QUEEN.

wine!

SOPRANOS.

Bright ru - by wine!

wine!

TENORS.

Wine!

Wine!

Wine!

wine!

BASS, M and T with BASSES.

p Wine!

Wine!

Wine!

p

calando.

Bright ru - by wine!

Wine!

Red wine!

Wine!

Ru - by wine! Ru - by wine! Red wine!

Wine!

Wine!

Red wine!

DUET, "Sighing, Ah, Sighing!"

VIOLANTE AND ENRIQUE.

No. 19.

ENRIQUE.

Sigh - ing, ah, sigh - ing! sigh - ing and weeping!

p
Andante con sentimento.

Wring - ing her hands from morn - ing till eve! Heart beat - ing low - ly, faint - ly, and keep - ing

p

animato.

Ca - dence and meas - ure, hope - less she grieves! Lo! in the val - ley her lov - er is arm - ing!

f animato.

Lo! on his steed is mount - ing him swift! Waiting, not he, for lag - gard days dawning!

Stars light his way, through clouds part - ing rift!

rall.

p

VIOLANTE.

Sigh - ing, ah! sigh - ing! sigh - ing and moaning! Wringing my hands from morn - ing till eve!

Ah! the sad heart beats faint - ly in - ton - ing, Ca - dence and measure keep thus while I grieve!

ENRIQUE. *animato.*

f VIOLANTE.

Chal - lenge and an - swer stern - ly ex - chang - ing! Dan - ger nor death re - strains his strong arm!

animato.

VIOLANTE.

pp Love is his shield and love is his dar - ing; Safe on his breast she's

ENRIQUE.

pp Love is his shield and love is his dar - ing; Safe on his breast she's

pp

rest - ing from harm!

rest - ing from harm!

pp

SOLDIER'S CHORUS, "Let us march along."

No. 20.

Tempo di march.

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system includes dynamic markings *ppp*, *cres.*, *cen - - - do.*, *a poco.*, and *a poco.*. The second system has a *pp* marking. The third system has a *cres.* marking. The fourth system has a *ff* marking. The fifth and sixth systems also feature *ff* markings. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

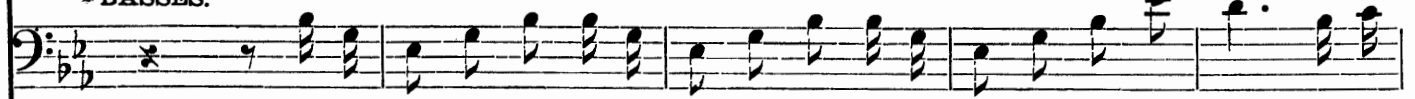
The Smugglers.

TENORS.

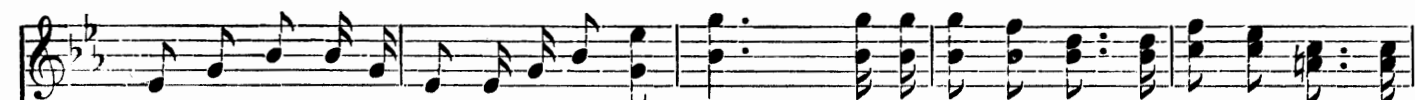


BASSES.

Let us march a - long As with cheer-ing song Of a sol-dier's life we tell, And with



stead - y step, and form e - rect, We will keep our lines dressed well! While the trumpet loud sounds the



stern a - larm, And the drums with their thunder roar, Then we take no thought of fear or harm, For



OFFICER.

glo - ry goes be - fore! For the sol - dier's life is a mer-ry one, So

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "glo - ry goes be - fore! For the sol - dier's life is a mer-ry one, So". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand. A piano dynamic marking (*p*) is present in the second measure of the piano part.

hap - py and care - less and free; To - day he may look his

The second system continues the musical score. The vocal line lyrics are "hap - py and care - less and free; To - day he may look his". The piano accompaniment continues with similar harmonic support, including a piano dynamic marking (*p*) in the second measure.

last on the sun, Ah! to - mor - row his last may be! For he

The third system concludes the musical score. The vocal line lyrics are "last on the sun, Ah! to - mor - row his last may be! For he". The piano accompaniment provides harmonic support, ending with a final chord in the right hand and a sustained bass line in the left hand.

p 1st Tenors.

cares for naught but du - ty's ur - gent call, Though the end may come by

p 2d Tenors.

For he cares for naught but du - ty's ur - gent call, E'en though the

p 1st Basses.

