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The
FREEBOOTERS,

A Grand Tenor Comic Opera
IN TWO ACTS.

as Performed at the

Theatre Royal English Opera House,

Composed by

F. PAPER.

The Poetry by HAMPDEN NAPIER Esq^r

Arranged & Adapted to the English Stage

By

WILLM HAWES,

Musical Director to the Theatre Royal English Opera House.

+ m 293.15

at 1500 ft

Aug 11 1894

THE GRAND OVERTURE,

to the Opera of

The Freebooters.

as Performed at the

Theatre Royal, English Opera House,

and under the direction of

W^M HAWES,

Composed by

F. PAER.

Ent. Sta. Hall.

J. Hall.

Pr. 2/6

London Printed & Published by W^m Hawes, 7, Adelphi Terrace.

& may be had at the principal Music Shops.

ALLEGRO VIVACE:

ff fz fz

pp

Sempre piano

Freebooters

W. Hawes 172
W

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate melodic patterns and dynamic markings. Dynamic markings include *fz*, *f*, and *p* in the upper staff, and *f* and *p* in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate melodic patterns and dynamic markings. Dynamic markings include *fz*, *f*, and *p* in the upper staff, and *f* and *p* in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate melodic patterns and dynamic markings. Dynamic markings include *ff* and *f* in both the upper and lower staves.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate melodic patterns and dynamic markings. Dynamic markings include *ff* and *f* in both the upper and lower staves.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate melodic patterns and dynamic markings. Dynamic markings include *fz* in both the upper and lower staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings *f* and *p*, and the instruction *Sempre*.

Second system of musical notation, continuing the piece. It includes the instruction *Dol:* (Dolce).

Third system of musical notation, featuring a grand staff. It includes the instruction *Stacc:* (Staccato).

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

Fifth system of musical notation, featuring a grand staff. It includes the dynamic marking *f*.

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings *ff* and *fz*.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). A dynamic marking of *p* is present in the upper staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#).

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb, Eb). A dynamic marking of *p* is present in the upper staff. The lower staff contains a series of wavy lines with vertical stems, possibly representing a specific performance technique or a placeholder.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb, Eb). A dynamic marking of *pp* is present in the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#).

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). A dynamic marking of *pp* and the instruction *Staccato.* are present in the upper staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, many with slurs and accents. The lower staff is in bass clef and features a similar rhythmic pattern with some rests and slurs.

The second system continues the musical piece. The upper staff shows a melodic line with frequent slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines.

The third system introduces more complex chordal textures. The upper staff continues with its melodic line, while the lower staff features thicker chords and more active bass lines.

The fourth system includes dynamic markings. A forte (*f*) marking appears in the lower staff. The word "Stacc:" is written above a section of the upper staff, indicating staccato articulation for the notes below it.

The fifth system features a fortissimo (*ff*) marking in the lower staff, indicating a significant increase in volume. The musical texture remains dense with complex rhythmic patterns.

The sixth system concludes the page with intricate rhythmic figures and slurs in both staves, maintaining the high level of technical complexity.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure of the upper staff is marked with a piano dynamic *p*. The word *Dolce* is written above the second measure of the upper staff. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff. A forte dynamic *f* is marked above the lower staff in the fourth measure.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

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Chorus

"Heaven live beneath the sky boys."

The Introductory Chorus,

to the Grand Opera called

THE FREEBOOTERS,

at the
Theatre Royal, English Opera House.

Composed by *H. Paer,*

Arranged & Adapted to English Words by

W^m HAWES,

The Poetry by Hampden Napier Esq^re

Ent. Sta. Hall.

7 1831

Pr. first Part 2/6
Complete 7/-

London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,
& may be had at the principal Music Shops.

ALLEGRO
GIUSTO

f

Freebooters.

W. Hawes 5/11

TENORE 1^{ma}

Here we live be.....neath the sky, boys,

TENORE 2^{da}

Here we live be.....neath the sky, boys,

BASSI.

Here we live beneath the

p

f

Free as are its sum.....mer breezes,

Free as are its sum.....mer breezes,

sky, boys,

Free as

p

f

Since what....e'er our fan...cy pleas-es,

Since what....e'er our fan...cy pleas-es,

are its summer breezes, Since what....e'er our fan...cy pleas-es,

Is the law that we o...bey, Since whate'er our fan...cy pleas_es, Is the
 Is the law that we o...bey, Since whate'er our fan...cy pleas_es, Is the
 Is the law that we o...bey, Since whate'er our fan...cy pleas_es, Is the

law that we o...bey, that we.... o...bey, that we.... o...
 law that we o...bey, that we.... o...bey, that we.... o...
 law that we o...bey, that we.... o...bey, that we.... o...

hey. Fill your cups and fill them
 hey. Fill your cups and fill them
 hey. Fill your cups and fill them

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

beau... ty.

beau... ty.

beau... ty.

Song and wine and wealthy boo.... ty, Be our fortune night and

Song and wine and wealthy boo.... ty, Be our fortune night and

Song and wine and wealthy boo.... ty, Be our fortune night and

day, Be our for...tune night and day... Song and

day, Be our for...tune night and day... Song and

day, Be our for...tune night and day... Song and

p *ff*

wine and weal...thy boo...ty, Be our for...tune, our

wine and weal...thy boo...ty, Be our for...tune, our

wine and weal...thy boo...ty, Be our for...tune, our

for...tune night and day, night... and day,

for...tune night and day, night... and day,

for...tune night and day, night... and day,

night... and day.

night... and day.

night... and day.

LENA.

CECCHINA. We have nought to do... with quarrel,

OGGERO. We have nought to do... with quarrel,

You who are not fit... for quarrel,

We can sing and

We can sing and

Can but sing and

dance and carol, Myrtle wreaths instead... of laurel,
 dance and carol, Myrtle wreaths instead... of laurel,
 dance and carol, Leave for us the manly laurel,

CORO

We... will braid amid our hair. Fill your cups and fill them
 We... will braid amid our hair. Fill your cups and fill them
 Myrtle best becomes the fair. Fill your cups and fill them

high boys, Here's a rich and speedy booty,
 high boys, Here's a rich and speedy booty,
 high boys, Here's a rich and speedy booty,

Freebooters.

LENA.

Myrtle wreaths instead of laurel, We will braid a...

CECCH:

Myrtle wreaths instead of laurel, We will braid a...

OGGERO.

Leave for us the manly laurel, Myrtle best be...

CORO unis:

Song and wine, and smiles of beauty, After

mid our hair, We will braid a... mid our hair.

mid our hair, We will braid a... mid our hair.

comes the fair, Myrtle best be... comes the fair.

toil our hearts to cheer, Af... ter toil our hearts to cheer, Af... ter

p
 We'll braid a... mid our hair,
p
 We'll braid a... mid our hair,
p
 be... comes be... comes the fair,
f
 toil our hearts to cheer----- After toil our hearts to

p
 We'll braid a... mid our hair, we'll braid our hair, we'll braid our
p
 We'll braid a... mid our hair, we'll braid our hair, we'll braid our
p
 be... comes the fair, be... comes the fair, be... comes the
f
 cheer----- our hearts to cheer, our hearts to cheer, our hearts to

Freebooters.

ff

hair We will braid a mid our hair.

ff

hair We will braid a mid our hair.

ff

fair Myr tle best be comes the fair.

ff

cheer af ter toil our hearts to cheer.

ff

ff

Segue.

Allegro Vivace

f

UBERTO

Ever bent, on idling solely, Tell me, tell, tell me, tell,

p *fp*

can this endure? Do you really, find in folly, Such a

f *p*

LENA

To be sure! to be sure! to be sure! to be sure!

CECCHINA

To be sure! to be sure! to be sure! to be sure!

f

UBERTO.

'Twould methinks be better, had ye

Tended more upon the

La-dy,

Whom our luck the other day,

Kindly threw in...to our

our

way;

Yonder sitting sad and lonely,

She doth only Sigh and

weep in wild de...spair, Sigh and weep

in wild

de...spair.

LENA
Let us in and try to cheer her, and try to

CECCHINA
Let us in and try to cheer her, and try to

OGGERO
Let us in and try to cheer her, and try to
Go ye in and try to cheer her, and try to

cheer her.

cheer her.

cheer her.

C. 187

ff

ff

Sotto Voce
LENA
CECCH: Who can that be?
UBERTO
Who can that be?
OGGERO e CORO
Who can

(The report of Gun is heard)

FASTER

some one near! some one near! who can that be?

some one near! some one near! who can that be?

that be? some one near! some one near! who can

Freebooters.

some one near! some one near!

some one near! some one near!

that he? some one near! some one near!

Un poco piu mosso

ff

ff

OGGERO CORO OGGERO

UBERTO Quick to arms away to duty Ho! to arms to arms a boo... ty To du.....

Quick to arms away to duty Ho! to arms to arms a boo... ty a boo.....

CORO

Ho! to arms to arms a boo... ty a boo.....

LENA
CECCHINA

OGGERO

UBERTO

ty To du... ty

Oh! good hea...vens

Never

ty a boo... ty

Never

ty a boo... ty

LENA
CECCHINA

fear Wait within the castle wall We shall still be hov'ring near

Do not

fear Wait within the castle wall We shall still be hov'ring near

leave us.
OGGERO e CORO

UB: e CORO Not at all no not at all no we shall soon be back a gain yes, yes, yes,

Not at all no not at all no we shall soon be back a gain yes, yes, yes,

Freebooters.

LENA

Oh! we're all un_done 'tis plain Oh! we're all undone 'tis plain

CECCHINA

Oh! we're all un_done 'tis plain Oh! we're all undone 'tis plain

yes, We shall soon be back a_gain We shall

yes, We shall soon be back a_gain We shall

f *pp*

Oh! we're all undone 'tis plain undone 'tis plain.

Oh! we're all undone 'tis plain undone 'tis plain.

soon be back a_gain We shall soon be back again.

soon be back a_gain We shall soon be back again.

f

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

EDOARDO

Vocal entry for Edoardo. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody is accompanied by piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Ah whi...ther shall I turn me. My spi...rits and my strength that

Continuation of the vocal line for Edoardo. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody is accompanied by piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

hi...ther have borne me Be...gin to fail at length be...gin to fail at

Continuation of the vocal line for Edoardo. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody is accompanied by piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

length No trace of li...ving thing No

Freebooters.

out...let be...fore me, But low'r.....ing crags that

fling death's dark.....ness o'er..... me, my spirits be-gin to fail at

p *fp*

length, be-gin to fail at length! Ah!

f

shall I find thee never, a.....gain my love my wife.

Ah! shall I find thee, ne-ver, A-gain my love my

wife, Thou art, and wilt be ever, The I-dol of my life.

a piacere

f p f colla parte p

Hard fate so soon to se- ver... Hard fate, hard

A Tempo

fate..... so soon to se- ver. I-sabella!

a piacere

tr

rf colla parte A Tempo f

GIANNI

EDOARDO.

Ah zounds and thunder, Ye murderous rascals, Ill teach ye pity. Ha

The first system of the musical score features a vocal line for Gianni and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some chordal support. Dynamic markings include *fp* (fortissimo piano) in the right hand and *f* (forte) in the left hand.

Gianni ta'en by ban-ditti, I fear that all re-sistance, Would render worse his

The second system continues the musical score. The vocal line for Gianni is in a treble clef, starting with a quarter note followed by eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. A *cres* (crescendo) marking is placed below the piano part.

fate, Ev'n if my as-sis-tance, Were not a-las too

The third system of the score shows the vocal line continuing with a quarter note followed by eighth notes. The piano accompaniment maintains its rhythmic intensity with sixteenth-note figures in the right hand and a consistent bass line in the left hand.

late, Were not, were not a-las too late.

The fourth system concludes the page. The vocal line for Gianni is in a treble clef, ending with a quarter note. The piano accompaniment features a final flourish in the right hand with sixteenth notes. Dynamic markings include *f* (forte) in the left hand, *ff* (fortissimo) in the right hand, and *fp* (fortissimo piano) in the right hand.

