

VOCAL SCORE. II

# THE CHIEFTAIN,

An Original Comic Opera

IN TWO ACTS,

WRITTEN BY

F. C. BURNAND,

COMPOSED BY

ARTHUR SULLIVAN.

.....							s.	d.
Vocal Score, complete	...	...	...	...	...	net	5	0
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CLOSED SHELF

*Arthur Sullivan*

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

## Dramatis Personæ.

AS CAST AT THE SAVOY THEATRE, DECEMBER, 1894.

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

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

ACT I.—A MOUNTAIN PASS BETWEEN COMPOSTELLO AND SEVILLE.—J. HARKER.

ACT II.—EXTERIOR OF A POSADA.—J. HARKER.

*Musical Director*—Mr. FRANÇOIS CELLIER.

*Stage Manager*—Mr. W. H. SEYMOUR.

*Acting Manager*—Mr. J. W. BECKWITH.

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

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# THE CHIEFTAIN.

COMIC OPERA IN TWO ACTS.

## ACT I.

WRITTEN BY  
F. C. BURNAND.

### INTRODUCTION.

COMPOSED BY  
ARTHUR SULLIVAN.

PIANO.

*Andante maestoso.*

*ff sf sf sf*

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

*p*

*sostenuto.*

*p*

Ped. \*

*ff sf sf ff sf sf*

Ped. \*

*accel.*

*p*

*f*

*Atacca.*

No. 1.

DUET & CHORUS—"Hush! Not a Step."

*Allegro moderato.*

PIANO.

The first system of the piano introduction features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The music begins with a series of eighth notes in the right hand, some marked with a trill (tr). The left hand plays a steady accompaniment of eighth notes. A piano dynamic marking (p) is present. A pedal marking (Ped.) is at the bottom left, and an asterisk (\*) is at the bottom center.

The second system continues the piano introduction with similar rhythmic patterns and trills in the treble clef.

The third system shows a gradual increase in volume, marked with a crescendo (cres.) in the middle of the system.

The fourth system continues the crescendo, marked with 'cres.' at the beginning and 'molto cres.' in the middle, leading to a forte (f) dynamic at the end.

*p* SANCHO.                      JOSÉ.                      SANCHO.                      JOSÉ.

Hush!                      Hush!                      Hush!                      Hush!

The vocal duet section consists of two staves. The top staff is for SANCHO and JOSÉ, with lyrics 'Hush!' repeated four times. The bottom staff is for the piano accompaniment, featuring a steady eighth-note accompaniment with dynamic markings of piano (p) and fortissimo (sf).

SANCHO.

Not a step,                      not a sound                      Can I

The vocal chorus section features SANCHO's part with lyrics 'Not a step, not a sound Can I'. The piano accompaniment continues with eighth-note patterns and trills.

near Far or near, With my ear To the ground.

Not a step, not a sound Can I hear Far or near, With my ear To the ground. A - ny

*JOSÉ.*

stran-ger while you talk Might, close by, un - heed - ed walk.

*SANCHO.*

Take my or - ders, sir, from you! Ri -

di - cu - lous !                      Pooh !      pooh !                      José (*aside*).  
Him with ir - on heel I'd

*f*      *sf*      *p*

crush !                      Trus - ty knife, Take his life !                      SANCHO.

*sf*      *p*

**C**                      José & SANCHO.  
Now,                      one                      blow !

*pp*                      *sf*

Now,                      one                      blow !                      Now,                      one                      blow !                      Hush !                      *pp*

*sf*      *cres. molto.*      *sf dim.*



José (*aside*).

Hush ! Bah ! my rage I can't con - ceal,

Crunch him,scrunch him with my heel !

SANCHO (*aside*).

Hush ! Bah ! my rage I can't con - ceal,

Crunch him,scrunch him with my heel !

CHORUS. *p* TENORS.

Hush ! hush !

Tush ! tush !

*p* BASSES.

Hush ! hush !

Tush ! tush !

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

Crunch him,scrunch him with my heel !

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

Crunch him,scrunch him with my heel !

Hush ! hush !

Tush ! tush ! tush !

Hush ! hush !

Tush ! tush ! tush !

Sharp - en, whet the gleam-ing steel! No! my ven-geance he shall feel! Sharp-en, whet the gleam-ing steel, my

Sharp - en, whet the gleam-ing steel! No! my ven-geance he shall feel! Sharp-en, whet the gleam-ing steel, my

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

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

*p*

*Sva.*

ven-geance he shall feel! No! my vengeance he shall feel! Sharp - en,

ven-geance he shall feel! No! my vengeance he shall feel! Sharp - en,

hush! Hush! hush! hush! hush! To the

hush! Hush! hush! To the

*Sva.* *loco.*

*cres.*

whet the gleam-ing steel! No! my ven-geance he shall feel! No, my ven-geance he shall feel!

whet the gleam-ing steel! No! my ven-geance he shall feel! No, my

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

Queen we will ap - peal, To the Queen we will ap - peal, Hush!

*sf* *mf*

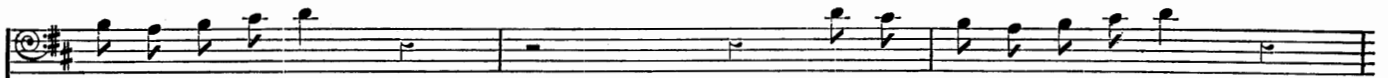
Sharp - en, whet the gleam-ing steel! No! my ven-geance he shall feel! Sharp - en,

ven-geance he shall feel! Sharp - en, whet the gleam-ing steel! No! my ven-geance he shall feel! Sharp - en,

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

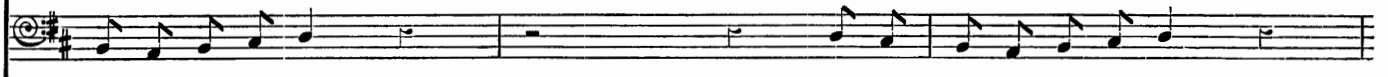
hush! To the Queen we will ap - peal, To the Queen we will ap - peal,

*f* *sf*



whet the gleam-ing steel!

No, my ven-geance he shall feel



whet the gleam-ing steel!

No, my ven-geance he shall feel!



We will ap - peal,

We



We will ap - peal,

We



he shall feel! he shall feel! No, my ven-geance, no, my ven-geance he shall



he shall feel! he shall feel! No, my ven-geance, no, my ven-geance he shall



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



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



1st Sops.

Cow - ard !    trai - tor !    Wea - pons han - dy ! Be they    pis - tol, sword, or    pike.                      Cow - ard !    trai - tor !

José & SANCHO.

feel !

- peal !

- peal !

Words don't ban - dy. Would you strike? then Strike, then strike !                      Cow - ard !    trai - tor !    Words don't

2nd Sops.

Bro - ther ! bro - ther ! Words don't    ban - dy !

Hush !    hush !

Hush !

Hush !    hush !

Hush !

ban-dy. Would you strike? then quick-ly strike! strike! strike! strike! strike!

Do not strike! Oh do not strike! Don't strike! don't strike, don't strike!

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

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

**G** *INEZ.*  
La - dro - nes! Brag-garts! Bul-lies! Rap-par-ees! Down! down! and beg my

*fp*

**CHORUS. 1st Sops.** *INEZ.*  
par-don on your knees! Down! down! The par-don beg of all these fair ones

**2nd Sops & JUANITA.** *p*  
They par-don beg!

**TENORS.**  
We par-don beg!

**BASSES.** *p*  
We par-don beg!

too! Roused from their beau-ty sleep Not one! Would you my tem- per try? Obey! o-bey! The closure I ap -

JOSÉ & SANCHO.

One word—

WOMEN.

They do!

They wish to say—

MEN.

Wedo!

We wish to say—

*Allegretto moderato a la Habanera.*

ply!

Viva la Rei-na! Viva la Rei - - - na!

Viva la Rei-na! Viva la Rei - - - na!

## No. 2.

## SONG—(Inez) &amp; Chorus.

INEZ. **A**

*p*

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

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

CHORUS.

la, La la la la!

La la la la, La la la la!

La la la la, La la la la!

*f*

INEZ. **B**

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

*p*



dropt a - way, No ques - tion they'd pop, but they popp'd a - way, With "Fair Span - ish maid, Ta ta  
 pure it is, 'Tis not for your bank - ing se - cu - ri - ties, Though those will be mine, La la

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

CHORUS. *f*

1. Ta ta ta ta, Ta ta ta ta!  
 2. La la la la, La la la la!

1. Ta ta ta ta, Ta ta ta ta!  
 2. La la la la, La la la la!

*f*

Ped.

2. A  
 3. We e - lop'd and he said, "Bring your mon - ey, do! O my

*dim.* *pp*

ho - ney, do! 'Twill be fun - ny, do!" He begg'd me with smile, oh, so sun - ny, "Do!" I

brought ev - 'ry stitch, La la la! La la la la, La la la la!

CHORUS. *f*  
La la la  
La la la

la, La la la la!

INEZ.  $\frac{6}{8}$   
We fled to the moun - tain de -

la, La la la la!

*p*

- files a-way, Ma-ny miles a-way. Time he wiles a-way. Quoth he, "Thus the Chief-tain be -

- guiles a-way A Chieftain-ess rich, La la la!"

CHORUS. *mf*

They fled to the moun-tain de-files a-way, Ma-ny

*mf*

They fled to the moun-tain de-files a-way, Ma-ny

miles a-way, Time he wiles a-way, Quoth he, "Thus the Chief-tain be - guiles a-way A . .

miles a-way, Time he wiles a-way, Quoth he, "Thus the Chief-tain be - guiles a-way A . .

INEZ. *f*

La la la la, la la la la, la la la la, la la la

Chief-tain-ess rich! La la la! La la la la, la la la la, la la la la, la la la

Chief-tain-ess rich! La la la! La la la la, la la la la, la la la la, la la la

*Moderato.*

la!

la!"

la!"

Ped. *f* *p*

INEZ.

San - cho, surnamed "The Bad - ger," it is now one year, one day, Since a - ny ti - dings came of my dear

hus - band, our re - doubt - ed Chief - tain, Fer - di - nand de Rox - as.

*dolce.*

JUANITA. INEZ. 3

Ma-dam, of his death have you proof? None, Ju-an-i-ta, none. Were his de- cease a

cer-tain-ty, Then I should by my oath be sure-ly bound to choose a Chief-tain Who would al- so be my hus-band.

**M** *Un poco più lento.*

“Such is the law of the La - dro - nes!”

CHORUS. SOPRS. *f* 3

TENORS & BASSES. *f* Aye! “Such is the law of the La - dro - nes!” 3

Aye! “Such is the law of the La - dro - nes!” 3

*Un poco più lento.*

SANCHO. *RECIT.* INEZ.

But in de-fault of a - ny news of him— I, whe-ther wife or wi-dow, am your

*a tempo.*

lead - er. But to - day my of - fice ends, Re - gent am I no more.

*tr*

"Want - ed— a Chief-tain!" Be this the form of our ad - ver - tise-ment.

**SANCHO.**

Would Ma - dam deign to hear the case as put By our At - tor - ney Gen - 'ral Pe - dro

*Allegretto moderato.*

**INEZ.** **PEDRO GOMEZ.**

Go - mez? Pe - dro, advance. My la - dy, if all here Beg, nay in - sist, up-on a

**RECIT.**

con - sul - ta - tion— Six shillings and eight pennyworth, we'll say, Of sound o - pi - nion— I am theirs, and yours.

*f*

Ped. \*

# No. 3. RECIT.—“The Law and Tradition of the Ladrones”—(Pedro Gomez & Chorus).

*Maestoso.* PEDRO.

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

PIANO. *ff* *p*

*still* the bold Chieftain remaineth away, The very first stranger who treadeth these boulders The robe of the Chieftain is thrown o'er his shoulders, The

old sacred hat must be placed on his head, Him leader choose, Should he refuse Then, one, two, three—bang! and the stranger falls dead! So

*a tempo.*

*this* in - den - ture doth ex - press—“Whereas, here - by, and nev - er - the - less”—No ques - tion of dis - band - ing “These

pre - sents wit - ness" as you see "The a - fore - said" — "all to the con - tra - ree," "Where - by and not - with - stand - ing."