For he cares for naught but du - ty's ur - gent call, E'er though the

p 2d Basses.

pp

ei - ther sword or ball; Should he die, he prays with hon - or he may

end may come by ei - ther sword or ball; For should he die, he

end may come by ei - ther sword or ball; For should he die, he

fall! Tho' Death may take him, glo - ry goes be - fore! Let us
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore! Let us
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore, goes be - fore! Let us

f

TENORS.

march a long, As with cheer - ing song, Of a sol - dier's
 life we tell! With stead - y step, and

f

SCENE and CHORUS. "Battle Song."

No. 21.

Allegro con brio.
p

The piano introduction consists of three measures. The right hand features a rapid sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes.

TITO. 'Tis as I said!

MATEO. It can-not be!

TITO. The maid has

The vocal lines are in bass clef. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the right hand playing sixteenth-note runs and the left hand playing eighth-note chords.

MATEO. fled!

TITO. It can - not be 'Tis as I said, the maid has

The vocal lines continue in bass clef. The piano accompaniment concludes with a final chord in the right hand, marked with a forte (*f*) dynamic.

fled! To arms! to arms! to arms! To arms! to arms! to

This system contains the first four measures of the piece. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line has lyrics: "fled! To arms! to arms! to arms! To arms! to arms! to".

arms! Sound the a-larm, The maid-en has es-caped!

con fuoco.
f marcato.

This system contains measures 5 through 8. The vocal line continues with the lyrics: "arms! Sound the a-larm, The maid-en has es-caped!". The piano accompaniment features a more complex texture with chords and moving lines in both staves. Performance markings include *con fuoco.* and *f marcato.* A fermata is placed over the final chord of the system. The number "8" is written at the end of the system.

This system contains measures 9 through 12. It is a piano accompaniment system with grand staff notation. The music continues with chords and moving lines in both staves, maintaining the dramatic and urgent mood established in the previous systems.

This system contains measures 13 through 16. It is a piano accompaniment system with grand staff notation. The music concludes with a final chord in the treble clef and a few notes in the bass clef. The number "8" is written at the beginning of the system.

QUEEN.

This tu-mult cease, Let search be made!

CAPTAIN.

In the name of the king, I com - mand you, sur - ren - der!

QUEEN.

(to carbeniers.)

Bra - vo! my brave de - fend - ers; 'Tis thus that we sur -

Allegro.

- ren - der!

Sopranos.

In the Ho - ly Vir - gin trust!

ENRIQUE and CAPTAIN with Tenors.

Cut and thrust! We'll die like men, if die we must! Cut and

MATEO and TITO with Basses.

fz

fz

f

In the Ho - ly Vir - gin trust!

thrust, And sa - bre - stroke and bay' - net thrust! Rings the bu - gle note!

Sings the bu - gle note! Cut and thrust! We'll die like men, if die we

This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "Sings the bu - gle note! Cut and thrust! We'll die like men, if die we".

Sopranos.

In the Ho - ly Vir - gin trust!

must! Cut and thrust! We'll die like men, if die we must!

This system contains the next five measures. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "In the Ho - ly Vir - gin trust!" followed by "must! Cut and thrust! We'll die like men, if die we must!". A dynamic marking of *f* (forte) is present above the vocal line in the second measure of this system.

In the Ho - ly Vir - gin trust!

Cut and thrust! And sa - bre - stroke and bay'net thrust! Rings the

bu - gle note! Rings the bu - gle note! Cut and thrust! We'll die like

men, if die we must! Hark! the warn - ing bu - gle note is

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking 'f' is present in the piano part.

sound - ing, Ring ing through the bat - tle's smoke and din; Clash of

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a prominent bass line with chords and a treble line with chords and some melodic movement.

thrust and clang of stroke re - sound - ing, Cheers us on, while life re - mains We'll ne'er give

The third system of the musical score. It concludes the vocal line and piano accompaniment. The piano part continues with chords and melodic lines, maintaining the same style as the previous systems.

in ! Cut and thrust, cut and thrust, Cut and thrust, cut and thrust ! . . .

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and some melodic lines. The lyrics are: "in ! Cut and thrust, cut and thrust, Cut and thrust, cut and thrust ! . . .".

This system contains the second system of music, primarily piano accompaniment. It features two staves (treble and bass clef) with chords and some melodic lines. The piano part consists of two staves (treble and bass clef) with chords and some melodic lines.

dim in - u - en - do.

This system contains the third system of music, primarily piano accompaniment. It features two staves (treble and bass clef) with chords and some melodic lines. The lyrics "in - u - en - do." are written below the piano part, with a *dim* (diminuendo) marking above the first measure.

mf

dim.
p

Soprano.