LENA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the
CECCHINA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the

gate, They'll soon be at the gate.

gate, They'll soon be at the gate.

GIANNI. CORO. GIANNI

You're a precious set of villains, Silence fellow! silence silence! Who the plague are you I

CORO. GIANNI.

wonder? Will you keep this racket under. Here's a nest of o...ver.

bearing Vagabonds, their ruffian daring 'nough to set a saint a swearing, Zounds and fury if it

fp *fp* *fp*

ain't, Zounds and fu...ry, Zounds and fu...ry if it ain't, Zounds and

fp *fp*

fz *p* *fz* *p*

fu...ry, Zounds and fu...ry if it ain't, Zounds and fu...ry if it

f *f*

LENA and CECCHINA

Here's a clat-ter what's the matter?

CORO OGGERO CORO

Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

CORO UBERTO CORO

ain't, Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

pp

pp
Freebooters

LENA

Why good man you must be quiet.

CECCHINA

Why good man you must be quiet.

OGGERO

quiet, Slave, you'd bet.ter far keep quiet.

TUTTI

He's dispos'd to play the

UBERTO

quiet, Slave, you'd bet.ter far keep quiet.

TUTTI

He's dispos'd to play the

GIANNI

braggart, but it will not answer here, not an...swer here. Pray which is your honest

braggart, but it will not answer here, not an...swer here.

Ha! ha! ha! ha! Ha! ha! ha!

Ha! ha! ha! ha! Ha! ha! ha!

leader Sir, as you look rather haggard,
Softly, softly, have a care. Softly, softly, have a

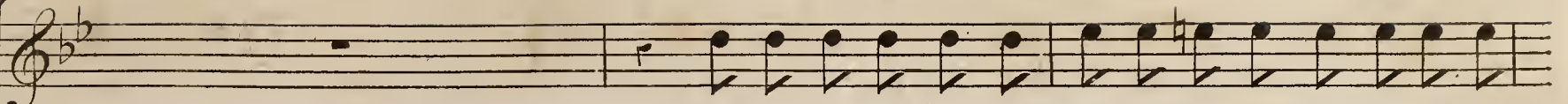
p *f* *p*

ha ha ha ha ha ha ha ha

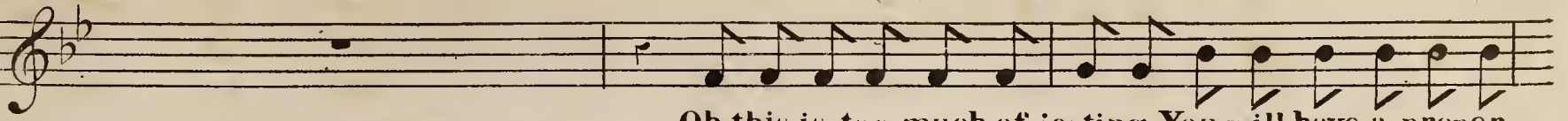
ha ha ha ha ha ha ha ha

That is pale and inter...esting I presume that you in...deed are Chief and Captain of this

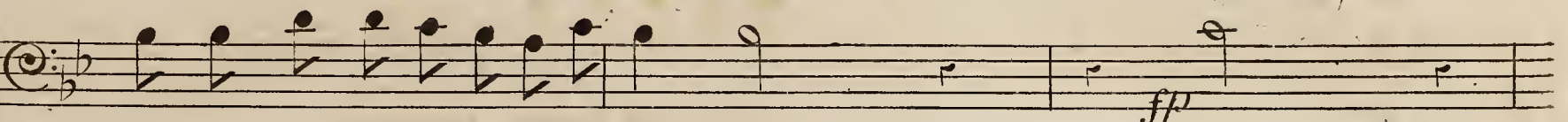
care Silence Silence



Oh this is too much of jesting You will have a proper



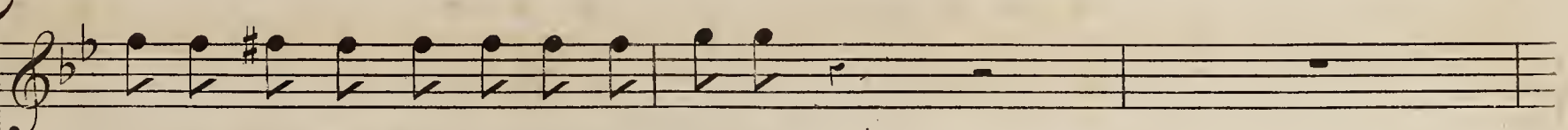
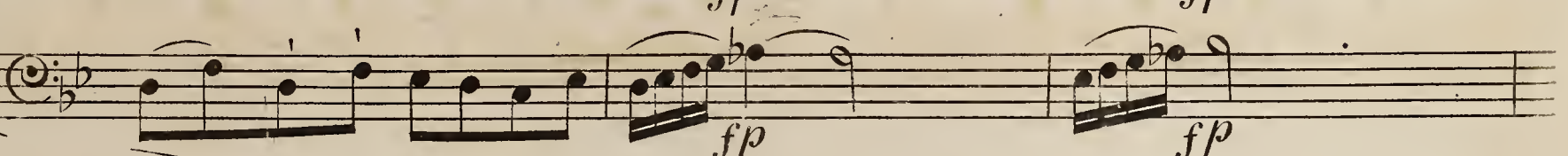
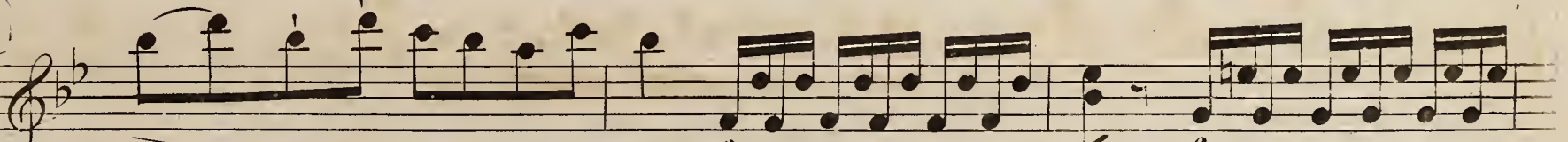
Oh this is too much of jesting You will have a proper



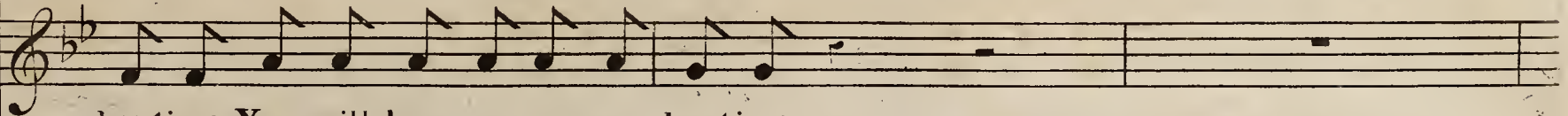
blackguard Crew of worthy gentlemen Ah! ah!



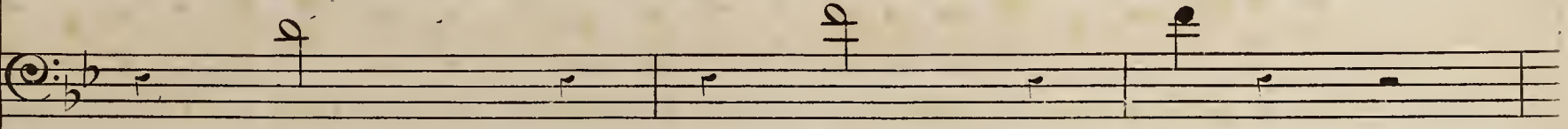
silence be...ware be...ware let's not



beating You will have a proper beating

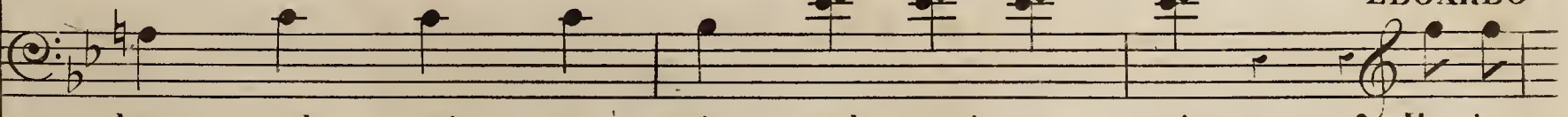


beating You will have a proper beating

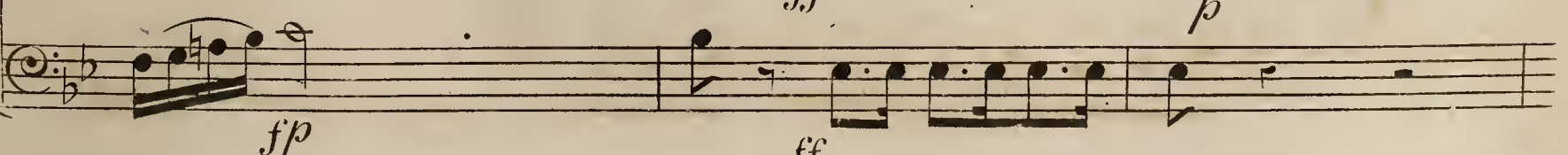
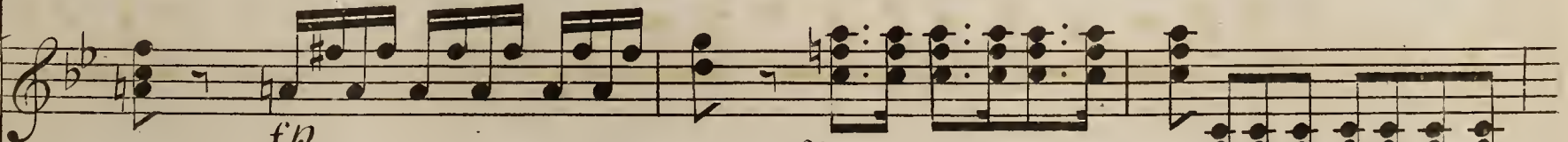


ah! ah! ah

EDOARDO



hear such words a...gain such words a...gain He is



The first system of music consists of five staves. The top two staves are vocal staves in treble clef with a key signature of two flats. The third staff is a piano accompaniment staff in bass clef. The fourth and fifth staves are also vocal staves in treble clef with a key signature of two flats.

gone I no where see him Yes a mid the crew he

The piano accompaniment for the first system is shown on two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two flats. The music features a steady accompaniment with chords and moving lines.

LENA

LENA's vocal line is on a single treble clef staff with a key signature of two flats. It begins with a rest followed by a melodic phrase.

Have a care they will not bear it

CECCHINA

CECCHINA's vocal line is on a single treble clef staff with a key signature of two flats. It begins with a rest followed by a melodic phrase.

Have a care they will not bear it

GIANNI

GIANNI's vocal line is on a single bass clef staff with a key signature of two flats. It begins with a rest followed by a melodic phrase.

Oh you cannot damp my spirit

This vocal line is on a single treble clef staff with a key signature of two flats. It begins with the word 'stands' followed by a melodic phrase.

stands I must venture down to free him From the

TUTTI

The TUTTI section is shown on two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two flats. It features a full orchestral or ensemble accompaniment.

Have a care we will not bear it You had better quiet

The piano accompaniment for the TUTTI section is shown on two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two flats. The music is more active and rhythmic than the previous sections.

You had bet_ter qui-et be Have a care they will not

You had bet_ter qui-et be Have a care they will not

No nor make a rogue of me Oh! you cannot damp my

cru-el vil-lains' hands And for death why should I

be Have a care we will not bear it

bear it You had bet_ter qui-et be

bear it You had bet_ter qui-et be

spi-rit No nor make a rogue of me

fear it Life hath left no charms for me Life... hath

You had bet_ter qui-et be yes

You had bet...ter qui...et be You had
 You had bet...ter qui...et be You had
 No nor make a rogue of me No nor
 left hath left no charm for me Life... hath left hath
 You had bet...ter qui...et be You had
f *p* *f*
f *f*
 bet...ter qui...et be but qui...et be but qui...et
 bet...ter qui...et be but qui...et be but qui...et
 make a rogue of me No nor make a rogue of me No nor make a rogue of
 left no charm for me Life hath left no charm for
 bet...ter qui...et be but qui...et be but qui...et

be You had bet...ter qui... et be.

be You had bet...ter qui... et be.

me No nor make a rogue of me.

me Life hath left no charm for me.

be You had bet...ter qui... et be.