CHORUS.  
So

this in - den - ture doth ex - press — "Where - as, here - by, and never - the - less" — No ques - tion of dis - band - ing "These

this in - den - ture doth ex - press — "Where - as, here - by, and never - the - less" — No ques - tion of dis - band - ing "These

pre - sents wit - ness" as you see "The a - fore - said" — "all to the con - tra - ree," "Where - by and not - with - stand - ing."

pre - sents wit - ness" as you see "The a - fore - said" — "all to the con - tra - ree," "Where - by and not - with - stand - ing."

**E** PEDRO. *Moderato.*

Such is my best Ve - ry brief di - gest Of our Le - - ges Bla - - gar - do - nes. You will



pay the fee . . . For con - sult - ing me . . . On the "Law of the La - dro - nes."

**F** CHORUS.

Such is his best Ve - ry brief di-gest Of the "Le - ges Bla - gar - do - nes." We will

Such is his best Ve - ry brief di-gest Of the "Le - ges Bla - gar - do - nes." We will

owe the fee . . For con - sult - ing thee . On the "Law of the La - dro - nes," The "Law of the La -

owe the fee . . For con - sult - ing thee On the "Law of the La - dro - nes," The "Law of the La -

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

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

No. 4. TRIO—" 'Tis very hard"—(Inez, Sancho, & José).

*Allegro con brio.*

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

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

JOSÉ.  
Ha! ha! Ha! ha! A cap - tain of ban -

SANCHO.  
Ha! ha! Ha! ha! A cap - tain of ban -

PIANO.

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

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

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

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

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

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

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

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

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

Take me, ma'am, and *he*, ma'am, May wed ei - ther Pol - ly or

look - ing I am, and wit - ty.

Kit - ty! De -

My hon - ey! I've mon - ey. I'm rough, but I am true - grit - ty!

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

**B**

INEZ. All

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

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

of - fers I re - fuse . . . With strict e - qua - ni - mi - ty, - ni - mi - ty, - ni -

Ha! ha!

Ha! ha!

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

Ha! ha! With strict e - qua - ni - mi - ty, ni - mi - ty, With strict e - qua - ni - mi - ty.

Ha! ha! With strict e - qua - ni - mi - ty, ni - mi - ty, With strict e - qua - ni - mi - ty. Your

Oh, we two, Might

eyes, ma'am, A prize, ma'am, Would win from an Art Com - mit - tee!

Jose.

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

Are ma - ny Or a - ny Like

Ped. \* Ped.

Hub ban - ish'd Or van - ish'd, Take  
you in Pa - laz - zo Pit - ti?

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

INEZ.  
But one the prize can  
Jo - sé pen - den - te lí - te!

Ped. \*

win, . . . Which is, we ad-mit, a pi - ty. A pi - ty! a  
Ha! ha!  
Ha! ha!

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

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

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

pi - ty! A pi - ty! And so we end the

A pi - ty! Ha! ha!

A pi - ty! Ha! ha!

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

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

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

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

dit - ty, The dit - ty! The dit - ty! The dit - ty! Ha! ha!

dit - ty, The dit - ty! The dit - ty! The dit - ty! Ha! ha!

*pp* *f* *pp* *f*

This system contains three vocal parts and piano accompaniment. The vocal lines are in a B-flat major key. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics range from pianissimo (pp) to forte (f).

**D**

And so we end the dit - ty.

And so we end the dit - ty.

And so we end the dit - ty.

*p* *3*

This system continues the vocal and piano parts. The vocal lines end with the phrase 'And so we end the dit - ty.' The piano accompaniment includes a triplet of eighth notes marked with a '3' and a dynamic of 'p'.

*3*

This system shows the piano accompaniment for the final section, featuring a triplet of eighth notes in the right hand.



**E**

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

**F**

*f*

The second system continues the piece. The upper staff shows a melodic progression with a dynamic marking of *f* (forte) below it. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system shows further development of the melodic and harmonic themes. The upper staff features more complex phrasing with slurs, while the lower staff maintains a steady accompaniment.

The fourth system continues the musical narrative. The upper staff has several slurs and accents, indicating phrasing. The lower staff provides a solid harmonic foundation.

The fifth system shows the continuation of the melodic and harmonic lines. The upper staff has a more active melodic line with slurs, and the lower staff continues its accompaniment.

The sixth system concludes the piece. The upper staff ends with a final melodic phrase, and the lower staff provides a final accompaniment. The piece ends with a double bar line.

*Allegro vivace.*

*p* *staccato.*

(Bell.)

**A SENTINEL.**

Hark! 'tis the An - ge - lus!

# No. 5. SONG—"Only the night wind sighs"—(Rita).

*mf*  
The

PIANO. *mf* *dim.*

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

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

*p*

*cres.*

hap - py goat-herd homeward takes his way, His wife and chil - dren wait him at the door, His

*cres.*

*dim.* *rall.* *p*

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

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

Ped. \* Ped. \*

79205

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

with no cheer-ing tone, On - ly the night wind sighs, "A - lone! a - lone!" To me the bells speak with no

L. H. L. H.

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

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

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

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

*dim.* *p*

down the nar - row ways, Soon in his cot, the shepherd, ere he sleeps, Joins with his lov'd ones

*cres.*

*p rall. e dim.*

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

*rall. e dim.*

Ped. \*

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

me the bells speak with no cheer-ing tone, On - ly the night wind sighs, . . . "A - lone! a - lone!" To

L. H. L. H.

*p*

Ped. \* Ped. \*

*p*

me the bells speak with no cheer - ing tone, On - ly the night wind sighs, . . . "A - lone!" a -

*dim.* *p*

Ped. \*

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

*p* *dim.*

sighs, "A - lone!"

*pp*

# No. 6. QUINTETT & CHORUS—"Hand of Fate"—(Rita, Inez, Vasquez, José, Sancho).

RITA.

INEZ. *f*

VASQUEZ. *f*

JOSÉ. *f*

SANCHO. *f*

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

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

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

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

*Andante maestoso.*

PIANO.

*ff* *p*

Ped. \*

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

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

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

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

3 3 3 3

Ped. \*

RITA.

Fate! kind Fate! . . . in hope I wait thy to ken! Fate! kind Fate! . . . when shall thy

*p*

Ped. \*

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

VASQUEZ (*in a feigned voice*).

Fate! O kind Fate! for li - ber - ty I pray. An hour a - go . . . a - mong the

*p*

hills be - low, I came a - cross a strange, a for - eign face. He bore a load, . . . Had

JOSÉ.

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

*p*

SANCHO.

back ? With mo - ney rea - dy to our hand ? It mat - ters not What he has got, We'll make him Cap - tain of ou

INEZ.

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

VASQUEZ.

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

JOSÉ.

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

SANCHO.

band. We swear We'll take him,

*cres.*

*cres.*

And make him Cap - tain of our band.

*cres.*

And make him Cap - tain of their band.

*cres.*

And make him Cap - tain of our band.

*cres.*

And make him Cap - tain of our band.

*cres.*



*p* RITA & JUANITA.

3



Fate, kind Fate! in hope I wait thy to - ken, Fate, kind Fate! when shall thy word be spo - ken?

*p* INEZ.

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

*p* VASQUEZ.

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

*p* JOSÉ.

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

*p* SANCHO.

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

CHORUS.

*p* 1st & 2nd SOPS.

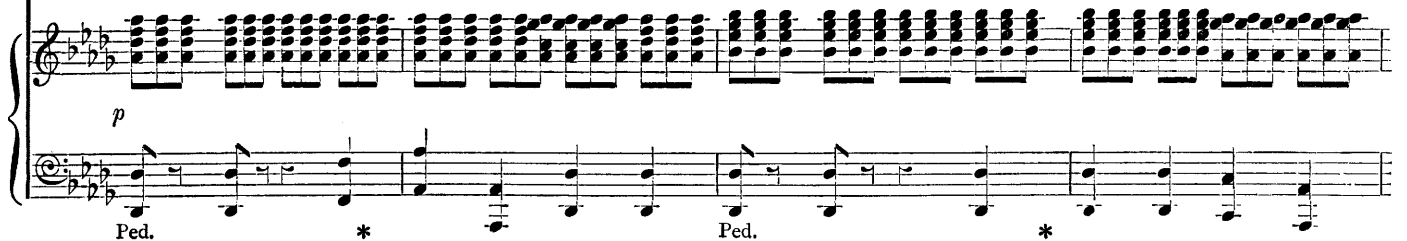
Hand of Fate! we wait thy to - ken, Voice of Fate! . . . when shall thy word be spo - ken?

*p* TENORS.

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

*p* BASSES.

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



Ped.

\*

Ped.

\*

Speed, speed my note up - on its home - ward way, Fate! oh, kind Fate! For li - ber-ty I

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

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

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

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

Hi - ther lead up - on the moun - tain way, The man whom we are fa - ted to o -

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

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

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

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

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

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

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

Ped. \*

Fate! for li - ber - ty, for li - ber - ty I pray!

we are fa - ted, are fa - ted to o - bey!

we are fa - ted, are fa - ted to o - bey!

we are fa - ted to o - bey!

we . . . are . . . fa - - - ted to o - - bey!

we are fa - ted, are fa - ted to o - bey!

we are fa - ted, are fa - ted to o - bey!

we . . . are . . . fa - ted, are fa - ted to o - bey!

*f*

Ped. \*

*sf sf p*

Ped. \*

# No. 7. DUET—"A Guard by Night"—(Rita & Vasquez).

*Allegretto ma molto moderato.*

VASQUEZ.

PIANO.

*p* *simili.* *cres.* *dim.* *colla voce.* *f* *dim.* *p* *cres.* *f* *dim.* *p* *cres.*

A guard by night, a guide by day Up - on the moun - tain wild, The  
 sa - cred sign pro - tects the way— May saints watch o'er the child! . . . May saints watch o'er the  
 child! . . . Oh, tell me will he see my love? Thy lov - er he will not see. Place  
 I'll place . . . my trust in  
 all thy trust in Heav'n a - bove, Pray Hea - ven set thee free! Place all thy trust in  
 Heav'n a - bove, Pray Hea - ven set me free! Pray Hea - ven set . . . me free! I'll place my  
 Heav'n a - bove, Pray Hea - ven set thee free! Pray Hea - ven set . . . thee free!

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

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

*cres.* *rall.*

*Moderato.* RITA.

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

*p*

nev - er more, . . . If nev - er more, Why, then, be

*p*

RECIT. VASQUEZ. RITA. VASQUEZ. RITA.

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

*f* *p*

*a tempo agitato.*

voice! I can-not see... I faint... 'twixt hope and fear!

*fp* *fp* *fp* *fp*

VASQUEZ. RITA. VASQUEZ.

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

*cres.* *ff*

*Allegro vivace.*

*ff* *sf*

*f* RITA.

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

*f* VASQUEZ.

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

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

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

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

ban - ish all thy fear.

*p*

pri - - son for me! . . .

For the mo - - ments too few, That are

*cres.*

*cres.*

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

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

*p*

*p*

*p*

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

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

*cres.*

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

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

*f*

*f*

*f*

*sf*

*sf*

*sf*

*sf*



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

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

*sf sf sf sf*

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

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

*cres. . . . . f*

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

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

*p . . . . . cresc.*

. . . . . we'll be free!

. . . . . we'll be free!

*rall. ff sf sf*

*8va.*

## No. 8.

## SONG—"From Rock to Rock"—(Grigg).

*Allegretto moderato.*

PIANO.

*Sva.*

GRIGG.

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

ter - ri - lie knock I fall : but not a soul is near, The trav' - ler's lone - ly  
way to Spain. Fum - ble Stum - ble Crum - ble Tum - ble : Up the mid - dle and

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

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

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

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

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

say to my-self, My dear friend Grigg, If safe I re - turn I'd

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

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

*pp* *cre*

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

*scen* *do.* *p*

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

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

*mf* *cres.*

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

*f* *pp*

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

*f* *f*

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

*pp*

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

*cres.* *f* *ff* *cres.* *f* *ff*

*ff*

# No. 9. TRIO—"Hullo! What's that?"—(Grigg, José, & Sancho).

*Allegro grazioso.*

PIANO.