Ho - ly Moth - er, hear our prayer!

Old Men.

Andante religioso.

p

Nerve their hearts, Their dear lives spare! Weep - ing wom - en

can but pray; Heav'n will guide the blood - y fray!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by the lyrics "can but pray;". The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C).

Ho - ly Moth - er! Hear our prayer! Nerve their hearts, Their

The second system continues the musical score. The vocal line has a half rest, followed by the lyrics "Ho - ly Moth - er! Hear our prayer! Nerve their hearts, Their". The piano accompaniment features a more active right hand with chords and a steady bass line in the left hand. The key signature remains one flat, and the time signature is common time.

dear lives spare!

The third system concludes the musical score. The vocal line has a half rest, followed by the lyrics "dear lives spare!". The piano accompaniment continues with chords in the right hand and notes in the left hand. The key signature is one flat, and the time signature is common time.

Allegro.

First system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano) and *cres.* (crescendo).

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte) and *cres.* (crescendo).

Third system of piano accompaniment. Treble and bass staves. Dynamics: *do.*, *poco a poco.*

Fourth system of piano accompaniment. Treble and bass staves.

Add Sopranos.

Tenor.

In the Ho - ly Vir - gin trust!

Cut and thrust! We'll die like men, if die we must! Cut and thrust, and

Bass.

Vocal staves for Tenor and Bass. Treble and bass staves.

Fifth system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte).

In the Ho-ly Vir-gin trust!

Sabre-stroke and bay'net thrust, Rings the bu-gle note! Rings the bugle note! Cut and

This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is another vocal line in treble clef with lyrics. The third line is a bass line in bass clef. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs).

Ho - - - ly Vir - -

tutta forza.

thrust! We'll die like men, if die we must! Hark! the warning bu-gle note is

tutta forza.

This system contains the second two lines of the musical score. The top line is a vocal line in treble clef with lyrics and a fermata. The second line is another vocal line in treble clef with lyrics. The third line is a bass line in bass clef. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs).

er, hear - - - our pray - er! Nerve . . . their
sound - ing, Ring - ing through the battle's smoke and din! Clash of thrust and clang of

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

hearts, Their dear . . . lives *f* spare! Nerve their
stroke re - sound - ing cheer us on! While life re - mains we'll ne'er give in! *f* Cut and

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff. The music continues with similar instrumentation and dynamics, including a forte (*f*) section.

hearts, nerve their hearts, nerve their hearts, Nerve their hearts, their dear lives spare!

thrust! Cut and thrust! Cut and thrust! Cut and thrust! We'll die like men,

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

Oh, spare!

if die we must!

This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue the melody with lyrics underneath. The piano accompaniment continues with chords and melodic lines, ending with a double bar line.

FINALE, "As they march along."

No. 22.

PRINCIPALS AND CHORUS.

V. QUEEN and Sopranos.

E. CAPTAIN, MATEO, TITO, Tenors and Basses.

As they march a - long, With a cheer - ing song, Of a

As we march a - long, With a cheer - ing song, Of a

sol-dier's life they'll tell; And with stead - y step, And form e - rect They will keep their lines dress'd

sol-dier's life we'll tell; And with stead - y step, And form e - rect We will keep our lines dress'd

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then they

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then we

The score is written in 2/4 time with a key signature of one sharp (F#). It features vocal lines for Queen and Sopranos, Captain, Mateo, Tito, Tenors, and Basses, and a piano accompaniment. The lyrics describe a marching band and their discipline. The piece concludes with a final piano flourish.

take no thought of fear or harm, For Glo - ry goes be - fore! As they march a -

As we

f

f

f

long, And with cheer - ing song, Of a sol - - dier's life they tell; With

w

stead - y step, And form e - rect They keep their lines dress'd

our

We keep

well ! Dressed well ! Dressed well !

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "well !", "Dressed", "well !", and "Dressed well !". The second staff is a vocal line in bass clef with the same key signature and time signature. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The second system of the musical score consists of two staves, both in grand staff format (treble and bass clefs). The key signature remains one sharp (F#) and the time signature is common time (C). The music is primarily piano accompaniment, featuring a strong rhythmic pattern with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present at the beginning of the system.

The third system of the musical score consists of two staves, both in grand staff format (treble and bass clefs). The key signature remains one sharp (F#) and the time signature is common time (C). The music is primarily piano accompaniment, continuing the rhythmic pattern from the previous system. It concludes with a final cadence in the right hand.

END OF THE OPERA.