When first a Maid is Courted?

A Favorite Aria,
as Sung by

Miss Toward,

in the Grand Opera called

THE FREEBOOTERS,

Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

W^M HAWES,

The Poetry by HAMPDEN NAPIER ESQ^R

Ent. Sta. Hall.

J. Hill.

Pr. 2/

London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,
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ANDANTINO.

The musical score is written for piano accompaniment. It consists of three systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system is marked 'ANDANTINO.' and begins with a treble clef. The second system includes a trill marking 'tr' above a note in the treble staff. The third system features several triplet markings '3' above notes in both staves. Dynamic markings include 'fp' (fortissimo piano) at the beginning of the first and third systems, and 'f' (forte) and 'fz' (forzando) in the second system.

W. Hawes 175
[Signature]

LENA.

When first a Maid is courted ti...mid...ly she glan...ces

p

p

ti...mid...ly down she glances

ti...mid...ly down she glances And hears with looks a...verted

Ah! yes with looks a...verted Her sighing lover's ardent vow her sighing lover's ardent

rf *p*

rf *p*

vow yes her sighing lover's ardent vow But

rf *p*

rf *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "vow yes her sighing lover's ardent vow But". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a complex, flowing line with many sixteenth and thirty-second notes, marked with accents and a dynamic of *p*. The left hand has a more rhythmic accompaniment, marked with a dynamic of *rf* (rhythmically forte).

as his suit ad...van...ces her heart becomes embolden'd but

fp

fp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "as his suit ad...van...ces her heart becomes embolden'd but". The piano accompaniment continues with the same complex textures. The right hand is marked with a dynamic of *fp* (fortissimo piano) and features many slurs and accents. The left hand also has a dynamic of *fp*.

as his suit ad...van...ces her heart becomes em_bolden'd her glances not so

fp

fp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "as his suit ad...van...ces her heart becomes em_bolden'd her glances not so". The piano accompaniment continues with the same complex textures. The right hand is marked with a dynamic of *fp* and features many slurs and accents. The left hand also has a dynamic of *fp*.

cold and she smooths her frowning brow she smooths her frowning brow

6 *6* *6*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "cold and she smooths her frowning brow she smooths her frowning brow". The piano accompaniment continues with the same complex textures. The right hand is marked with a dynamic of *fp* and features many slurs and accents. The left hand also has a dynamic of *fp*. The system ends with three sixteenth-note figures in the right hand, each marked with a "6" (sixteenth notes).

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). It contains several sixteenth-note runs, some marked with a '6' indicating a sextuplet. Below this is a grand staff with a treble and bass clef, providing piano accompaniment with chords and moving lines.

her heart becomes embolden'd her glances not so cold she smooths her frowning

The second system continues the melody with lyrics. The piano accompaniment includes a forte (*f*) dynamic marking.

brow she smooths her frowning brow Then mutual vows are

The third system continues the melody with lyrics. The piano accompaniment includes a piano (*p*) dynamic marking.

spoken of faith not to be broken And trusting in this

The fourth system concludes the melody with lyrics. The piano accompaniment includes a fortissimo (*fp*) dynamic marking.

to... ken their fears to rapture grow their fears to rapture grow When first a Maid is

f *p*

courted ti...midly down she glances, yes! ti...midly down... she

f *p*

glances and hears with eyes a - ver - ted and hears with eyes a - verted Her sighing lover's ardent

rf *f* *p*

vow Then mutual vows are spoken of faith not to be broken Their fears to rapture

fz *f*

grow Their fears their fears to rapture

p

grow she smooths her frowning brow she smooths her frowning

rf *f*

rf *f*

brow Their fears to rapture grow their fears to rapture grow their fears to rapture

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

grow.

hr *hr*

Softly, Softly, Gently, Gently.
The favorite Quartett,

as Sung by
Miss Potts, Miss Howard, Miss Roden & M^{rs} Bond
in the Grand Opera called

THE FREEBOOTERS,
Theatre Royal, English Opera House

Composed by F. PAER,
Arranged & Adapted to English Words by

W^m HAWES,
The Poetry by Hampden Napier Esq^r

Ent. sta. Hall.

J. Hall.

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ANDANTE.

Quartetto.

fp fp pp

CECCHINA.

Softly, Softly,

OGGERO.

Gent - ly, Gently,

Freebooters

NB. Should this quartett be consider'd too long, the repeat need not be observed.

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W. Hawes

LENA.

Why did you the curtain close? Nonsense, nonsense, dont tell

CECCH: let it be so,

me so

Why dis...turb her calm re...pose, Why dis...turb her calm re...

Why dis...turb her calm re...pose, Why dis...turb her calm re...

pose. Gently!

pose. Softly!

fp Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

fp Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

fp Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

lips she sighs, Oh may sweetest slumber gently rest up... on

lips she sighs, Oh may sweetest slumber gently rest up... on her

lips she: sighs, Oh may sweetest slumber gently rest up

... her wearied eyes, rest up... on her wearied eyes, rest up... on her

wea... ried eyes, rest up... on her wearied eyes, rest up... on her

... on her wearied eyes, rest up... on her wearied eyes, rest up... on her

pp

ISABELLA .

LENA .

ISABELLA

wea...ried eyes. Ah! She wakes! Oh

wea...ried eyes. She wakes!

wea...ried eyes. She wakes!

p *p* *f*

ALLEGRO .

love, Oh love, Oh love thou'st deign'd to hear me, do I once again behold him, To my

p *f* *p*

breast again enfold him, To my breast a...gain en...fold him.

f

Oh I cannot from tears... re...frain

p

Oh I can not from tears re...frain, Oh I

cannot from tears re-frain, Oh I cannot from tears re-frain

. a piacere.
Was I dreaming?
colla parte.

was I dreaming, was I dreaming no one near me, Would I ne'er had woke a...
in tempo.
p

--- gain, Was I dreaming Ah no one

f *p* *f* *p*

near, would I ne'er had woke a--- gain, would I ne'er had woke a---

f

s. LENA *sotto voce*.

--- gain. See she weeps alas I fear me, sor--- row

CECCHINA.

See she weeps alas I fear me, sor-- row o'er her heart doth

OGGERO.

See she weeps alas I fear me, sor-- row o'er her heart doth

p *s.*

ISABELLA.

Would I ne'er
o'er her heart doth reign.
reign, sorrow o'er her heart doth reign.
reign, sorrow o'er her heart doth reign.

had
see she weeps a las I fear me, sorrow o'er her heart doth reign. sorrow
see she weeps a las I fear me, sorrow o'er her heart doth reign. sorrow
SORROW

woke a gain, would I ne'er had woke a gain; would I
 o'er her heart doth reign, Sorrow o'er her heart doth reign.
 o'er her heart doth reign, Sorrow o'er her heart doth reign,
 o'er her heart doth reign, Sorrow o'er her heart doth reign,

fp *fp* *f*

ne'er, would I ne'er had woke a gain.
 sor row o'er her heart doth reign.
 sor row o'er her heart doth reign.
 sor row o'er her heart doth reign

p *f* *ff*

"GENTLE HOPE,"

A Favorite Aria

as Sung by

MISS BETTS,

in the Grand Opera called

The Freebooters,

at the Theatre Royal, English Opera House,

Composed by F. PAER

Arranged & Adapted to English Words by

WM HAWES,

The Poetry by Hampden Napier Esq^r

Ent. Sta. Hall.

J. Hall.

Pr. 2/6

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LARGHETTO. A...way! from my soul I

dolce

spurn thee, dark scowling fiend des...pair! dark scowling fiend des... pair!

f

W. Hawes

Unto the guilty turn... thee,

Unto the guilty turn thee, there turn thee, there turn thee, there make thy loath... some

lair. Unto the guilty turn thee, there make... thy lair... there *a piacere*

p f p f p f p

make thy loathsome lair. ALLEGRO.

mf f

Welcome thou, the soul of gladness, Mildly—

p

—smiling seraph, hope! Thou canst cheer away my sadness, raise my spirits ere they

droop. Come, and in my bosom nestle;

mf *p* *mf*

Come, and never more depart: come, and never more depart: Aid me with this fiend to

p

rallentando .

wrestle, which so wears my wearied heart, my wearied heart, my wearied heart, which so

rallentando .

Tempo Primo .

wears my wearied heart. Welcome then, thou soul of gladness, Mild-ly- smiling seraph,

p Tempo Primo .

hope! Thou canst cheer away my sadness, raise my spirits ere they droop, Where's the

care thou wilt not lighten, or the grief thoult not be-guile, Where the

gloom thou wilt not brighten, with the sunlight of thy smile ----- with the

sunlight of thy smile, Welcome then, thou soul of gladness, doubly

welcome gentle Hope! gentle Hope! gentle Hope! gen- tle, Calando.

mf p mf p ppe Calando.

gentle, gen- tle Hope! gen- tle Hope! gen- tle Hope!

ppp

"OH THAT GLANCE'S FIERY WILDNESS,"

Recitative and Duet,
as Sung by
Mrs. Betts and M^r. Phillips,
In the Grand Opera called
THE FREEBOOTERS,
at the
Theatre Royal, English Opera House,
Composed by *F. Paer,*
Arranged & Adapted to English Words by
W^m HAWES,
The Poetry by *Hampden Napier Esq^r.*

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Recit: ISABELLA. UBERTO.

Edoardo is my husband Ye powers, what say'st thou Edoardo is thy

ALLEGRO

f fp

ISABELLA

husband My persecutor, the cause of all my sorrow Have mercy, mer...cy,

p f

UBERTO. ISABELLA.

My brain's on fire with rage I tremble with terror

fzp p

W. Hawes
[Signature]

ALLEGRO MODERATO ASSAI.

Duetto

Piano introduction for the duetto. The music is in C major, 2/4 time. It begins with a treble clef staff and a bass clef staff. The piano part starts with a *p* (piano) dynamic and ends with a *f* (forte) dynamic. The treble staff has a few whole notes at the beginning.

ISABELLA.

Vocal line for Isabella. The lyrics are: "Oh that glance's fiery wildness Chills me". The music is in C major, 2/4 time. The piano accompaniment starts with a *p* (piano) dynamic.

Vocal line for Isabella. The lyrics are: "to the very soul chills me to the ve...ry". The music is in C major, 2/4 time. The piano accompaniment continues with a *p* (piano) dynamic.

Vocal line for Isabella. The lyrics are: "soul it chills my ve...ry soul it chills". The music is in C major, 2/4 time. The piano accompaniment starts with a *fp* (fortissimo) dynamic.

UBERTO.

my very soul Whence is this unwonted

mildness that doth thus my wrath controul whence is

this unwonted mildness that doth thus

that doth thus my wrath controul that doth thus my wrath con...

Ah my husband
 My fiercest foe

troul

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

This wild fury Woe is me
 nought can restrain Ah no re...

f *p* *p*

f *p* *p*

Un poco rallent:
 Ev'ry hope hath left me now ev'ry
 main ah no re main Am I

Un poco rallent:

f

f

hope hath left me now ev'ry hope hath left me now yes ev'ry
 sof...ten'd by her woe am I sof...ten'd by her woe yes I am sof...

hope hath left me now yes ev'ry hope hath left me
 ...ten'd by her woe yes I am sof...ten'd I am sof...ten'd by her

Colla parte

now.
 woe.

ALLEGRO.

UBERTO.