(JOSÉ whistles.)

(SANCHO whistles.)

(JOSÉ whistles.)

(SANCHO whistles.)

GRIGG.

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

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

No !

*p*

*rall.*

*p*

(JOSÉ whistles.) (SANCHO whistles.)

The first system consists of two staves. The upper staff contains whistling parts for José and Sancho, with the label "(JOSÉ whistles.)" above the first part and "(SANCHO whistles.)" above the second. The lower staff is a piano accompaniment with a melodic line and a bass line, marked with a piano (*p*) dynamic.

(JOSÉ whistles.)

The second system continues the piano accompaniment and whistling. The upper staff shows José whistling, with the label "(JOSÉ whistles.)" above it. The lower staff is the piano accompaniment.

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

The third system features Sancho whistling in the upper staff, with the label "(SANCHO whistles.)" above it. The lyrics "'Tis a pee-wit," are written below the whistling line. The lower staff is the piano accompaniment, including a trill (*tr*) in the right hand.

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

The fourth system contains the vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are "Gone in a fit, Oh, this is ve-ry ab-surd! I think that the lens I can". The piano part includes a piano (*p*) dynamic marking.

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

The fifth system continues the vocal line and piano accompaniment. The lyrics are "clear-ly di-rect, And at last I have got quite a charm-ing ef-fect, at last I have got quite a charm-ing ef-fect, a". The piano part includes a crescendo (*cres.*) marking.

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

The sixth system concludes the vocal line and piano accompaniment. The lyrics are "charm-ing ef-fect, I think that the lens I can clear-ly di-rect, And at last I have got quite a". The piano part includes a piano (*p*) dynamic marking.

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

*cres.* *cres.*

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

*RECIT. Moderato.*

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

*SANCHO.*

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

*GRIGG.* *José.*

plan. I'm a man! And an - o - ther I An - o - ther young



man. Well!

*p*

SANCHO. GRIGG. JOSÉ. SANCHO. GRIGG.

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

*p*

JOSÉ. SANCHO. GRIGG.

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

JOSÉ. SANCHO. GRIGG.

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

JOSÉ. GRIGG. (aside.) (aloud.) SANCHO, *rall.*

I'm call'd the Buck! A swell! More like a cadg-er. You look it, sir. And you— And I! the

*f*

*Più vivo.*

JOSÉ. *p*

We're mem- bers of a rob- ber band, We of- fer you, as Cap- tain, the com- mand.

SANCHO. *p*

Bad- ger! We're mem- bers of a rob- ber band, We of- fer you, as Cap- tain, the com- mand.

*Più vivo.* *mf*

1st time. 2nd time.

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

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

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

*p* *cres.*

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

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

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

*f* *ff* *dim.* *p*

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

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "Re - fuse! . . . Then choose, . . . Be Cap - tain,". The second and third staves are identical vocal lines with the same lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

What? Not—

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

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

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

What? For what?

Shot! Yes, shot!

Shot! Yes, shot!

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

Well, a - greed!

'Tis a - greed! . . .

'Tis a - greed! . . .

*pp*

*pp*

*cres.*

*f*

Ped. \* Ped. \*

*dim.*

*p*

*Allegro. Tempo di cachuca.*

JOSÉ & SANCHO.

Dance the Bo - le - ro!

GRIGG.

Dance tho Bo - le - ro!

Mad!

'tis my be - lief.

## JOSÉ &amp; SANCHO.

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

## GRIGG.

JOSÉ & SANCHO. Why the Bo - le - ro? Why the Bo - le - ro?  
Dance the Bo - le - ro! Dance the Bo - le - ro!

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

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

- le - ro! Bo - le - ro! A dread - ful set! I wish that I'd nev - er these gen - tle - men met.

*mf* *p*

JOSÉ & SANCHO. GRIGG. JOSÉ & SANCHO.

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

*f* *p* *f*

GRIGG.

Bo - le - ro! Bo - le - ro! I wish that I'd nev - er these

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

*p* *f* *p*

*cres.*

gen - tle - men met, these gen - - - - - tle - men met Bo - le - ro! Bo -

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

*cres.* *p*

*dim.* *p*

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

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

*dim.* *p*

*pp staccato.*

- le - ro! A dread - ful set! I wish that I'd nev - er these gen - tle - men met. Bo -

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

*f*

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

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

*p*

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

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

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

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



# FINALE, ACT I.—(Rita, Inez, Vasquez, Grigg, Pedro Gomez, Blazzo, José, Sancho, & Chorus).

*Andante maestoso.* INEZ.

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

PIANO. *f*

Ped. \*

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

Ped. \*

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

**A** CHORUS. GIRLS.

Hail to our An-cient Hat,

MEN. *f*

Hail to our An-cient Hat,

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

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

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

Ped. \* Ped. *p* *f*

Take it, O mar-tial spouse, Wear it up-on thy brows; May . . it thy zeal a-rouse! Vi-va! Ladro-nes!

Take it, O mar-tial spouse, Wear it up-on thy brows; May . . it thy zeal a-rouse! Vi-va! Ladro-nes!

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

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

*p* *f* Ped. \* Ped. \* 3 3

**B** GRIGG.

'Tis far too big to fit my brows, So thus I place the Hat; I'm sure I heard her call me "spouse," What

CHORUS. GIRLS.

did she mean by that! Bow down! bowdown withawe! To the Hat with-out a flaw! Wear it! it is the law

MEN.

Bow down! bowdown withawe! To the Hat with-out a flaw! Wear it! it is the law

**C** RECIT. VASQUEZ.

Of the La-dro-nes! O wor-thy re-pre-sen-ta-tive of

Of the La-dro-nes!

GRIGG. *a tempo.*

roy-al-ty, Let us de-part, de-pend up-on our loy-al-ty. My friends, to leave you're free—

**SANCHO & JOSÉ.** **GRIGG.**

No! Yes—I know. I meant that when the ran - som comes, you'll

**CHORUS. GIRLS.** **D**

go! Not un - til the ran - som comes!

**MEN. *f***

Not un - til the ran - som comes!

*Più vivo.*

*f* (Drum without.)

Ped. \*

**BLAZZO.**

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

Ped. *o* *a* *o* \*

**INEZ (to VASQUEZ).** **VASQUEZ.**

Trai - tor! Hold! 'Tis the boy!

*f* *ff*

Ped.

*Moderato.*

Ground arms! See, here is Ri-ta's ran-som.

Ped. \* Ped. \*

*RITA.*

What I owe to my own li-ber-ty? We're free to go!

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

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

O hap-py pair! We're friends? Aye, from to-day! Then

Ped. \* Ped. \*

we in-vite you, here, with-out for-ma-li-ty, Pray you ac-cept our sim-ple hos-pi-ta-li-ty. You both, I

GRIGG. RITA & VASQUEZ. INEZ. RITA. VAS., & GRIGG.

trust, will join in our ca - rou - sals— Do, do. With plea-sure. Held for our es - pou - sals. Es-

INEZ. RITA & VASQUEZ.

- pou - sals? Mine and thine? "O hap - py

Ped. \*

GRIGG. INEZ. GRIGG. INEZ.

pair!" . But I— De - cline? Ac-cept! Good! As you

*f* Ped. \*

*Allegro vivace.*

were,

*ff* Ped. \* Ped. \*

GRIGG.

I, such hon - our un - de - serv - ing, Would with - draw to set you free!

(aside.)

F

From my mar - riage lines I'm swerv - ing, Go - ing in for bi - ga - mee!

INEZ.

(aside.)

I'll a - bate no jot or tit - tle Of my right so just, so clear! Though at first you "love me lit - tle,"

SANCHO.

You will "love me long," my dear. Cap - tain! my con - gra - tu - la - tion—

*(Aside to him confidentially.)*

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

**G** José.

Pray ac - cept my deep de - vo - tion To your per - son - al - i - tee.

*(Aside to him confidentially.)*

Should by chance there be pro - mo - tion, Cap - tain! you'll re - mem - ber me.

RITA.

*(Aside to him.)*

At your hon - ours I'm de - light - ed, You're in - deed a luck - y man. When we're free—don't be af - fright - ed,



H VASQUEZ.

We will help you— *if we can.* You're a ve - ry luck - y fel - low

(Aside to him.)

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

GIRLS. *p* (Everyone aside to him.)

You a - bove us all shall tow - er! You our lead - er brave shall be! In your ear—when you're in pow - er,

MEN. *p*

You a - bove us all shall tow - er! You our lead - er brave shall be! In your ear—when you're in pow - er,

GRIGG.

I'm your friend, your friend, re - mem - ber me! From my mar - riage lines I'm swer - ving, Go - ing in for bi - ga

I'm your friend, your friend, re - mem - ber me!

Ped. \* Ped.

RITA. When we're free—don't be at - fright - ed, We will help you— *if we can.* RITA, INEZ, & VASQUEZ.

INEZ. Tho' at first you "love me lit - tle," You will "love me long," my dear. You a - bove us all shall  
 VASQUEZ. I'll re - turn from Com - pos - tel - lo, Find you here a - live—or dead!

- mee! <sup>JO.</sup> Should by chance there be pro - mo - tion, Cap - tain! you'll re - mem - ber me! You a - bove us all shall  
<sub>SA.</sub>

GIRLS.  
 In your ear—when you're in pow - er, I'm your friend, re - mem - ber me. You a - bove us all shall

MEN.  
 In your ear—when you're in pow - er, I'm your friend, re - mem - ber me. You a - bove us all shall

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

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

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

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

This system contains the first four staves of a musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "You a - bove us all shall tow - er! You our lead - er brave, our lead - er brave shall". The music is in a major key with a treble clef and a bass clef. The piano part features a steady accompaniment with some melodic lines in the right hand.

This system contains the second four staves of the musical score. The top two staves are vocal parts with the lyrics "be. . . .". The bottom two staves are piano accompaniment. The piano part includes a section marked *ff* (fortissimo) with several "Ped." (pedal) markings. The music continues with complex piano textures and vocal lines.

*Moderato.*

INEZ.  
Come! share my throne!

GRIGG.  
I'll do what is cor-rect.

*marcato.*  
*p*

RITA.  
See! Such a pic-ture!

*p*

VASQUEZ.  
Such a grand ef-fect! Mag-ni-fi-cent! A snap-shot!

*cres.*

RITA. INEZ. RITA.  
Thank-you! Stay! Don't move! Now smile, Your head the o-ther

*f* *din.* *p*

VASQUEZ.

way! Now! Rea-dy! Done!

*sf*

Ped. \*

INEZ.

Thanks! it will come out fine! Ere you de-part the pho-tograph we'll

*p*

PEDRO.

sign! 'Tis ruled our Chief-tain now a dancemust

*f*

GRIGG.

do. Cer-tain-ly! You'll see a step or two!

*Allegro vivace.*

First system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The music features a melody with triplets and a bass line with chords and triplets. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music continues with triplets and chords. A dynamic marking of *f* is present.

Third system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music features a melody with a repeat sign and a dynamic marking of *p* (piano) at the end. A *Ped.* (pedal) marking is present in the bass staff. An asterisk (\*) is placed below the bass staff.

Fourth system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music features a melody with triplets and a bass line with chords. A dynamic marking of *p* is present.

Fifth system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature changes to three flats (B-flat, E-flat, and A-flat) and the time signature changes to 3/4. A dynamic marking of *Vibrato.* is present at the beginning.

Sixth system of musical notation, piano part. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music continues with a melody and bass line.

**B**

**C**

**D**

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a trill and a triplet. The bass staff provides harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, introducing triplet figures in both the treble and bass staves.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) and a *Ped.* (pedal) instruction in the bass staff.

Fifth system of musical notation, including a *Ped.* (pedal) instruction in the bass staff.

Sixth system of musical notation, starting with a new section marked *Allegro maestoso.* and *f* (forte). The system includes a repeat sign and a key signature change to three flats.



*f*

Hail to our Queen! And to our Chief - tain by her side! Health to the

*f*

Hail to our Queen! And to our Chief tain by her side! Health to the

Cap - tain! Health to the Bride!

Cap - tain! Health to the Bride! You, no-ble pair, may mis - for - tune nev - er part!