Fair one be cheer-ful be happy be happy and

p

p

cheerful Let doubt no lon-ger grieve thee let doubt no lon-ger

f

f

grieve thee I could not e'er de-ceive thee could ne'er de-ceive thee Then

p

p

ISABELLA.

safely trust in me yes yes safely trust in me His eye is mild and

p

p

p

p

tearful Oh yes I must be...leive thee oh yes I must be...
 Fair one be cheerful be happy Let doubt no lon...ger grieve thee I

...lieve thee I feel no longer fearful But calmly trust in
 could not e'er de...ceive thee Then safely trust in me I

thee but calm_ly but calm_ly but calmly trust in
 could not e'er de...ceive thee could not de...ceive thee then safe_ly trust in

rf *p*

thee but calm-ly trust in thee His eye is mild and
 me yes safe-ly trust in me Fair one be cheerful be

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'thee but calm-ly trust in thee His eye is mild and' on the first line, and 'me yes safe-ly trust in me Fair one be cheerful be' on the second line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include 'p' (piano) and 'p' with accents.

tear-ful Oh yes I must be-lieve thee I feel no lon-ger
 happy Let doubt no lon-ger grieve thee I

The second system continues the musical piece. The vocal line has the lyrics 'tear-ful Oh yes I must be-lieve thee I feel no lon-ger' on the first line and 'happy Let doubt no lon-ger grieve thee I' on the second line. The piano accompaniment maintains its rhythmic pattern, with dynamic markings of 'p' and 'p' with accents. A 'tr' (trill) marking is present above the final note of the vocal line.

fearful But calm-ly trust in thee but calm-ly but
 could not e'er de-ceive thee I could not e'er de-ceive thee could ne'er de-

The third system concludes the page. The vocal line has the lyrics 'fearful But calm-ly trust in thee but calm-ly but' on the first line and 'could not e'er de-ceive thee I could not e'er de-ceive thee could ne'er de-' on the second line. The piano accompaniment continues with the same rhythmic structure, featuring dynamic markings of 'p' and 'p' with accents, and a 'tr' (trill) marking above the final note of the vocal line.

calm...ly but calmly trust in thee but calmly trust in

...ceive thee then safe-ly trust in me then safely trust in

rf

p

thee yes calm.....ly I trust in

me yes yes then safe-ly trust in me safe.....ly safe...ly trust in

f *p* *f*

f *p* *f*

thee yes calm.....ly

me yes yes then safe...ly trust in me safe.....ly

trust in thee I calmly
safely trust in me then

p *f*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'trust in thee' and 'I calmly', and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a melodic line. The second system continues the vocal line with lyrics 'safely trust in me' and 'then', with the piano accompaniment. Dynamics *p* and *f* are indicated in the piano part.

trust trust in thee
safely trust in me

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics 'trust trust in thee' and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a melodic line. The fourth system continues the vocal line with lyrics 'safely trust in me' and the piano accompaniment.

p *f*

Detailed description: This system contains the fifth system of the musical score, which is a piano accompaniment. It features a treble clef with chords and a bass clef with a melodic line. Dynamics *p* and *f* are indicated.

Adieu, Adieu my Beauty,
 A favorite Recitative & Air,
 as Sung by
MR PENSON,
 in the Grand Opera called
THE FREEBOOTERS,
at the
Theatre Royal, English Opera House
 Composed by **F. Paer,**
 Arranged & Adapted to English Words by
W^M HAWES,
 The Poetry by *Hampden Napier Esq^{re}*

Ent. Sta. Hall.

J. Hill.

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ALLEGRO MAESTOSO.

Musical score for the piano introduction, consisting of two staves. The music is in a minor key with a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) appearing towards the end of the piece.

Recit:
GIANNI.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Adieu! Adieu! my beauty, I am call'd by my duty un...". The piano part features a strong accompaniment with a dynamic marking of *f* (forte).

... to the field of Mars,

Piano accompaniment for the second line of lyrics. It consists of two staves of music, continuing the rhythmic and harmonic patterns established in the previous section.

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W. Hawes

Where I will earn or I'll ne-ver re-turn, plenty of scars and

p *f*

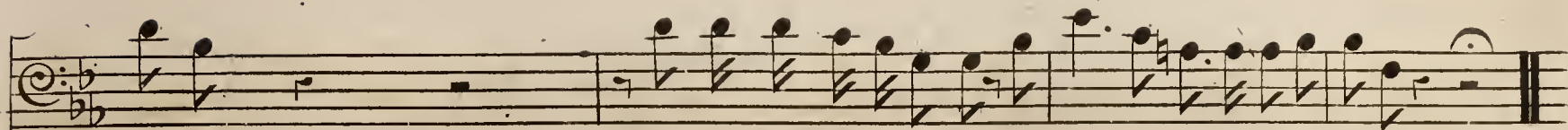
may be fame and booty. but you smile, Cecchina?

p **ALLEGRETTO. *f*** *p* *f*

Perhaps you fancy I'm not much of a hero? you're mis-taken: I per...

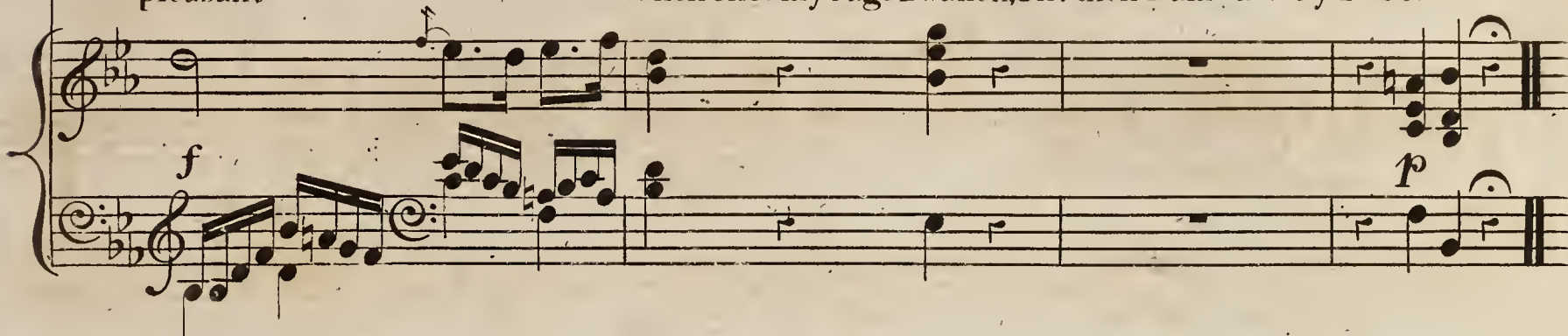
p *f* *risoluto.*

...ceive you dont know me, tho' at present I seem very tranquil, my temper smooth and



pleasant

When once my rage I waken, Oh! then I am a very Nero.



ARIA

ALLEGRO MAESTOSO



GIANNI

With Trumpets, Cymbals,



Drum, and Fife,

And Colours

gaily flying,

and Colours

gaily

flying all care for fate de... fying, to bat... tle march we

p *fp* *fp*

on, all care for fate de... fying, to battle march we on, As ea... ger for the

f *p*

coming strife, As tho' 'twere fa... mous fun; As ea... ger for the

coming strife, As tho' 'twere famous fun; with Trumpets, and Cymbals, with

ff

Cymbals, and Drum and Fife, Trumpets and Cymbals, Cymbals, and Drum and Fife, with

f *p*

Co...lours flying, All care de...fying, all care for fate de...

...fying, to battle march we on, As ea...ger for the coming strife. as

rf *f* *p* *f*

tho' 'twere fa...mous fun; as tho' 'twere fa...mous fun; as tho' 'twere famous

p *f*

fun.

ff *p* *f*

ff

Tho' some may feel a delicate And gen...tle

p *f* *p* *f* *p*

throbb...bing here, Tho' some may feel a delicate and gen...tle throbbing

p *f* *p*

here, a throbb...

p

----- bring here yet who would dare in... si... nuate that it arose from

p.

fear? yet who would dare in... si... nuate that it arose from fear? for when the

rf *p* *f* *p*

bat... tle is once be... gun, And once they see that swords... and blood are

drawn, they spare nor limbs nor breath; But off to save their life they run until they're tired to

f *fp* *f*

Death. But off to save their life they run, un...

f *p*

... till they're tird to Death: they run they run they run

p *p* *fp*

yet who would dare in si nu ate that

p *tr*

musical staff with notes and dynamics including *tr*

this arose from fear? yet who would dare in... si... nu... ate that this arose from

piano accompaniment with dynamics *rf* and *p*

musical staff with notes and dynamics including *b*

fear? *Un poco piu Allegro.* Meanwhile, mid trumpets sounding, And war-steeds proudly

piano accompaniment with dynamics *f*, *fp*, and *f*

musical staff with notes and dynamics including *#*

bounding, Meanwhile, mid trumpets sounding, And war-steeds proudly

piano accompaniment with dynamics *f* and *fp*

musical staff with notes and dynamics including *#*

bound... ing, And cannons quite as... tounding,

piano accompaniment with dynamic *f*

With their bang! bang! pop! pop! bang! bang! bang!

bang! bang! bang! pop! pop! pop! pop! pop! pop! pop! pop! All around,

p

With glory Crown'd, Heroes, just like sparrows, drop Heroes, just like sparrows,

drop, He... roes, just like sparrows, drop, Heroes, just like sparrows, drop, He... roes

f

Piu stretto

just like sparrows, drop. All around, with glory crown'd, All around, with glory

crown'd, He... roes, just like sparrows, drop, Heroes, just like sparrows,

f *fp* *p*

drop, Heroes, just like sparrows, drop, Heroes, just like sparrows, drop, Heroes, just like sparrows

f

drop, He... roes, just like sparrows, drop.

f

When I think of the wrongs he hath done me,

The Favorite Aria,

as Sung by

MR PHILLIPS,

in the Grand Opera called

The Freebooters,

at the Theatre Royal, English Opera House

Composed by F. PAER,

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UBERTO.

MAESTOSO

PIANO

f Assai

FORTE

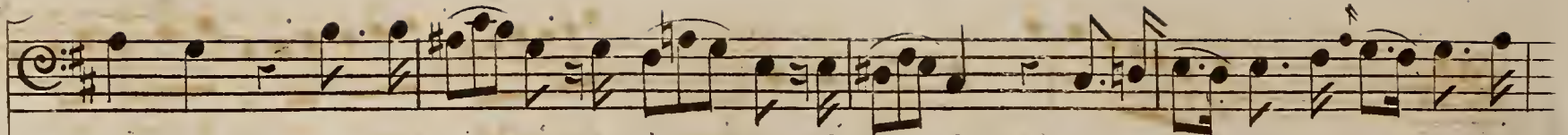
ALLEGRO.

When I

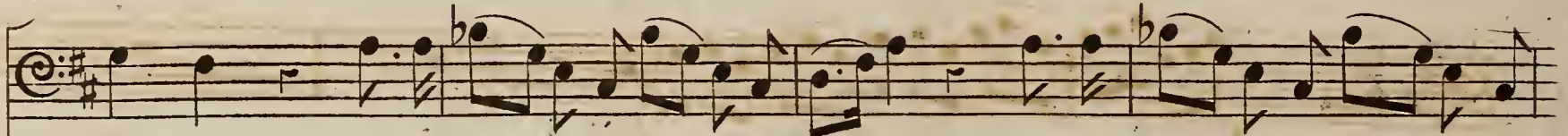
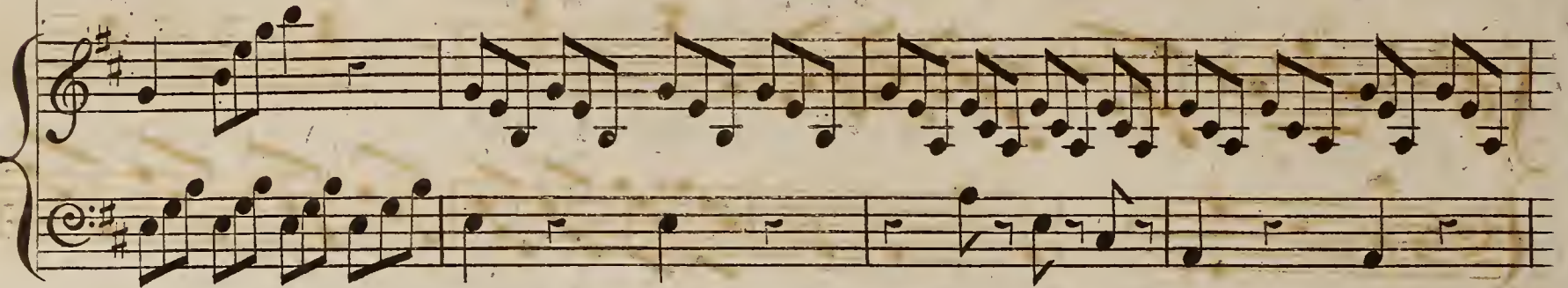
ALLEGRO.

think of the wrongs he hath done me, How I burn with the dead... li... est

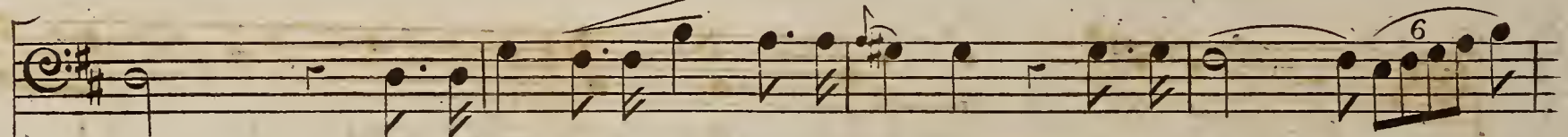
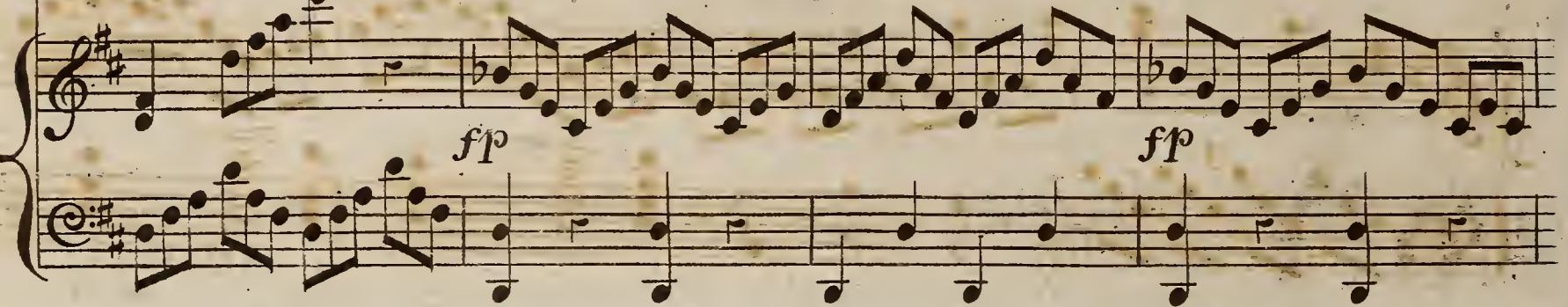
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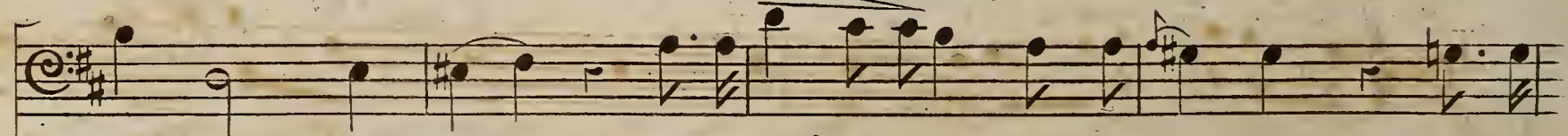
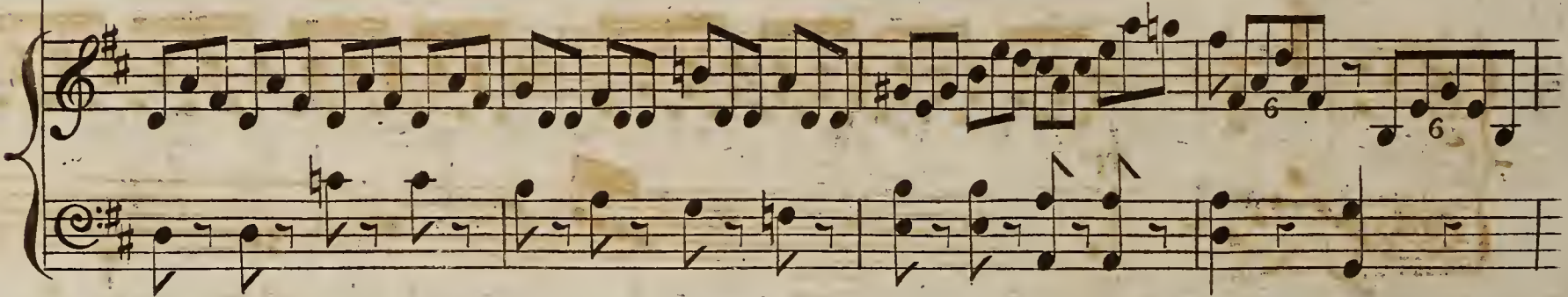
rancour when I think of the wrongs he hath done me, how I burn with the deadli...est



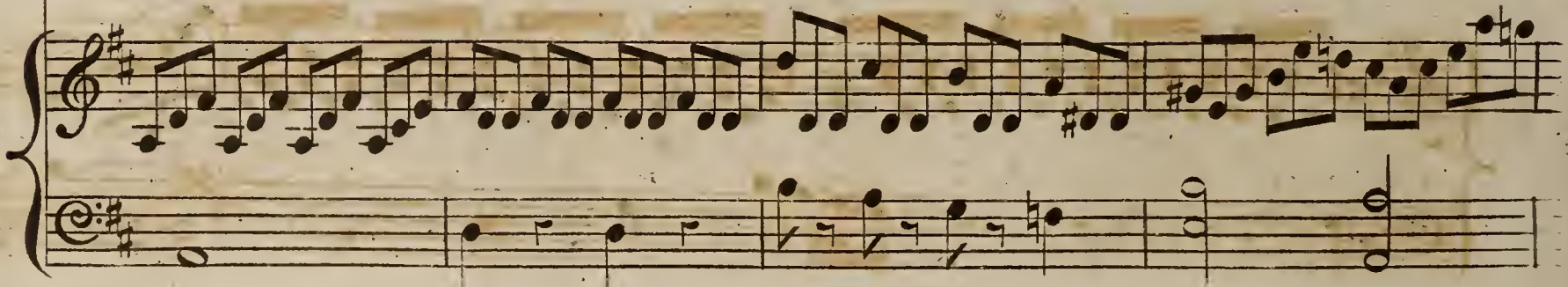
rancour; No one feeling hath power up-on me, The wild rage of my heart to a...



bate. no one feeling hath power up-on me, The wild rage of my



heart to a...bate. no one feeling hath power up-on me, the wild



rage of my heart to a-bate the wild rage of my heart to a...

bate *f* the wild rage of my heart to a-bate

Yet the vengeance I so long have nur-tur'd, I

fain would en-dea-vour to con-quer; I fain would

conquer; I fain would endeavour to con...quer; would en...dea...

LENTO

... your to conquer; Thus my bo...som to madness is tortur'd, thus my

Colla parte *p*

bo...som to madness is tortur'd, In this struggle of pi...ty and hate. in this

struggle, in this struggle, in this struggle of pi...ty and hate in this

Cres: *f*

struggle of pi-ty and hate, Yet the ven-geance I so long have

p *mf* *pp*

nur-tur'd, I fain would en-dea-vour to

f *pp*

con-quer; thus my bo-som to madness is tor-tur'd, by pi-ty and

f *f*

hate, by pi-ty and hate. When I

think of the wrongs he hath done me, How I burn with the dead-liest

ran-cour, when I think of the wrongs he hath done me, how I

burn with the dead-liest ran-cour, No one feel-ing hath power up--

ff

---on me, The wild rage of my heart to a-bate. no one feel-ing hath power up--

fp

...on me, the wild rage of my heart to a-bate. no one

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a sixteenth-note melody. The piano accompaniment consists of a rhythmic pattern in the right hand and a supporting bass line in the left hand. A fermata is placed over a sixteenth-note chord in the vocal line, with a '6' above it, indicating a sextuplet.

feel...ing hath power up...on me, the wild rage of my

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key and time signature. The vocal melody is more active, with many sixteenth notes. The piano accompaniment provides a steady accompaniment. A second sextuplet is marked with a '6' above the notes.

heart to a-bate. Yet the vengeance I so long have

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the left hand. The vocal line has a fermata over the word 'a-bate'.

nurtur'd, I fain would en-dea-vour to con-quer, Thus my

The fourth system concludes the page's musical notation. The vocal line and piano accompaniment continue. The piano part features several accents (>) over the notes. The vocal line ends with a fermata over the word 'my'.

bo...som to mad-ness is tor--tur'd, thus my bo...som to mad-ness is

Cres: a poco a poco.

tor--tur'd by pi...ty and *ff* hate. thus my bo--som is

tor...tur'd by pi...ty and hate, yet the vengeance I so long have

mf *p*

nur-tur'd, I fain would en-dea...vour to con...quer, thus my

bo...som to mad-ness is tor...tur'd, thus my bo...som to mad-ness is

Cres: Cres.

f *ff*

tor...tur'd by pi...ty and hate; thus my bo...som is

ff

tor...tur'd by pi...ty and hate, In this strug...gle of pi...ty and

hate, in this strug...gle of pi...ty and hate, of pi...ty and

hate, of pi...ty and hate, in this strug...gle of pi...ty and

hate.

1877

[Faint, illegible text, possibly a list or account]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

"A beloved & faithful Shepherd"

The Celebrated Romanza & Quartett, as Sung by

M^r Lurman, Miss Bell, Miss Gouard & M^{rs} Phillips

in the Grand Opera called

THE FREEBOOTERS,

Theatre Royal, English Opera House

Composed by F. PAER,

Arranged & Adapted to English Words by

W^m HAWES,

The Poetry by Hampden Napier Esq^r

Ent. Sta. Hall.

J. Hull.

Pr. 3/6.

London, Printed & Published by W^m Hawes, 7, Adelphi Terrace.
& may be had at the principal Music Shops.

ALLEGRO.