*SANCHO*, 3

*p*

CHORUS, GIRLS.

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

MEN.

Your health and your hap-pi-ness, with all our heart! Vi - va! vi - va! vi - va! vi - va!

*f*

## SANCHO.

And in-stead of a speech, If we don't presume too far, We'll call For a song From our

## CHORUS.

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

*Allegro marziale.*

## VASQUEZ.

Let us

*ff pesante.* *dim.* *p*

lead a life of plea - sure! Let us tread a live - ly mea - sure! Time de - fy - ing mer - ri - ly!

CHORUS. GIRLS.

U

Sing - ing all so cheer - i - ly! Drink to the gay Hus - sar!

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

MEN. The gay Hus - sar! The gay Hus - sar! . . .

VASQUEZ.

At the trum - pet call, boys, stea - dy! Rea - dy at command, aye, rea - dy! Here and there a

*un poco rit.*

com - rade lies, Here and there a foe - man dies, Kill'd by the fierce Hus - sar!

CHORUS. *a tempo.*

The fierce Hus - sar! The fierce Hus -

The fierce Hus - sar! The fierce Hus -

*colla voce.*

V VAS. *rall.* *a tempo.*

- sar! Then Hey, boys! jol - ly let us be, boys! Hey, boys! drink a bout with me, boys!

*ff* *rall.* *a tempo.*

Till we go To meet the foe With a dash and a loud Hur - rah! Drink! drink! mi - li - ta - ry mea - sure!

*rall.*  
Clink! clink! lead a life of plea - sure! Sing and drink, Our glass - es clink, To the life of a gay Hus - sar!

*colla voce.* *f*

**W** GIRLS.  
Hey, boys! jol - ly let us be, boys! Hey, boys! drink a bout with me, boys! Till we go To

**MEN.**  
Hey, boys! jol - ly let us be, boys! Hey, boys! drink a bout with me, boys! Till we go To

meet the foe With a dash and a loud hur - rah! Drink! drink! mi - li - ta - ry mea - sure!

meet the foe With a dash and a loud hur - rah! Drink! drink! mi - li - ta - ry mea - sure!

*sf*

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

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

*ff*

*dim.*

**X** VASQUEZ.

Hark ! hark ! the trum - pet call ! March ! march ! in line we fall ! 'Tis the same old sto - ry, boys !

*p*

'Tis the same old sto - ry ! The trum - pet - call ! In line we fall !

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

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

*p*

Ped. \* Ped. \*

Charge on - ward in a ser ried mass! Hur - rah! . . . . . for death or

*ad lib.*

*f* CHORUS. GIRLS. *rall.* Z VASQUEZ.

glo - - ry! Death or glo - ry, death or glo - ry, death or glo - - ry! Then

MEN. *f* Death or glo - ry, death or glo - ry, death or glo - - ry!

*f sf sf rall. sf*

*a tempo.*

hey, boys! jol - ly let us be, boys! Hey, boys! drink a bout with me, boys! Till we go To

*p a tempo.*

meet the foe With a dash and a loud hur - rah!

**CHORUS. GIRLS.**  
Drink! drink! mi - li - ta - ry mea - sure!

**MEN.**  
Drink! drink! mi - li - ta - ry mea - sure!

*rall. . . . .*

Clink! clink! lead a life of plea - sure! Sing and drink, Our glass - es clink, To the

Clink! clink! lead a life of plea - sure! Sing and drink, Our glass - es clink, To the

*rall. . . . .*

*Più vivo.*

life of a gay Hus - sar ! To the gay . . . Hus - sar !

life of a gay Hus - sar ! To the gay . . . Hus - sar !

*ff*

Ped. \* Ped. \* Ped.

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in a soprano and alto register, with lyrics 'life of a gay Hus - sar ! To the gay . . . Hus - sar !'. The bottom two staves are piano accompaniment. The first piano staff has a forte dynamic marking *ff*. Pedal markings are indicated as 'Ped.', '\* Ped.', and '\* Ped.' at the bottom of the piano staves.

To the gay . . . . Hus . . . . sar ! . . . .

To the gay . . . . Hus . . . . sar ! . . . .

\* Ped. \* Ped. \*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics 'To the gay . . . . Hus . . . . sar ! . . . .'. The bottom two staves are piano accompaniment. Pedal markings are indicated as '\* Ped.', '\* Ped.', and '\* Ped.' at the bottom of the piano staves.

Detailed description: This system contains the fifth system of music, which is a piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes in both the treble and bass staves.



# ACT II.

## No. 1. INTRODUCTION & SONG—(Vasquez).

PIANO.

*Allegretto grazioso.*

*mf* *p*

Ped. \*

*mf*

Ped. \*

*p* A

*cres.*

*f* *p* *cres.*

*f* *dim.* *p*

Ped. \*

VASQUEZ.

“Wake, then a-wake, fly a - way, come with me, Up in the morning ear ly,” . .

Thus ca-roll'd a lark to an owl in a tree, Up in the morning ear - ly.

*cres.* *p*

**B**

But blink'd the owl, drow-si - ly shaking his head, Then chuckled a slug to a

mole that he led, “You'll nev-er catch me from my flow - ry bed— Up in the morn-ing ear - ly, Up in the morning

*rall.* *a tempo.*

*colla voce.* *a tempo.*

ear - ly." A -

Ped. \*

- way flew the lark ere the car - ol was done, Up in the morning ear - ly, . . . A -

- las! to be shot by a man with a gun, Up in the morn-ing ear - ly. At

*cres.* *p*

night when the slug swagger'd out for a stroll, Then down pounc'd the owl and devour'd him whole, "The

*rall.* *a tempo.* *rall.*

mor-al is, nev-er to be," quoth the mole, "Up in the morning ear - ly, Up in the morning ear - ly!"

*colla voce.* *a tempo.* *colla voce.*

Ped. \*

No. 2.

CHORUS.

*Allegro moderato con brio.*

PIANO.

*f*

The first system of the piano introduction, featuring a treble and bass clef with a 6/8 time signature. It begins with a forte (*f*) dynamic and contains a series of eighth-note patterns in both hands.

The second system of the piano introduction, continuing the eighth-note patterns from the first system.

*f marcato.*

The third system of the piano introduction, marked *f marcato*. The treble clef part features a series of chords, while the bass clef part continues with a steady eighth-note accompaniment.

The fourth system of the piano introduction, concluding the instrumental part with a final chord in the treble clef.

CHORUS.

The vocal line and piano accompaniment for the chorus. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a bass clef. The lyrics are: "The Ri - ver! the Ri - ver! the Gold - en Sand! . . . The flow - ing ri - ver! We". The piano part includes a forte (*f*) dynamic marking.

The piano accompaniment for the chorus, showing the bass clef part with a steady eighth-note accompaniment.

nev - er re - turn with an emp - ty hand! . . . The Gold - en Ri - ver! We show our feet, our

nev - er re - turn with an emp - ty hand! . . . The Gold - en Ri - ver!

*meno f*

an - kles neat, Our shoes a - way we fling, And free from socks, we tread the rocks, And

trip it while we sing— . . . The Ri - ver! the Ri - ver! the Gold - en Sand! . . . The flow - ing

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

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

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

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

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

Ped. \*

**F** MARAQUITA.

Gold from a cave Un-der the wave The wa-ter-sprite brings each day; He sprin - kles sand With la - vish hand, Then

*p*

mer - ri - ly runs a - way. Should he be wrath A - void his path, Where reeds bend low and quake; "Let him pass

by," The wil - lows sigh, - . . . "Ru - in is in his wake! - . . . Ru - in is in his wake!"

**F** FULL CHORUS. GIRLS.

The Ri - ver! the Ri - ver! the Gold - en Sand! - . . . The flow - ing ri - ver! Ah,

MEN.

The Ri - ver! the Ri - ver! the Gold - en Sand! - . . . The flow - ing ri - ver! Ah,

*crs.* . . . . . *f*

*cres.* *f*

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

*cres.* *f*

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

*cres.* *f*

Gold - en Ri - ver! the Gold - - en Ri - - ver! . . .

Gold - en Ri - ver! the Gold - - en Ri - - ver! . . .

*f*

Ped. \*

*f*



# No. 3. SONG—"Two Happy Gods"—Rita (with Chorus).

*Andante moderato.* RITA.

1. Two hap - py gods, gay Mars and Jove, Came  
 2. And here they sought a low - ly pair, Who

down to Spain a bet to prove, For Mars had vow'd, "Men work to live, And some may sell, but *none* will give." They  
 set be - fore them hum - ble fare, And gave them mo - ney for their way, "You want it more than we," said they. Then,

beg - ging went from door to door, But no - thing gained from rich or poor; And so thro' Spain they starv'd un - til They  
 smil - ing, Jove the truth de - clar'd, Quoth he, "Since we . . . so well have fared, These sands for a - ges yet un - told Shall

chanc'd up - on the ri - ver Sil. Ah, long a - go! So long . . . a -  
 pass the bank as cur - rent gold." Ah, long a - go! Yes, long . . . a -

*ritard. A a tempo.* *rall. e dim.* *a tempo.*

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

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

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

Ah,      long a - go!      So,      long . . .      a - go!      Such    mar - vels  
 Ah,      long a - go!      Yes,      long . . .      a - go!      What    mar - vels

*p*      *cres.*      *dim.*

Ah,      long a - go!      So,      long      long      a - go!      Such    mar - vels }  
 Ah,      long a - go!      Yes,      long      long      a - go!      What    mar - vels }

*p*      *cres.*

Ah,      long a - go!      So,      long      long      a - go!      Such    mar - vels }  
 Ah,      long a - go!      Yes,      long      long      a - go!      What    mar - vels }

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

(Small notes 2nd time.)      1st time.      2nd time.

hap - pen'd      long . . .      a - go!  
 hap - pen'd      long . . .      a - go!      - go! . . . .

hap - pen'd      long . . . .      a - go!      - go! . . . .      The

hap - pen'd      long . . . .      a - go!      - go! . . . .      The

*p*      *f*

*f*

*Piu vivo.*

Ri - ver, ah, the Ri - ver! Sing ho! for the Ri - ver, The  
 Ri - ver, ah, the Ri - ver! Sing ho! for the Ri - ver, The

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

ho! . . . . .  
 ho! . . . . .

*f*  
 Ped. \* Ped.

## No. 4.

## DUET—Rita &amp; Vasquez.

*Allegretto grazioso.*

RITA.

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

VASQUEZ.  
Tou-jours si gaie, Joy-euse et dé - bon -

PIANO. *p*

And yet— When first we met C'é - tait au Cou-vent "des Oi -

nai - re ! And yet— 'Twas pas un mot, . .

*Un poco rit.*  
- seaux," au Cou-vent "des Oi - seaux."

*a tempo.*  
Au Cou-vent "des Oi - seaux." Et en - core je t'en-tends à la mes - se A - vec ta dou-ce voix en - chan - te -

*con molto passione.*

Et j'ai dit "Pour moi, Ah! . . . il n'y a que toi, Pour moi, il n'y a que toi! Par toi mon cœur est pris, Par toi mon cœur est pris!"

res - se.

*cres.* *f*

**A** *Allegretto grazioso.*

And I was a girl But si gauche et si bête!

I came with some friends To your school for a fête. I

*p*

I was so shy, I could

stammer'd, "How d'ye do?" . . . "Com - ment vous por - tez - vous?" . . .

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

**B**  
 "Mer - ci ! très bien, mos - soo !"  
 "Mer - ci ! très bien, mos - soo !"  
**A**

**RITA.**  
 You gave me a sweet lit - tle lol - li - pop, You won my young heart with a cho - co - late drop, For

con - vent girls, 'tis the best of treats, To give them a box of sweets. . . **VASQUEZ.**  
 Et quand j'ai dit, "Je

**C**

Then I did much the sa - me !

t'ai - me !"

*RECIT.* Et par - lant à mon ai - se - Voi - ci ! La

lan - gue quite françai - se J'ai dit, j'ai dit, j'ai dit, . . . "Que veux - tu, O ma chè - re, Tu

*D Allegro vivace.*

*p.*

Et

peux pri - er ta mè - re, Tu peux pri - er ton pè - re, Et nous nous ma - rie - rons !"

je t'ai dit, "Que fai - re? Mais sans pri - er ma mè - re, Et sans pri - er mon pè - re, Oui ! nous nous ma - rie -

*ad lib.*

*a tempo.*

rons ! Oui,oui,oui,nous nous marie- rons! Oui,nous nous ma - rie - rons !” Ah ! . . . . .

*leggiro.*

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

la, la, la, la, Ah, . . . . . la, la, la,

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

*F* *cres.* *f*

sans pri - er ma mè - re, Et sans pri - er mon pè - re, Oui, oui, nous nous nous nous nous ma - rie -

*f*

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

*cres.* *f*



rons ! Oui, nous nous ma - - - - - rie - rons ! . . . .

rons ! Oui, nous nous ma - - - - - rie - rons ! . . . .

*f* *sf*

Detailed description: This block contains the first system of a musical score. It features two vocal staves at the top, both in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "rons ! Oui, nous nous ma - - - - - rie - rons ! . . . .". Below the vocal staves is a grand staff for piano accompaniment, consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes dynamic markings of *f* and *sf*.

**G**

Detailed description: This block shows the first system of piano accompaniment. It is a grand staff with a treble clef on the right and a bass clef on the left. A dynamic marking of **G** is placed at the beginning of the system. The music consists of chords and arpeggiated figures in both hands.

Detailed description: This block shows the second system of piano accompaniment, continuing the grand staff from the previous system. It features similar chordal and arpeggiated textures.

Detailed description: This block shows the third system of piano accompaniment, continuing the grand staff. The right hand has a more active, flowing line, while the left hand provides harmonic support with chords.

No. 5. SONG (with Chorus)—“Bustle! Bustle!”—(Ferdinand).

*Allegretto molto.*

PIANO.

*f*

CHORUS, GIRLS.

Bus - tle ! Bus - tle ! 'Tis a

Ped.

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

Should the com - ing guest be

MEN.

Hie to lar - der ! Hie to man - ger ! See there plenty be to eat.

\* Ped. \* Ped.

lone - ly, He will need the choic - est fare ;

Bus - tle ! Bus - tle ! 'tis a

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

\* Ped. \* Ped. \*

A

stran-ger—Hie to lar-der! Hie to man-ger! You'll be luck-y if he on-ly Be as rich as he is rare. Bus-tle! Bus-tle! 'tis a

stran-ger—Hie to lar-der! Hie to man-ger! You'll be luck-y if he on-ly Be as rich as he is rare. Bus-tle! Bus-tle! 'tis a

*sf*

Ped.

stranger—Quite an un-ex-pec-ted treat! 'Tis a stran-ger, 'Tis a stran-ger, Quite an un-ex-pec-ted treat!

stranger—Quite an un-ex-pec-ted treat! 'Tis a stran-ger, 'Tis a stran-ger, Quite an un-ex-pec-ted treat!

\* Ped. \*

FERDINAND.

*Allegro con brio.*

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

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

B

FERDINAND.

1. A cou - ri - er all of you wel - come in me, Whom Bo - ni - face grudging - ly  
2. I take a sweet pair on their hon - ey - moontrip, Of course they like be - ing a -

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

who's for the Dan - ube and out on the Spree? A tour you will nev - er re - gret, Take Bag - dad and Bonn (quite a  
Gaze on a lake with a Bae - de - ker book, "Three men in a boat" o - ver - oar'd, They tra - vel thro' France with a

small fa - mi - lee), From Cork to the Cau - ca - sus, and would you see Queer ra - ces, we'll go for Thi - bet, Queer  
trust - wor - thy Cook, And ev - 'ry - one says from their much Mur - ray'd look, "Mark! In - no - cents Twain all a - broad! Mark!

**D**

CHORUS. GIRLS.

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

Take Bag - dad and Bonn (quite a small fa - mi - lee), From Cork to the Cau - ca - sus,  
They tra - vel thro' France with a trust - worthy Cook, And ev - 'ry - one says from their

MEN.

Take Bag - dad and Bonn (quite a small fa - mi - lee), From Cork to the Cau - ca - sus,  
They tra - vel thro' France with a trust - worthy Cook, And ev - 'ry - one says from their

and would you see Queer ra - ces, we'll go for Thi - bet, Queer ra - ces, we'll go for Thi - bet.  
much Mur - ray'd look, “ Mark ! In - no - cents Twain all a - broad ! Mark ! In - no - cents Twain all a - broad !”

and would you see Queer ra - ces, we'll go for Thi - bet, Queer ra - ces, we'll go for Thi - bet.  
much Mur - ray'd look, “ Mark ! In - no - cents Twain all a - broad ! Mark ! In - no - cents Twain all a - broad !”

**E**

FERDINAND.

3. I'll see you to Pa - ris and drive you a - bout, To ev - e - ry ca - fé and

show, To Hom-burg, or Ba-den, or Aix for the gout, An Aix-el-lent place, as you

know. Look here! we can stay at Al-giers for the day, Though lure us it may from our

path; And if you, dear friends, our ex-pen-ses will pay, I'll take you by Cov-en-try

all of the way From Je-ri-cho o-ver to Bath, From Je-ri-cho o-ver to

G

CHORUS. GIRLS.

Bath. And if you, dear friends, our ex - pen - ses will pay, He'll take you to Cov - en - try all of the way From

MEN.  
*f* And if you, dear friends, our ex - pen - ses will pay, He'll take you to Cov - en - try all of the way From

*f*

Je - ri - cho o - ver to Bath, From Je - ri - cho o - ver to Bath.

Je - ri - cho o - ver to Bath, From Je - ri - cho o - ver to Bath.

*sf* *sf*

*sf* *ff*

*tr* *tr* *tr*

# No. 6. SONG—(Dolly, Rita, Vasquez, Grigg, & Ferdinand).

*Allegretto moderato.* DOLLY.

“To Spain,” said my hus-band, “I’m forced, dear, to go.” Said  
knew his ho-tel, and I fol-low’d to Spain, We

PIANO. *p*

I, “I go with you, that’s flat.” “Which dou-bles ex-pen-ses,” says he, “as you know,” I  
met at the door, on the mat, Then he said, “in the train ther’ll be time to ex-plain,” There

owned, “There is some-thing in that.” Tra la la la la! Fi-nan-cial-ly some-thing in that! He  
seemed to be some-thing in that. Tra la la la la! A fea-si-ble some-thing in that! But

start-ed and wrote to me ev-e-ry day, His letters— love, tra-vel, and chat— They  
in the com-part-ment he slept all the way, His head in his wide-a-a-wake hat. Washe



**A**

sud - den - ly ceas'd, then a week pass'd a - way ; I thought, "There was some-thing in that." Tra la la la la ! A  
 ta - king his time to in - vent what to say? I think there was some-thing in that. Tra la la la la ! A

*1st time.* *2nd time.*

fe - mi-nine some-thing in that ! 2. I  
 cun - ning,sly some-thing in that !

*p* RITA.

Tra la la ! Tra la la ! Tra la la ! . . . la ! . . .

*p* VASQUEZ.

Tra la la ! Tra la la ! Tra la la ! . . . la ! . . .

*p*

Tra la la ! Tra la la ! Tra la la ! . . . la ! . . .

*p*

Tra la la ! Tra la la ! Tra la la ! . . . la ! . . .

*p* *f*

No. 7. TRIO—(Rita, Vasquez, & Grigg, with Dolly & Ferdinand).

*Allegro con brio.* GRIGG.

There are ca-ses when the sim-ple truth is

PIANO. *f p*

dif - fi - cult to tell, When'tis bet - ter that the truth should not be known, When we'd bet - ter leave it ly - ing at the

VASQUEZ. RITA.

bot-tom of the well, And a - gree with me to let that well a - lone. What mean you? Ex - plain!

GRIGG. A

When we met at Com-pos - tel - lo t'o - ther day, my wife and I, There was lit - tle time to talk when there were

*p*

o - ther peo - ple by, Quite si - lent in the rail - way it was dif - fi - cult to keep, So I cle - ver - ly pre - tend - ed to be

ve - ry sound a - sleep. There are ca - ses when the sim - ple truth is dif - fi - cult to tell, When we'd bet - ter leave it ly - ing at the

ALL THREE.

bot - tom of the well. There are ca - ses when the sim - ple truth is dif - fi - cult to tell, When we'd bet - ter leave it ly - ing at the

*p*

**B** GRIGG.

bot - tom of the well. But tho' I thought and thought a - gain, And tho' my brain I rack'd, I

could-n't find a fic-tion ev-en found-ed up-on fact; How *could* I say a Cap-tain of La-dro-nes I had been, And the

ALL THREE.  
 tem-po-ra-ry con-sort of a wi-dow'd Brigand Queen? In the ca-ses when the sim-ple truth is dif-fi-cult to tell, We had

VASQUEZ. C  
 bet-ter leave it ly-ing at the bot-tom of the well. 'Tis a dif-fi-cult case, but a case you must face, And

we are the tri-o to do it! You must trust my in-ven-tion, I've ev-'ry in-ten-tion To

RITA.  
 see you suc-cess-ful-ly through it. To what-e'er you may say, as I'm bound to o-bey, I will

swear with-out a - ny re - stric - tion; I will aid you a bit, with my wom - an - ly wit, And an

air that will car - ry con - vic - tion. <sup>D</sup>'Tis a dif - fi - cult case but a case we must face, We will

VASQUEZ.  
'Tis a dif - fi - cult case but a case we must face, We will

GRIGG.  
'Tis a dif - fi - cult case but a case we must face, You will

see you suc - cess - ful - ly through it, We'll swear what you men - tion is truth, not in - ven - tion, Oh,

see you suc - cess - ful - ly through it, We'll swear what you men - tion is truth, not in - ven - tion, Oh,

see me suc - cess - ful - ly through it, You'll swear what I men - tion is truth, not in - ven - tion, Oh,



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



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



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

**F** DOLLY. *RECIT.* GRIGG.

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

DOLLY.

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

FERDINAND. VASQUEZ. DOLLY.

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

**G** GRIGG. VASQUEZ. DOLLY.

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

FERDINAND. **H** *Allegretto meno mosso.*

VASQUEZ

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

The first system shows Ferdinand's vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "gin, I'm all at - ten - tion. So am I! One". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature.

love - ly sun mer day In the moun-tains we were stray - ing. We stray'd far, far a - way, Like

The second system shows Rita's vocal line in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are: "love - ly sun mer day In the moun-tains we were stray - ing. We stray'd far, far a - way, Like". The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature.

cou - ples gone a - may - ing. I'll list to what they're say - ing. We chose a love - ly spot, And the

The third system shows Ferdinand's vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "cou - ples gone a - may - ing. I'll list to what they're say - ing. We chose a love - ly spot, And the". The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature.

sun was slow ly set - ting, By all the world for got And all the world for

The fourth system shows Rita's vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "sun was slow ly set - ting, By all the world for got And all the world for". The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature.



**RITA.**  
 - get-ting. One love-ly sum-mer day We stray'd far, far a - way!

**DOLLY.**  
 One love-ly sum-mer day They stray'd far, far a - way!

**VASQUEZ.**  
 One love-ly sum-mer day We stray'd far, far a - way! By a sooth-ing, sweet cas -

**GRIGG.**  
 One love-ly sum-mer day They stray'd far, far a - way!

**FERDINAND.**  
 I'll list to what they say! I'll list to what they say!

**RITA.**  
 - cade We were sit - ting, spoon - ing, lun - ing, When we heard a bu - gle play'd, As tho' sad - ly need - ing

**VASQUEZ.**  
 tun - ing. "The Bri-gands! see!" she cried. Her fears were too well found-ed. They

*cres.*

RITA. DOLLY. FERDINAND. GRIGG.

And we— we were sur-round-ed! How dread-ful! what a  
 swarm'd, theyswarm'd, they mul-ti-plied! I won-der what he'll  
 How dread-ful! what a

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

day! And you so far a-way!  
 say. I've heard that bu-gle play! Then here and there, and all a-round, Like  
 day! I won-der what he'll say!

*L* *Sva* *p*

RITA.

A dag-ger here, a pis-tol there, Yes, dead-ly weapons ev-'rywhere, All  
 de-mons springing from the ground, They bound on ev-'ry bould-er.