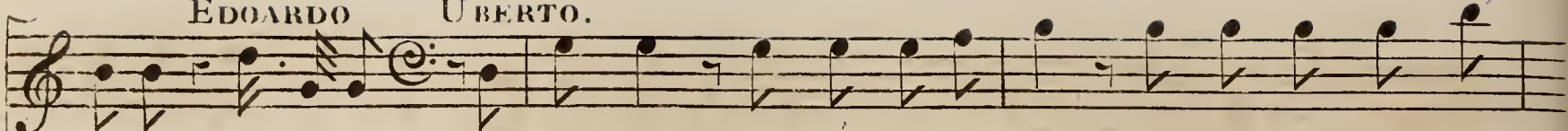
ISABELLA. **EDOARDO.**

My husband! or do mine eyes deceive me? Yes it is she! my ador'd I...sa---

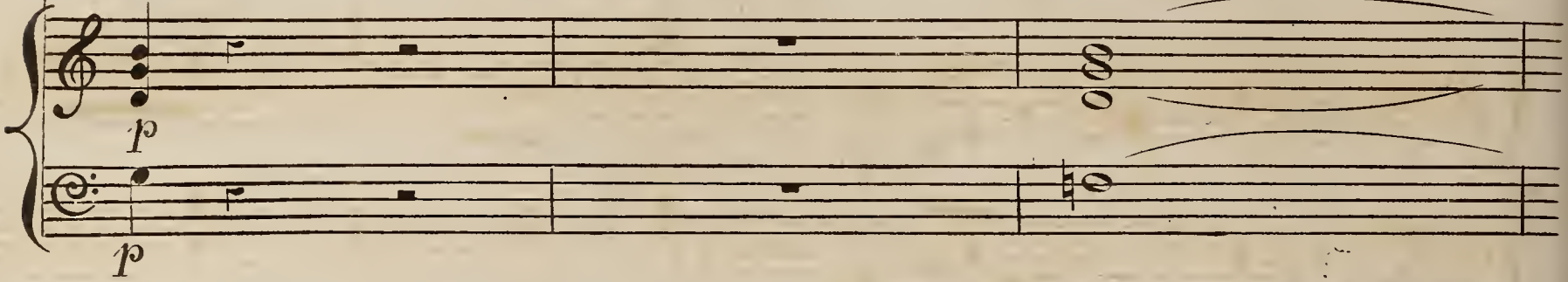
UBERTO. **ANDANTE.** **LENA.**

...bella! Come nearer Good shepherd, you have no cause for terror Well shepherd are you

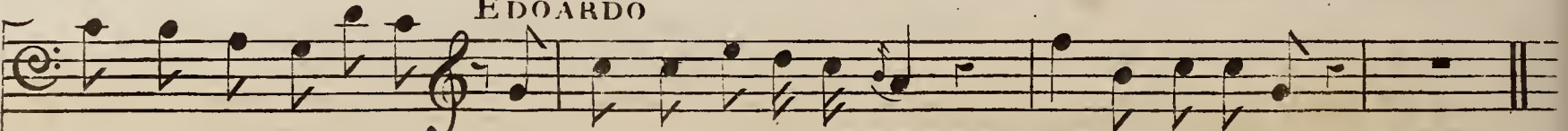
EDOARDO UBERTO.



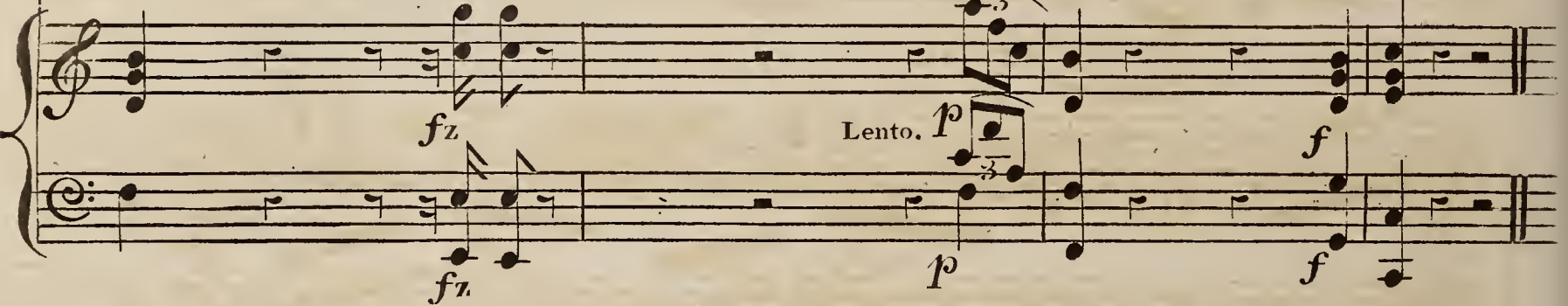
ready? Certainly! Sing something that may entertain, And cheer the spirits



EDOARDO



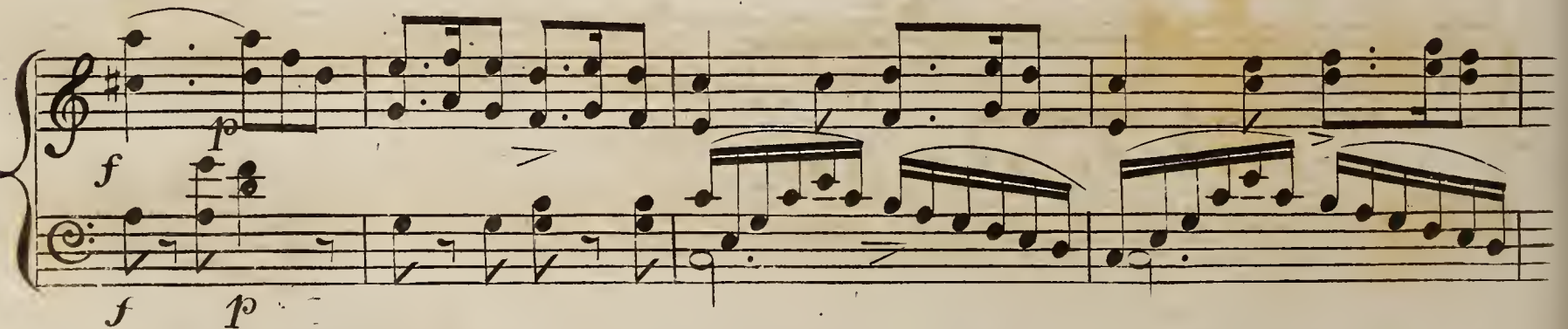
of this lovely lady With pleasure, if to my strain, She deigns to listen



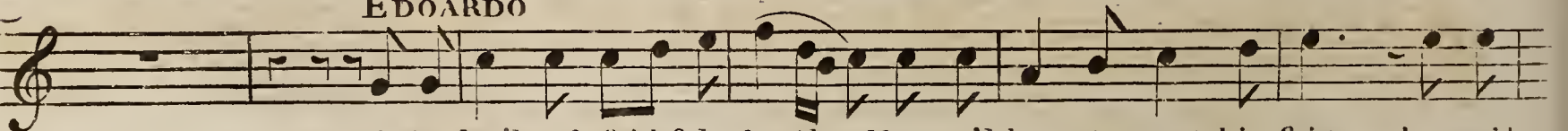
ROMANCE



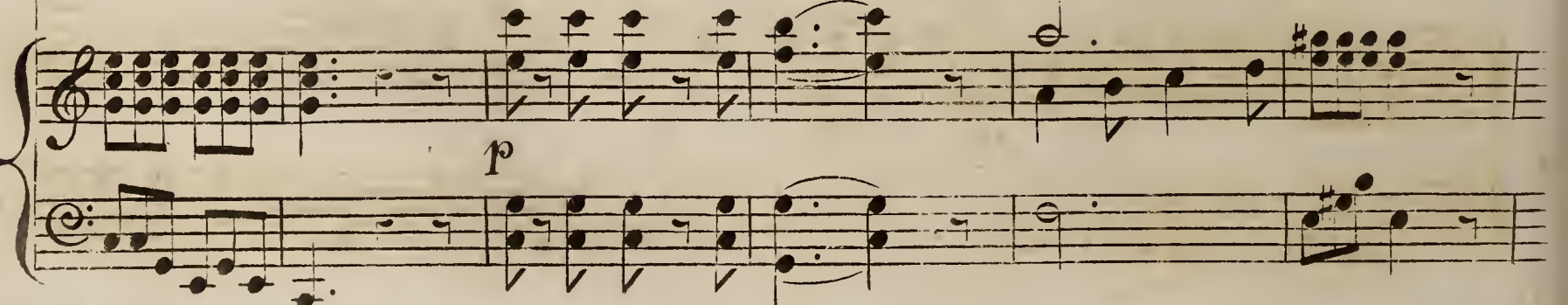
Andante.



EDOARDO



A be-lov'd and faithful shep-herd, hasten'd home to greet his fair, hasten'd



home, to greet his fair, he approach'd his lone-ly dwel-ling, but he

Dolce

did not find her there. Forth in

hope-lessness he wan-der'd, reckless of his home and flocks reckless

f *p* *p*

of his home and flocks, his home, his flocks, his home, his flocks Calling

fp *fp* *rf* *Dolce:*

on his absent love — answer'd by the — e...cho...ing

rocks, answer'd by the echoing rocks, — the e...choing rocks, yes

by the echoing rocks. **UBERTO.** Mark I...sa...bella! **ISABELLA** Ah! how I pity, The hapless

swain; the hap...less swain. Her heart is **UBERTO.** Her heart is

Dol.

ISABELLA

On with your ditty, Minstrel again, Onward, Onward, Onward.
 touch'd. On with your ditty, Minstrel again, Onward, Onward, Onward.
 touch'd. On with your ditty, Minstrel a--gain, yes, Onward, Onward, Onward.

E DOARDO.

Sultry fell the summer noon-beam, on
 his uncover'd brow, on his un--cover'd brow, Chilly did the winter
 night-wind, thro' his tat--ter'd garments blow. Still in

Freebooters.

heed...less_ness he wan...der'd, careless both of life and limb, careless

f *p* *p*

both of life and limb, careless both of life and limb -- he had lost his on...ly

Dolce.

blessing, what was joy, what was pain to him, what was

joy or pain to him, what was joy to him; Ah! what was pain to

a piacere.

p > p > p *> p >* *f*

ALLEGRO . ISABELLA .

him: Oh my love! my bosom's treasure, Oh my love my bo... som's

UBERTO . LENA . ISABELLA .

treasure. I - sa - bel - - - la! Lady dear. Ah! this Minstrels sim - - - ple

lay, Steals my ve - - - ry soul a - - way, steals my ve - - - ry soul a - -

ISABELLA .

way Shepherd

LENA Shepherd try some live - - - lier measure That her drooping heart may cheer, Shepherd

EDUARDO.

UBERTO .

I will

Shepherd try some live - - - lier measure, That her drooping heart may cheer, Shepherd

try some live...lier measure, That my drooping, that my drooping heart may

try some live...lier measure, That her drooping, that her drooping heart may

try some live...lier measure, That thy droop...ing, heart may

try some live...lier measure, That her drooping, that her drooping heart may

fp *fp* *f*

chear, That my drooping, that my drooping heart may chear.

chear, That her drooping, that her drooping heart may chear.

chear, That thy drooping, that thy drooping heart may chear.

chear, That her droop...ing heart may chear.

ALLEGRETTO CON MOTO.

EDOARDO.

Hark! how the moun-tains, with merriment ring!

Hark! where the festive nymphs in chorus sing! the nymphs in

cho -- rus sing, She is re-turnd, with smiles to grace our groves,

ISABELLA

a piacere

Her shepherd presses to his heart a--gain, the Nymph he loves. Ah! how this song de--

Colla pare

UBERTO

EDOARDO

lights me! Bravo! Her shepherd presses to his heart a--gain, the Nymph he

f *Colla parte*

p

f

Tempo 1^o

ISABELLA

loves. Ah how this song de-lights me, Ah how this song delights me, I

UBERTO.

Bra--vo! Bravo! my merry minstrel,

Tempo 1^o

scarcely can con-veal, The anxious dread I feel, of what----- of what may

UBERTO.

be his fate: Thus would I see thee e-ver, Yes,

yes would see thee e-ver, In cheerfulness, and ne-ver a-gain dis-con-so-

late, In cheerfulness, and ne-ver a-gain dis-con-so-late, Do now,

LENA.

do oblige me gen-tle swain, Sing that mer-ry movement a gain.

Hark! Hark! how the

EDOARDO.

LENA.

I can not longer refrain, From dancing to this
Mountains with merriment ring!

EDOARDO.

strain. Hark! where the festive nymphs, the nymphs in chorus sing! Hark! where the

ISABELLA.

I scarcely can conceal, The anxious dread I feel, Of what may be his fate.

LENA.

I can not longer refrain, from dancing to this strain. Yes.

UBERTO.

festive nymphs in chorus sing! She is return'd, the glory of our groves,

Thus would I see thee ever, In cheerfulness and never, Again disconsolate.

f *p*

Come Rec :

Delightful:

Charming! Charming!

ANDANTE.

Her shepherd presses to his heart!

Come Rec :

'Tis charming

Colla parte .

a tempo .

a tempo .

He presses to his heart again, The Nymph, the Nymph he loves, the Nymph, the Nymph he

Colla parte .

Colla parte .