DOLLY.

point-ed from the shoulder,

And no one to your

VASQUEZ.

Be - ware ! they take a dead - ly aim,

FERDINAND.

As tho' they were a

RITA.

res - cue came?

He was my sole de - fend - er!

VASQUEZ.

My pulse beat quick, The

brace of game, they were a brace of game.

**M**

DOLLY.

"What

guns went "click!"

The bri - gands

cry

"Sur - ren - der!"

FERDINAND.

Ha ! ha ! that's good.

can it be, That *you* ap-pr ve such kna-ve - ry?

FERD.  
Oh no! what so de - light - ed *me* Was

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

GRIGG.  
your un-doubt - ed bra-ve - ry! I'll

**N** *Allegro vivace.*

tell you now where I came in, And how I show'd my bra-ve - ry.

I was in the moun - tains walk - ing, With my pho - to - gra - phic lens, When I

heard some peo - ple talk - ing, And the voi - ces all were men's. Then I crept a - long, so sup - ple, Gli - ding,

wrig - gling like a snake, Till I came up - on my cou - ple, Bound, but ve ry wide a - wake. And I

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

RITA & VASQUEZ.

- turn to set you free." Then you whis - per'd, "Trust to me— I'll re - turn to set you free." This is

DOLLY (bewildered). FERD. (aside).

GRIGG.

strange— it puz - zles me— How on earth be - came they free? Jump - ing

on a steed, I gal - lop'd, Gal - lop'd fas - ter than the wind! How I kick'd, and spurr'd, and wal - lop'd, What I

suf - fer'd - nev - er mind! Down the hills and thro' the val - leys, O - ver mea - dows, o'er the plain, Pass - ing

cas - tles, farms, and châ - lets, Nev - er, nev - er draw - ing rein. Gave him wa - ter dash'd with ar - rack!

Then I made the pace in-crease, Till at last we reach'd the bar - rack, Where are sta - tion'd the po-lice!

Arm - ed force, my voice o - bey - ing, Brave - ly charge the

*f*

Bri - gand troop; I - nez, San - cho, Jo - sé,

*R*

*sf*

sway - ing, Fight and fall at one fell swoop!

*ff*

Ped.

Now I cut their cords a - sun - der! *Moi qui parle—* I tell the

*f* RITA, DOLLY, VASQ., & FERD. together.  
 tale! Now he cuts their cords a - sun - der! *Lui qui parle—* he tells the

*S* GRIGG.  
 tale! Then as af - ter storm and thun - der,

*p* *cres. molto.* . . . . .

Ped. \*

Reign - eth . . . peace . . . o'er hill . . and . . dale! . . .

*p*



**T RITA.** *rall.*  
Reign - - - eth peace . . . o'er hill and dale ! . . . .

**DOLLY.** *rall.*  
Reign - - - eth peace . . . o'er hill and dale ! . . . .

**VASQUEZ.** *rall.*  
Reign - - - eth . . . peace . . . o'er hill . . . and dale ! . . . .

**GRIGG.** *rall.*  
Reign - - - eth peace . . . o'er hill and dale ! . . . .

**FERDINAND.** *rall.*  
Reign - - - eth peace . . . o'er hill and dale ! . . . .

*p dim. rall. pp*

## No. 8.

## SONG—"La Criada"—(Ferdinand).

*Allegro vivace.*

PIANO.

*f*

The piano introduction consists of two staves in 3/4 time, marked *f*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

FERDINAND.

"O dón - de es - tá . . . La cri - a - da?"

*tr* *f* *dim.*

The first system shows the vocal line for Ferdinand and the piano accompaniment. The piano part includes a trill (*tr*) and triplet markings (*3*) in the right hand, and a dynamic marking of *f* followed by *dim.*

"El - la es . tá A Gre - na - da! El - la ha pa - ra su sa -

*p*

The second system continues the vocal and piano accompaniment. The piano part is marked *p* and features a steady accompaniment of chords in the left hand and a more active right hand.

- - ba - do, su sa ba - do U - na fies - ta en el pra - do, en el pra - do, en el

The third system concludes the vocal and piano accompaniment for this section. The piano part maintains its accompaniment pattern.

**A**

pra - do!" "La cri - a - da! La la la, la . . la la la, la . .

*cres.* *f* *dim.* *p*

la la la! La cri - a - da! . . Le po - sa - da! La cri - a - da de po - sa - da, de po - sa - da!

*f* *rit.* *f*

**B**

*tr.*

"Qui - e - ro el ca - me - re - ro?" . .

*f* *dim.*

*p*

“De - me mi som - bre - ro!” . . . Mi a - mi - go Don Ro - dri - go! Hoy he co

*C p*

- - mi - do, co - mi - do. Do - ñas d'Es - pa - ña, Pa - sa - do ma - ña - na Y - o soy pa -

*ad lib.*

- - ro! Do - ñas d'Es - pa - ña Y - o soy pa - ro! Pa - sa - do ma -

*cres.* . . . *D f*

- - ña - na Yo soy pa - ro!" Ah! . . . La cri - - a - - da! . . .

mi lla - ma! La . . . la la la, 'la . . la la la! La cri - a . . . da . . de po - sa - da! La cri -

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

*rit.*

- a - da de po - sa - da, de po - sa - da!

*p*

*ad lib.*

Pa - ci - en - cia y ba - ra - jar! . . . . La la la la! Pa - cien - cia y ba - ra -

- jar! La . . . la la la! . . . .

*sf* *ff*

No. 9. QUINTET—(Juanita, Inez, Pedro Gomez, José, & Sancho).

*Allegretto moderato*

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 3/8 time signature, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines.

*con espress.*

The second system continues the piano introduction. The right hand features more complex rhythmic patterns and dynamics, marked *con espress.* (con espressione). The left hand continues with a steady accompaniment.

The third system of the piano introduction shows the right hand playing a series of chords and eighth notes. The left hand maintains a consistent accompaniment pattern.

*p*

**A**

The fourth system concludes the piano introduction. It features a section marked *p* (piano) and a section marked **A**. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

INEZ.

There's no one I'm cer - tain would know me a - gain, Dis - guis'd as a ty - pi - cal la - dy of

The vocal line for Inez begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "There's no one I'm cer - tain would know me a - gain, Dis - guis'd as a ty - pi - cal la - dy of".

SANCHO.

- point - ed her pri - vate phy - si - cian I am, Small do - ses pre - scrib - ing in rasp - ber - ry

The vocal line for Sancho begins with a bass clef and a key signature of one sharp (F#). The lyrics are: "- point - ed her pri - vate phy - si - cian I am, Small do - ses pre - scrib - ing in rasp - ber - ry".

The piano accompaniment for the vocal lines consists of two staves. The right hand plays chords and the left hand plays a rhythmic accompaniment. The music is in 3/8 time and one sharp key signature.

Spain; Re - gu - lar gad - a - bout, Me they're all mad a - bout, I'm so de - light - ful - ly  
jam, They call me a quack, 'tis be - cause of my prac - tice. Now is this pre - scrip - tion a

gay.  
sham? . . . . . Take

**B**

Smiles com - pre - hen - si - ble! None are in - sen - si - ble! Quite in - de - fen - si - ble Con duct they say.  
tan - nic phos - phor - ic, Pil: hum par - e - gor - ic, Cum a - qua cal - or - ic, Ben - zo - ic sul - phas,  
*sempre p*

1st time.

Arm in arm link - ing - ly, Flirt - ing un - think - ing - ly, Wink - ing - ly, "Is n't she gay!". . .

SANCHO.

Sar - sa - pa - ril - la, Mis tu - ra Man il la, Van il - la, And back I - sin - glass! . . . 2. Ap -

2nd time. GOMEZ.

And I am her chap-lain and *maitre d'hôtel*, . . . An em - ploy-ment that suits me ex - tremely well, . .

Part of my of - fice, I have got to pro - phe - sy And to fore - tell the e - vent of the day, To fore -



**D** **JUANITA.**

tell the e - vent of the day. . . I'm la - dy in wait - ing, I'm lead - ing sou - brette, I'm

of the Im - pe - ri - al bal - let the pet. Sweep - ing - ly, peep - ing - ly, Whirl - ing - ly, twirl - ing - ly,

**E**

Three sim - ple la - dies in one! . . . . Flit - ter - ing, flut - ter - ing, Com - pli - ments ut - ter - ing,

Art - ful in but - ter - ing, Se - cond to none. Smi - ling - ly, wi - ling - ly, Sweet - ly be - gui - ling - ly,

Ri - ling - ly too, but in fun! . . . I'm la - dy in wait - ing, I'm lead - ing sou - brette, I'm

INEZ.  
There's no one I'm cer - tain would know me a - gain, Dis

PEDRO.  
I'm her chap - - - lain,

JOSÉ.  
I'm the Se - - - cre - - -

SANCHO.  
Pa - - - re - - - go - - - ric.

of the Im - pe - ri - al bal - let the pet, Sweep - ing - ly, peep - ing - ly, Whirl - ing - ly, twirl - ing - ly, Three sim - ple

- guis'd as a ty - pi - cal la - dy of Spain; Re - gu - lar gad - a - bout, Me they're all mad a - bout, I'm so de -

*Mai - - - tre d'hô - - - tel,* I fore - - - tell and make

- ta - - - ry Wa ry, And a - - - po - - - the - - - ca - - -

Fol phos - pho - ric Ad pha - - - quas Ca - - - lo - - -

la - dies in one.

light - ful - ly gay.

it pay.

ry gay.

ri - cas.

Ah! Ah!

Smiles com-pre - hen - si - ble! None are in - sen - si - ble! Quite in - de - fen - si - ble Con - duct they say.

Part of my of - fice, I have got to pro - phe - sy And to fore - tell the e - vents of the day.

I'm the se - cre - ta - ry And a - po - the - ca - ry, a - po - the - ca - ry Both wa - ry and gay.

Tan - nic phos - phor - ic, Pil : hum pa - re - go - ric Cum a - qua cal - or - ic, Ben - zo - ic sul - phas.

Smi - ling - ly, wi - ling - ly, Sweet - ly be - gui - ling - ly, Ri - ling - ly too, but in fun!

Arm in arm link - ing - ly, Flirt - ing un - think - ing - ly, Wink - ing - ly, "Is - n't she gay?"

Mak - ing as - tro - lo - gy, 'Lec - tro - bi - o - lo - gy And de - mon - o - lo - gy pay.

Bur - sar and pur - sar, Both pay - ing and weigh - ing all drugs, bills, Draughts, pills all the day!

Sar - sa - pa - ril - la, Mis - tu - ra Ma - nil - la, Va - nil - la, And back I - sin - glass!

Ah, . . . . . la la la la la la la la

Ah, . . . . . la la la la la la la la

Ah, . . . . . la la la la la la la la

Ah, . . . . . la la la la la la la la

Ah, . . . . . la la la la la la la la

Ah, . . . . . la la la la la la la la

Ped. \*

la ! Ah, . . . . . la la la la la la

la ! Ah, . . . . . la la la la la la

la ! Ah, . . . . . la la la la la la

la ! Ah, . . . . . la la la la la la

la ! Ah, . . . . . la la la la la la

*ff* *sempre f.*

Ped. \*

la ! la ! . . . . .

la ! la ! . . . . .

la ! la ! . . . . .

la ! la ! . . . . .

la ! la ! . . . . .

*ff*

Ped. \*

## No. 10.

## TRIO—(Dolly, Inez, &amp; Grigg).

*Allegro animato.*

DOLLY (*aside to GRIGG*). (*aside.*)

What is the mat-ter, Pe-ter? He seems a - fraid to

PIANO. *f p*

GRIGG (*aside*). INEZ (*aside*). DOLLY (*aside to GRIGG*).

greet her! I'm not prepar'd to meet her! A fic - kle, per-jur'd cheat-er! Remember, you're a he - ro — not a

GRIGG (*aside*). INEZ.

boo - by! If one wife is too much, O what will two be! I

*tr*

GRIGG (*aside to DOLLY*). DOLLY (*aside to GRIGG*). INEZ (*aside*).

think an - o - ther ran - som soon will due be! I'll strug - gle with my shy - ness. Do o - ver - come your shy - ness. I'll

*tr*

*cres.*

GRIGG. **A** (to INEZ.) (Aside to INEZ.)

make him pay for sly-ness. Here goes! How is your High-ness? Your Grace, I mean! Be

INEZ (aside to GRIGG). (aloud.)

mer - ci - ful, Oh, do be! My Grace is well! You vil-lain! How may you be?