Piu Allegro.

The anxious dread I feel, at what may be his

I cannot longer re-frain, from dancing to this strain, from dancing to this

loves. He pres...ses to his

Thus would I see thee e-ver, in chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

heart, The Nymph...the Nymph he

...late. Thus would I see thee e-ver, In chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

heart, The Nymph...the Nymph he

...late. Thus would I see thee e-ver, In chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

fate, what may be his fate, what may be his fate.

strain, la la la la la la la la la la la la la la la la la la la-rara la la la la larara

loves the Nymph he loves the Nymph he loves

late. A-gain dis-con-so-late A-gain dis-con-so-late

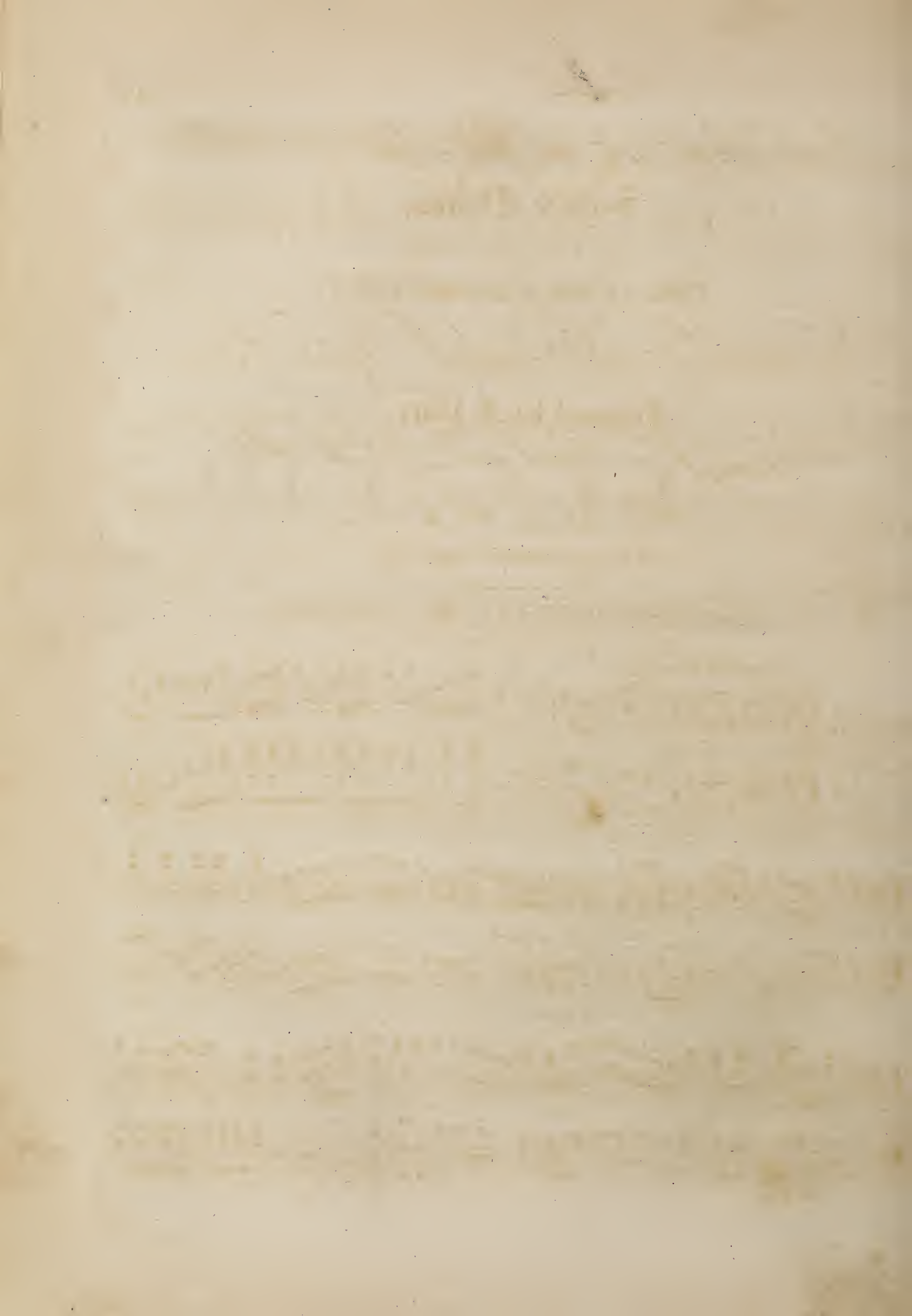
At what may be his fate.

larara larara larara larara la from dan-cing to this strain.

The Nymph The Nymph he loves.

A-gain dis-con-so-late.

ff



Come along now my fine Lads of Mettle;
Solo & Chorus,

in the Grand Opera, called

THE FREEBOOTERS,

at the Theatre Royal English Opera House;

Composed by F. Paer,

Arranged & Adapted to English Words by

W^m HAWES,

The Poetry by Hampden Napier Esq^r.

Ent. Sto. Hall.

Pr. 16

London, Printed & Published by W^m Hawes, 7 Adelphi Terrace,
and may be had at the Principal Music Shops.

TEMPO DI MARCIA

PIANO
FORTE.

W. Hawes 90
W.

1st Treble e Alto.
Come a long now my fine lad of met - tle!

2nd Treble e Tenore.
Come a long now my fine lad of met - tle!

Bassi.
Come a long now my fine lad of met - tle!

In the van you shall march on to bat_tle, That your claim to renown you may

In the van you shall march on to bat_tle. That your claim to renown you may

In the van you shall march on to bat_tle. That your claim to renown you may

set_tle, And may sign yourself He-ro, in blood.

set_tle, And may sign yourself He-ro, in blood.

set_tle, And may sign yourself He-ro, in blood.

And may sign yourself He-ro, in blood, may sign yourself

And may sign yourself He-ro, in blood, may sign yourself

And may sign yourself He-ro, in blood, may sign yourself

He-ro, yes He-ro in blood.

He-ro, yes He-ro in blood.

He-ro, yes He-ro in blood. You are really, you are real-ly uncommon-ly

GIANNI.

Coro.

Come a - long now my fine lad of met - tle, In the
 Come a - long now my fine lad of met - tle, In the
 good! Come a - long now my fine lad of met - tle, In the

The Coro section consists of three vocal staves and a piano accompaniment. The piano part begins with a forte (f) dynamic and features a rhythmic accompaniment of eighth notes. The vocal lines are in a three-part setting, with the lyrics 'Come a - long now my fine lad of met - tle, In the' repeated across the staves.

Soli.

van you shall march on to bat - tle, That your claim to renown you may
 van you shall march on to bat - tle, That your claim to renown you may
 van you shall march on to bat - tle,

The Soli section features three vocal staves and piano accompaniment. The piano part has a more active accompaniment with sixteenth notes. The lyrics 'van you shall march on to bat - tle, That your claim to renown you may' are repeated across the staves.

Tutti.

Solo.

set - - tle, And may sign yourself He - - ro in blood. That your
 set - - tle, And may sign yourself He - - ro in blood. That your
 And may sign yourself He - - ro in blood. That your

The final section includes three vocal staves and piano accompaniment. The piano part features a complex, flowing accompaniment. The lyrics 'set - - tle, And may sign yourself He - - ro in blood. That your' are repeated across the staves, with the 'Solo.' section marking the end of the piece.

Tutti.

claim to renown you may settle, And may sign yourself Hero in

claim to renown you may settle, And may sign yourself Hero in

claim to renown you may settle, And may sign yourself Hero in

blood. come along now come along now

blood. GIANNI. come along now GIANNI. come along now GIANNI.

Coro come along now Coro come along now GIANNI.

blood. You are really, come along now You are really come along now You are really, you are

You may sign yourself Hero in

You may sign yourself Hero in

Coro

really now uncommonly good. You may sign yourself Hero in

blood you may sign yourself may sign yourself He-ro in blood you may sign yourself may
 blood you may sign yourself may sign yourself He-ro in blood you may sign yourself may
 Coro. *
 GIANNI
 blood You are really you are real-ly uncommonly good you are really you are

sign yourself He - - ro in blood, yes He - ro in blood, yes He - ro in
 sign yourself He - - ro in blood, yes He - ro in blood, yes He - ro in
 real - - ly uncom - - men - - ly good, uncom - monly good, uncom - monly

blood yes He - ro in blood.
 blood yes He - ro in blood.
 good uncommon-ly good.

* From this Mark the Bass Chorus will sing the same words as the Tenor and Alto.

1
"Thy master is my hated foe,"

(A D U E T T)

Sung by

Mr. Phillips and Mr. Benson.

in the Grand Opera called

THE FREEBOOTERS

Theatre Royal, English Opera House.

Composed by H. Parr,

Arranged & adapted to English Words by

W^M HAWES.

The Poetry by Hampden Napier Esq.^r

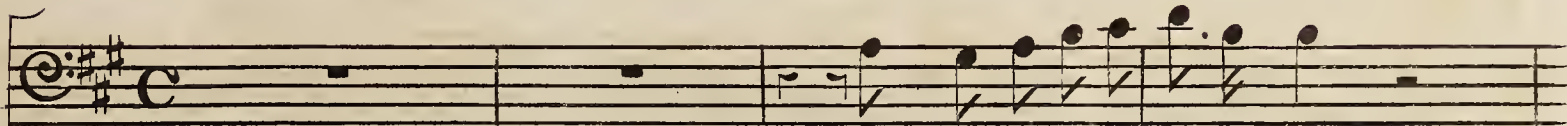
Ent. Sta. Hall.

J. Hall.

Pr. 2/-

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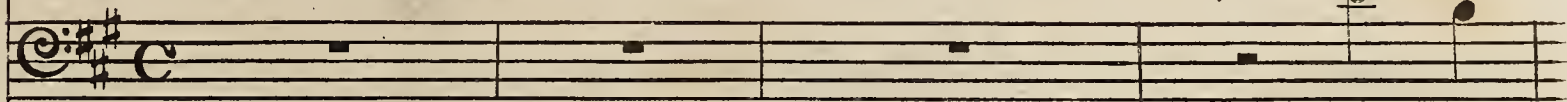
UBERTO



ALLEGRO CON SPIRITO.

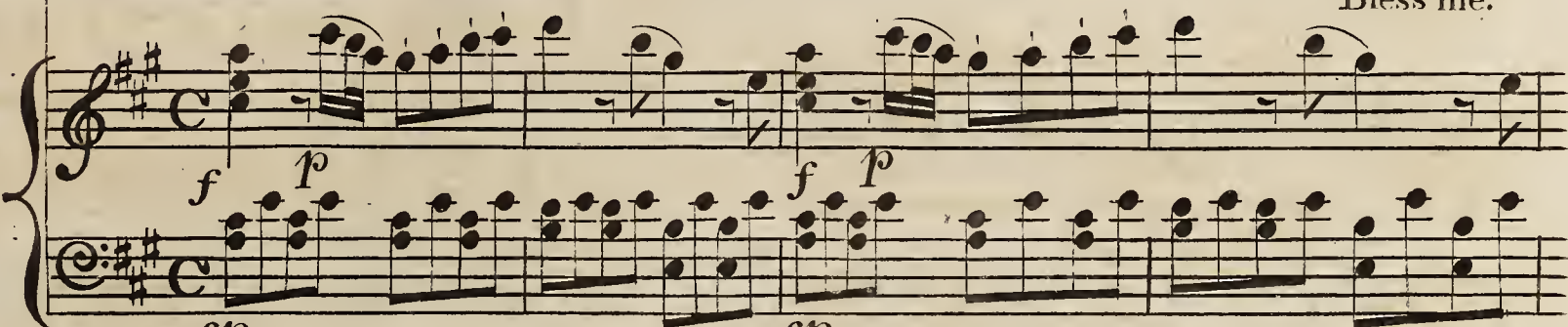
Thy master is my hated foe,

GIANNI



Bless me!