**B** DOLLY (aside).

"Your Highness!" Shy as Pe-ter ve-ry few be! "Your Highness!" Ha!ha!ha!

**C** DOLLY (aloud). INEZ (to DOLLY). GRIGG.

The Duchess will ex - cuse you! Must you go? I can't re - fuse you! Au re -

INEZ (*aside to GRIGG*). GRIGG (*aside*). DOLLY.

voir! I will not lose you! You're not free! I'm not free! Me they

GRIGG (*to INEZ*). **D** DOLLY.

see! Our friends are wait - ing you - der. Hur - ry up! or off they'll

INEZ. GRIGG. DOLLY.

wan - der. Then of friends you are much fon - der Than of me! O dear me! Past the

GRIGG (*aside*). **E** INEZ (*to DOLLY*).

tree! What a ter - ri - ble vi - ra - go! Who are those? They can-not



DOLLY. INEZ. DOLLY.

far go? Count and Countess de Gon - za - go. Them I know! What! them you

know! Then let us walk to - ge - ther, It

INEZ. Then let us walk to - ge - ther, It

GRIGG (*aside*). Yes! just so! Here's a

is such love-ly weather, For walk-ing I'm in fea-ther, All a - glow, all a - glow, all a - glow, all a - glow, all a -

is such love-ly weather, For walk-ing I'm in fea-ther, All a - glow, all a - glow, all a - glow, all a - glow, all a -

go! Here's a go! Here's a go! Here's a go! Here's a go! Here's a go! Here's a go!

*Allegro vivace*

- glow! I will tell you as we're walking, But he must not hear us talk-ing, How the brigands he went stalking, Tho' ap-  
 - glow!  
 Here's a go!

*f p*

- prove of it you mayn't, Let us run and get be-fore him. As my sto-ry would but bore him, Should he come, we can't ig-nore him—He is

mo-dest as a saint. What a cha-rac-ter re-veal-ing! Pri-vate ci-a-ry un-seal-ing! With a he-ro we are deal-ing—On his

INEZ. G

hon-our not a taint. 'Tis no use for mer-cy cry-ing! I shall hear how you've been ly-ing! For es - cape don't think of try-ing A - ny

GRIGG. H

trick, or dodge, or feint! Oh, my brain is whirl-ing, reel-ing, There is something o'er me stealing. Just the sick - ly kind of feel-ing That's pro-

duc'd by smelling paint. I am writhing like a con-ger, Go-ing weak-er 'stead of stronger, If they keep it up much longer I shall

have a fit and faint! Have a fit! Have a fit! Have a fit!

**DOLLY.**  
What a cha - rac - ter re - veal - ing! Pri - vate di - a - ry un - seal - ing! With a he - ro we are deal - ing—On his

**INEZ.**  
What a cha - rac - ter re - veal - ing! Pri - vate di - a - ry un - seal - ing! With a he - ro we are deal - ing—On his

**GRIGG.**  
Oh, my brain is whirl - ing, reel - ing, There is some - thing o'er me steal - ing, Just the sick - ly kind of feel - ing That's pro -

hon - our not a taint. Let us run and get be - fore him, As my sto - ry would but bore him, And when there we can't ig - nore him—He is

hon - our not a taint. Let us run and get be - fore him, Yes, your sto - ry would but bore him, And when there we can't ig - nore him—He is

- duc'd by smelling paint. I am writhing like a con - ger, Go - ing weaker 'stead of stronger, If they keep it up much lon - ger I shall

*f* **K**  
mo - dest as a saint. Then let us walk to - ge - - ther, It is such love - ly

*f*  
mo - dest as a saint. Then let us walk to - ge - - ther, It is such love - ly

have a fit and faint! Oh, my brain is whirl - ing, reel - ing, There is something o'er me

wea - - ther, For walk - ing I'm in fea - - ther, . . All, all a -  
 wea - - ther, For walk - ing I'm in fea - - ther, . . All, all a -  
 steal-ing, Just the sick - ly kind of feel-ing That's produc'd by smell-ing

- glow! Then let us walk to - ge - - ther, It is such love - ly  
 - glow! Then let us walk to - ge - - ther, It is such love - ly  
 paint, fresh paint. I am writh-ing like a con-ger, Go-ing weak-er 'stead of

wea - ther, For walk - - - ing I'm in fea - ther, All a  
 wea - ther, For walk - - - ing I'm . . . in . . . fea - ther, All a -  
 stronger, If they keep it up much lon - ger I shall have a fit and faint ! Have a fit and

glow, a glow, . . . . . a glow!

glow, a glow, . . . . . a glow!

faint! Have a fit! I shall have a fit and faint! Have a fit! I shall have a fit and

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "glow, a glow, . . . . . a glow!" on the first two staves, and "faint! Have a fit! I shall have a fit and faint! Have a fit! I shall have a fit and" on the third staff.

all a glow! . . . . . M

all a glow! . . . . .

faint, a fit and faint! . . . . .

The second system consists of five staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "all a glow! . . . . . M" on the first staff, "all a glow! . . . . ." on the second staff, and "faint, a fit and faint! . . . . ." on the third staff. A dynamic marking "M" is present above the first vocal staff.

The third system consists of two staves for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with many chords and moving lines in both hands.

## No. 11. SESTETT—(Juanita, Inez, Pedro Gomez, Grigg, José, &amp; Sancho).

*Allegro molto vivace.*

JUANITA. *p*

INEZ. i. We *p*

PEDRO. i. We *p*

GRIGG. i. We *p*

JOSÉ. i. We *p*

SANCHO. i. We *p*

PIANO. *p*

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

quite un - der - stand we'll whis - per the band what nev - er must be re - peat - ed, That ev - e - ry pen - ny no  
a - ny one go like this "I know"—we'll hope that no one goes so— You ought to re - ply . . with

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

mat-ter how ma-ny is paid and bill re-ceipt-ed; And nev-er a word of what has oc-curred we'll  
t'o-ther eye.. and fin-ger to your nose so! Or make the sign of the clas-sic line, "He

**A**

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers

drop to a-ny chum, We swear! we swear! that ev-e-ry-where we'll be mum! mum!  
spake no word of doubt, But put his thumb un-to.. his nose and he spread his fin-gers



mum! . . . We'll be mum! }  
out." . . . We'll be mum! }

mum! mum! Be mum! be mum! be mum! be mum!

mum! . . . We'll be mum! }  
out." . . . We'll be mum! }

mum! mum! Be mum! be mum! be mum! be mum!

mum! . . . We'll be mum! }  
out." . . . We'll be mum! }

mum! mum! Be mum! be mum! be mum! be mum!

mum! . . . We'll be mum! }  
out." . . . We'll be mum! }

mum! mum! Be mum! be mum! be mum! be mum! Be mum! be

mum! . . . We'll be mum! }  
out." . . . We'll be mum! }

mum! mum! Be mum! be mum! be mum! be mum! be mum! be

*f* *dim.*

**B** *pp*

Be mum! . . . Be mum! . . . To ev - - ry chum! Be

*pp*

Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be

*pp*

Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev e - ry chum! Be

*pp*

mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be

mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be

mum! Be mum! Be mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! Be

*pp*

mum! Be mum! . . . To ev - - 'ry chum! . . . { We quite un - der - stand and we'll.  
Should a - ny be go - ing like

mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! { We quite un - der - stand and we'll  
Should a - ny be go - ing like

mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! { We quite un - der - stand and we'll  
Should a - ny be go - ing like

mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! { We quite un - der - stand and we'll  
Should a - ny be go - ing like

mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! { We quite un - der - stand and we'll  
Should a - ny be go - ing like

mum! Be mum! To ev - e - ry chum! Be mum! Be mum! To ev - e - ry chum! { We quite un - der - stand and we'll  
Should a - ny be go - ing like

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *f sf*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *p*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *p*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *f sf*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *p*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *p*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *f sf*

*cres.* whis - per the band that now ev - e - ry pen - ny no mat - ter how ma - ny is paid, . . . Mum!  
this! tho' we hope it's not done, You must quick - ly re - ply with the op - po - site eye! *p*

*1st time.*

*p*

mum! mum! mum!

2. Should *p*

mum! mum! mum.

2. Should *p*

mum! mum! mum!

2. Should *p*

mum! mum! mum!

2. Should *p*

mum! mum! mum!

2. Should *p*

mum! mum! mum!

2. Should

*2nd time.*

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

*pp*

mum. Should a - ny be go - ing like this! You must quickly re - ply with the o - ther and op - po - site eye! . . . . .

First system of a piano score. The right hand has a whole rest. The left hand begins with a series of chords. Dynamics include *Silent.*, *pp*, and *p*.

Second system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords. Dynamics include *p*. A *Ped.* marking with an asterisk is present at the end of the system.

Third system of a piano score. The right hand has a whole rest. The left hand continues with chords. A *C* marking is present above the first measure. Dynamics include *pp*.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has chords. Dynamics include *p*.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has chords. Dynamics include *p*.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand has chords. Dynamics include *dim.* and *pp*.

FINALE—(Rita, Dolly, Juanita, Inez, Vasquez, Pedro Gomez, Grigg, Ferdinand, José, Sancho, & Chorus).

*Allegro con brio.* RITA.

The Chief - tain is found! and we wel - come a - gain

CHORUS. *f*

Tra

PIANO. *mf* *dim.* *p* *mf*

Tra

The Duke whom the Duch - ess has sought for in Spain.

la la la la la! Tra la la la la la!

la la la la la! Tra la la la la la!

Tra

Tra

*p* *mf*

VASQUEZ. A

The Chief - tain is found! and with her, his dear wife,

la la la la la! Tra la la la la la!

la la la la la! Tra la la la la la!

Tra

Tra

*p* *mf*

The Duke will re-main for the rest of his life.

la la la la la! Tra la la la la la! Tra la la la la la la

la la la la la! Tra la la la la la! Tra la la la la la la

*p* *mf*

RITA, DOLLY, & JUANITA. **B**

The Chief - tain is found! and with her, his dear

INEZ.

The Chief - tain is found! and with me, his dear

VASQUEZ & PEDRO GOMEZ.

The Chief - tain is found! and with her, his dear

GRIGG.

The Chief - tain is found! and with her, his dear

FERDINAND.

The Chief - tain is found! and with her, my dear

JOSÉ & SANCHO.

The Chief - tain is found! and with her, his dear

la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la

la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la

*p* *tr*

## RITA, DOLLY, &amp; JUANITA.



wife, . . The Duke will re - main for the rest of his life! The

## INEZ.



wife, . . The Duke will re - main for the rest of his life! The

## VASQUEZ.



wife, . . The Duke will re - main for the rest of his life! The

## PEDRO.



wife, . . The Duke will re - main for the rest of his life! The

## GRIGG.



wife, The Duke will re - main for the rest of his life! The

## FERD.



wife, The Duke will re - main for the rest of his life! The

## JOSÉ.



wife, The Duke will re - main for the rest of his life! The

## SANCHO.



wife, The Duke will re - main for the rest of his life! The



la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la



la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la la! Tra la la la



*tr.*



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd . . . . to his



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd to . . . his



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd to . . . his . .



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd to . . . his



Chief - tain! The Chief-tain! Their joy and their pride! They wel - come the Chief-tain, re - turn'd to . . . his



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd to . . . his



Chief - tain! The Chief-tain! Their joy and their pride! They wel - come the Chief-tain, re - turn'd to . . . his



Chief - tain! The Chief-tain! Our joy and our pride! We wel - come the Chief-tain, re - turn'd to . . . his



la la la la la la la la la la la la la la la la . . . la



la la la la la la la la la la la la la la la la . . . la





bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

bride! Ah! la la . . la la la . . la la la la

la! Ah! la la . . la la la . . la la la la

la! Ah! la la . . la la la . . la la la la

la! Ah! la la . . la la la . . la la la la

la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .  
 la la la la la la la! Ah! la . . . la . . . la . . . la . . . la . . . la . . .

JUANITA.

The musical score is written in G major (one sharp) and 2/4 time. It consists of ten systems of music. The first seven systems each contain a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are marked with a fermata over the final note of the phrase. The lyrics are: 'la la la la la la la! la! la! . . .'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The eighth system contains a vocal line and a piano accompaniment line, with the vocal line having a fermata. The ninth system contains a piano accompaniment line with a fortissimo (*ff*) dynamic marking. The tenth system contains a piano accompaniment line. The score concludes with a double bar line.

End of Opera.  
H. 1242.

# BOOSEY'S CABINET OPERAS.

## Pianoforte Solo.

ONE SHILLING EACH.

BALLO IN MASCHERA  
BARBIERE DI SIVIGLIA  
BRIGANDS  
CRISPINO E LA COMARE  
DAME BLANCHE  
DIAMANS DE LA COURONNE  
DOMINO NOIR  
DON PASQUALE  
DON JUAN  
ERNANI

FAVORITA  
FIDELIO  
FIGARO  
FIGLIA DEL REGGIMENTO  
FILLE DE MADAME ANGOT  
FLAUTO MAGICO  
FRA DIAVOLO  
FREISCHÜTZ  
GENEVIÈVE DE BRABANT  
GRAND DUCHESS

GUILLAUME TELL  
JOLIE PARFUMEUSE  
LUCIA DI LAMMERMOOR  
LUCREZIA BORGIA  
MARTHA  
MASANIELLO  
NORMA  
OBERON  
PÉRICHOLE  
PRINCESS OF TREBIZONDE

RIGOLETTO  
ROBERT LE DIABLE  
SATANELLA  
SEMIRAMIDE  
SONNAMBULA  
TRAVIATA  
TROVATORE  
ZAMPA

### EXTRA NUMBERS.

	s.	d.		s.	d.		s.	d.
MIRELLA .. .. .	2	6	LOHENGRIN .. .. .	2	0	LA MASCOTTE .. .. .	2	6
DINORAH .. .. .	2	0	BOCCACCIO .. .. .	2	0	THE BEGGAR-STUDENT .. .. .	2	6
FLYING DUTCHMAN .. .. .	2	0	TANNHÄUSER .. .. .	2	0	NADESHDA .. .. .	3	0
HUGUENOTS .. .. .	2	0	VEPRES SICILIENNES .. .. .	2	0	THE BASOCHE .. .. .	3	0

MA MIE ROSETTE. 3s.

# BOOSEY'S CABINET CLASSICS.

## Pianoforte Solo.

ONE SHILLING EACH NUMBER.

- |  |   |  |
|--|---|--|
| <p><b>NO. 46. BEETHOVEN'S SONATAS.</b><br/>No. 1, Op. 2, F minor. No. 2, Op. 2, A. No. 3, Op. 2, C. Op. 7, E flat.</p>   | <p><b>NO. 137. SCHUBERT'S SONATAS.</b><br/>No. 9, A. No. 10, B flat.</p>  | <p><b>NO. 204. BRAHMS' PIANOFORTE ALBUM.</b><br/>Variations in D, Op. 21, No. 1; Variations on a Hungarian Song, Op. 21, No. 2; Sixteen Waltzes: Rondo after Weber.</p>  |
| <p><b>47. BEETHOVEN'S SONATAS.</b><br/>No. 1, Op. 10, C minor. No. 2, Op. 10, F. No. 3, Op. 10, D. Op. 13, C minor. No. 1, Op. 14, E. No. 2, Op. 14, G.</p>                  | <p><b>144. SCHUBERT'S FANTASIA-SONATA IN G. Op. 78.</b></p>   | <p><b>203. RUBINSTEIN'S FIRST PIANOFORTE ALBUM.</b><br/>Melody in F; Valse Allemagne; Romance in E flat; Preghiera; Turkish March; Impromptu in A minor; Romance in F; Barcarolle; Scherzo; Impromptu in G; Nocturne in G flat.</p>                                  |
| <p><b>48. BEETHOVEN'S SONATAS.</b><br/>Op. 22, B flat. Op. 26, with Funeral March. No. 1, Op. 27, C sharp minor. No. 2, Op. 27, E flat.</p>                                  | <p><b>99. SCHUBERT'S IMPROMPTUS (4) and MOMENS MUSICAUX (6).</b></p>  | <p><b>210. RUBINSTEIN'S SECOND PIANOFORTE ALBUM.</b><br/>Barcarolle in G; Tarantelle, B minor; Berceuse in D; Nocturne in G; Valse Caprice, E flat; Impromptu in F; Serenade in G minor.</p>   |
| <p><b>49. BEETHOVEN'S SONATAS.</b><br/>Op. 28, D. No. 1, Op. 31, G (known also as Op. 28). No. 2, Op. 31, D minor. No. 3, Op. 31, E flat (known also as Op. 29).</p>         | <p><b>194. DUSSEK'S SONATAS. (Book I.)</b><br/>Sonata in B flat, Op. 9; Sonata in G, Op. 47; Sonata in F (La Chasse); Sonata in G, Op. 35.</p>  | <p><b>213. RUBINSTEIN'S THIRD PIANOFORTE ALBUM.</b><br/>Melody in B, Op. 3, No. 2; Polonaise in E flat, Op. 5, No. 1; Cracovienne, Op. 5, No. 2; Mazurka in E, Op. 5, No. 3; Mazurka Fantasie, Op. 4; Barcarolle in A minor, Op. 45; Romance in B minor, Op. 69.</p> |
| <p><b>50. BEETHOVEN'S SONATAS.</b><br/>No. 1, Op. 49, G minor. No. 2, Op. 49, G. Op. 53, C. Op. 54, F. Op. 57, F minor.</p>  | <p><b>195. DUSSEK'S SONATAS. (Book II.)</b><br/>Sonatina in E flat, Op. 20; Sonata in B flat, Op. 24; Les Adieux; Consolation, Op. 62; La Matinée.</p>  | <p><b>209. BACH'S PIANOFORTE ALBUM.</b><br/>Bourrée, A minor; Gavotte, D minor; Gavotte, G minor; Courante, B minor; Echo, B minor; 3 Sarabandes, and 6 Gígues.</p>  |
| <p><b>51. BEETHOVEN'S SONATAS.</b><br/>Op. 78, F sharp. Op. 79, G. Op. 81, E flat. Op. 90, G minor. Op. 101, A.</p>  | <p><b>33. MENDELSSOHN'S LIEDER OHNE WORTE.</b><br/>The Six Books complete.</p>  | <p><b>190. FIELD'S NOCTURNE ALBUM.</b><br/>Ten Celebrated Nocturnes.</p>   |
| <p><b>52. BEETHOVEN'S SONATAS.</b><br/>Op. 106, B flat. Op. 109, E. Op. 110, A flat. Op. 111, C minor.</p>   | <p><b>86. MENDELSSOHN'S SHORTER PIECES.</b><br/>Andante and Rondo; Andante and Allegro; The Rivulet—Rondino; Capriccio; Barcarolle; Scherzo; Andante Cantabile; Presto Agitato.</p>                                 | <p><b>191. WEBER'S PIANOFORTE WORKS. (Book I.)</b><br/>Variations on an Air in F; Invitation à la Valse; L'Hilarité; La Gaieté; Variations sur un motif de Blangini.</p>   |
| <p><b>114. BEETHOVEN'S WALTZ ALBUM.</b><br/>Containing his 45 original Waltzes.</p>  | <p><b>117. CHOPIN'S VALSES—COMPLETE.</b></p>  | <p><b>192. WEBER'S PIANOFORTE WORKS. (Book II.)</b><br/>Air with variations; Allegro from Grand Sonata; Trois Pièces faciles; First Grand Polonaise; Les Adieux; Moto continuo.</p>  |
| <p><b>189. BEETHOVEN'S SHORTER PIECES.</b><br/>Fantasia-Sonata, Op. 77; Rondo Grazioso, Op. 51; Andante Cantabile, Op. 51; Andante in F, Op. 35; Polonaise in C, Op. 89.</p> | <p><b>143. CHOPIN'S MAZURKAS—COMPLETE.</b></p>  | <p><b>193. HUMMEL'S PIANOFORTE WORKS.</b><br/>Grand Capriccio in F; Rondo all' Ungarese, Op. 107; Rondo in E flat, Op. 11; La Galante, Op. 120; Ro. do Villageois, Op. 172.</p>  |
| <p><b>129. MOZART'S SONATAS.</b><br/>No. 1, Fantasia and Sonata, Op. 11, C minor. No. 2, A. No. 3, D.</p>  | <p><b>171. CHOPIN'S NOCTURNES—COMPLETE.</b></p>   | <p><b>80. HELLER'S PIANOFORTE ALBUM.</b><br/>Tarantelle in A flat; Trois Mélodies; Les Nuits Blanches (known as "Sleepless Nights"), Nos. 3, 4, 9, 10, 11, 13, 16, &amp; 17.</p>   |
| <p><b>130. MOZART'S SONATAS.</b><br/>No. 4, Op. 62, B flat. No. 5, C. No. 6, A. No. 7, Op. 112, C.</p>   | <p><b>208. CHOPIN'S PRELUDES—COMPLETE.</b></p>  | <p><b>85. HELLER'S PROMENADES D'UN SOLITAIRE.</b></p>  |
| <p><b>131. MOZART'S SONATAS.</b><br/>No. 8, G. No. 9, C. No. 10, E flat. No. 11, B flat.</p>   | <p><b>100. SCHUMANN'S 22 SHORT PIECES.</b><br/>Kinderscenen, Op. 15. (13 Pieces.) And Nachtstück, from Op. 23; Jagdlied, from Op. 82; Romanze, Op. 32; Schummerlied; Arabeske, Op. 18; Op. 82, Nos. 1, 8, 4, 7.</p> | <p><b>140. HELLER'S 24 STUDIES OF EXPRESSION AND RHYTHM.</b></p>   |
| <p><b>132. MOZART'S SONATAS.</b><br/>No. 12, F. No. 13, C. No. 14, F. No. 15, B flat.</p>  | <p><b>113. SCHUMANN'S FIRST ALBUM FOR THE YOUNG.</b><br/>(43 Pieces.)</p>   | <p><b>161. HELLER'S PETIT ALBUM.</b><br/>Novallette; Retour; Ecureuil poursuivi; Bruits de la Forêt; Romance; Questions; Réponse; Fleur solitaire; Entrée; Promenade du Chasseur.</p>  |
| <p><b>133. MOZART'S SONATAS.</b><br/>No. 16, D. No. 17, F. No. 18, D. No. 19, F.</p>   | <p><b>159. SCHUMANN'S SECOND ALBUM FOR THE YOUNG.</b><br/>(12 Pieces.)</p>  |  |
| <p><b>134. SCHUBERT'S SONATAS.</b><br/>No. 1, A minor, Op. 42. No. 2, D, Op. 53.</p>   | <p><b>160. SCHUMANN'S THIRD ALBUM FOR THE YOUNG.</b><br/>Ball Scenes. (9 Pieces.)</p>   |  |
| <p><b>135. SCHUBERT'S SONATAS.</b><br/>No. 3, A, Op. 120. No. 4, E flat, Op. 122. No. 5, A minor, Op. 143.</p>   | <p><b>214. SCHUMANN'S ALBUM LEAVES.</b><br/>Albumblätter, Op. 124. (20 Pieces.)</p>   |  |
| <p><b>136. SCHUBERT'S SONATAS.</b><br/>No. 6, B, Op. 147. No. 7, A minor, Op. 164. No. 8, C minor.</p>   | <p><b>23. STANDARD OVERTURES. (Book I.)</b><br/>Figaro; Freischütz; Tancredi; Fra Diavolo; Crown Diamonds; Flauto Magico; Domino Noir; Barbieri; William Tell; Zampa.</p>   |  |
|  | <p><b>211. STANDARD OVERTURES. (Book II.)</b><br/>Masaniello; Oberon; Gazza Ladra; Preciosa; Fidelio; Dame Blanche; Euryanthe; Egmont.</p>  |  |