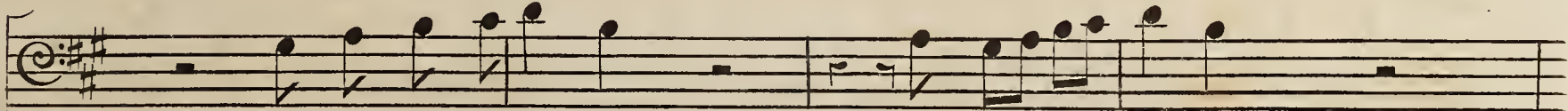
PIANO



FORTE

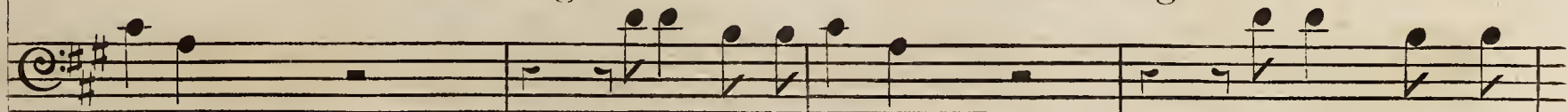
fp

fp



'Tis thro' him I languish,

In ceaseless anguish,



bless me!

Indeed, sir! indeed, sir!

You make my heart



fp

fp



W. Hawes 57

And ceaseless woe. yes, yes, in ceaseless woe.

bleed, sir, in deed, sir!

f *f* *p* Dolce

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "And ceaseless woe. yes, yes, in ceaseless woe." followed by "bleed, sir, in deed, sir!". The piano accompaniment features a melody in the right hand with dynamics *f* and *p*, and a supporting bass line in the left hand. The word "Dolce" is written above the piano part.

My hearth, my hearth is desolate,

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "My hearth, my hearth is desolate,". The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand.

My heart is sear'd and shatter'd, My hopes like chaff are

rf *p*

This system contains the third vocal line and piano accompaniment. The vocal line begins with the lyrics "My heart is sear'd and shatter'd, My hopes like chaff are". The piano accompaniment features a melody in the right hand with dynamics *rf* and *p*, and a supporting bass line in the left hand.

scatter'd, my hopes like chaff are scatter'd, For this I thank his hate, I thank his

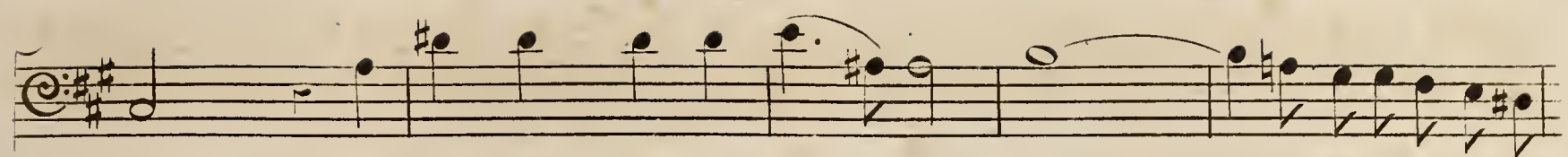
Poor fellow! poor fellow! Lack

This system contains the fourth vocal line and piano accompaniment. The vocal line begins with the lyrics "scatter'd, my hopes like chaff are scatter'd, For this I thank his hate, I thank his". The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand.

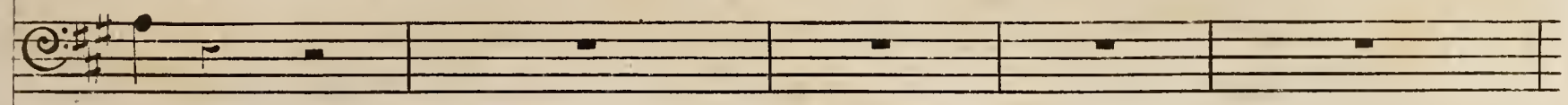
Poor fellow! poor fellow! Lack

f *p* *f* *p*

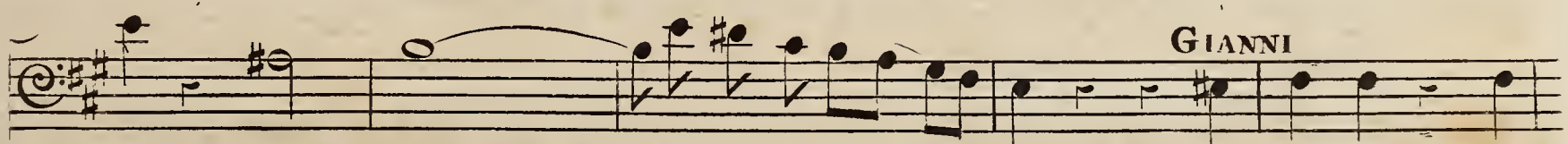
This system contains the fifth vocal line and piano accompaniment. The vocal line begins with the lyrics "Poor fellow! poor fellow! Lack". The piano accompaniment features a melody in the right hand with dynamics *f* and *p*, and a supporting bass line in the left hand.



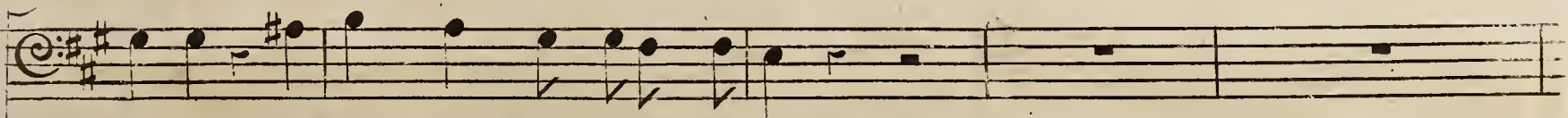
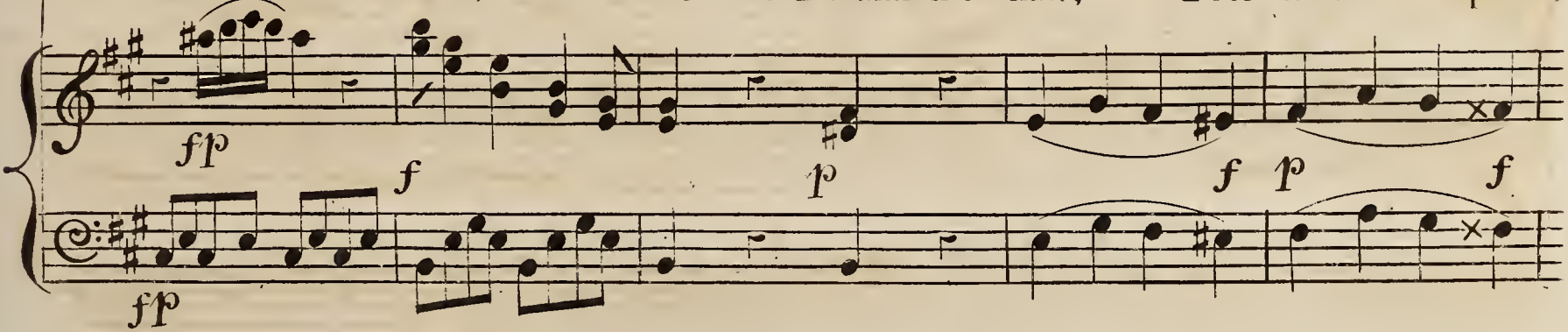
hate: my hopes like shaff are scat...ter'd, scat...ter'd for this I thank his



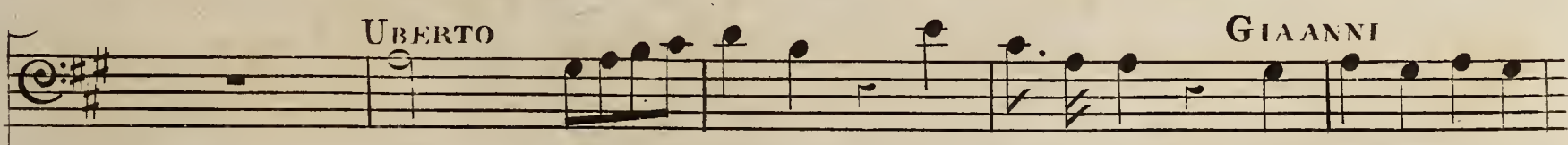
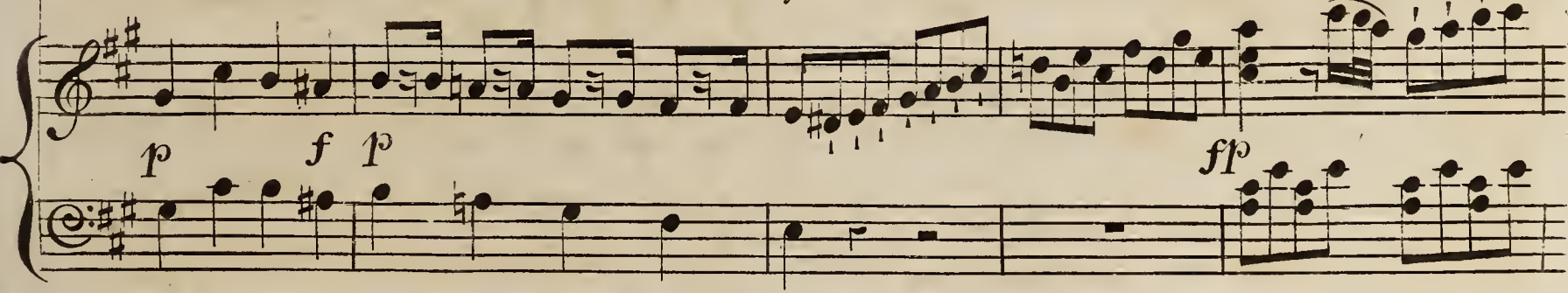
- day.



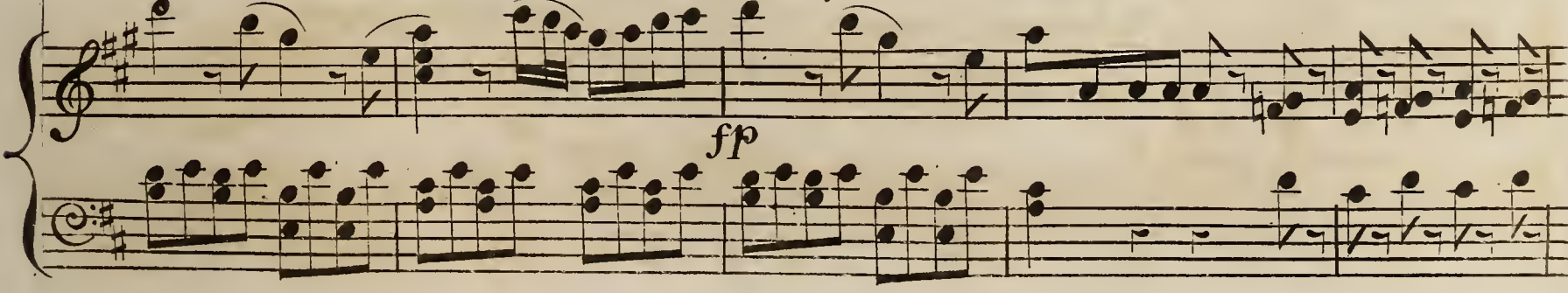
hate: for this, for this I thank his hate, Poor fellow! poor



fellow, I wish I were a mile away.



Oh my lov'd country! ah wretched man! His senses seem half



UBERTO

gone.

Thou, too my

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps. It features a complex texture with many sixteenth and thirty-second notes, and dynamic markings including *p* and *pp*.

GIANNI.

UBERTO.

daughter, Bar-barian.

Ah I shall have it soon.

Wou'd

The second system of music continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "daughter, Bar-barian. Ah I shall have it soon. Wou'd". The piano accompaniment continues with intricate textures and dynamic markings.

he were at this hour,

As thou art in my pow'r,

Thus

The third system of music continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "he were at this hour, As thou art in my pow'r, Thus". The piano accompaniment features dynamic markings *fp* and *fp*.

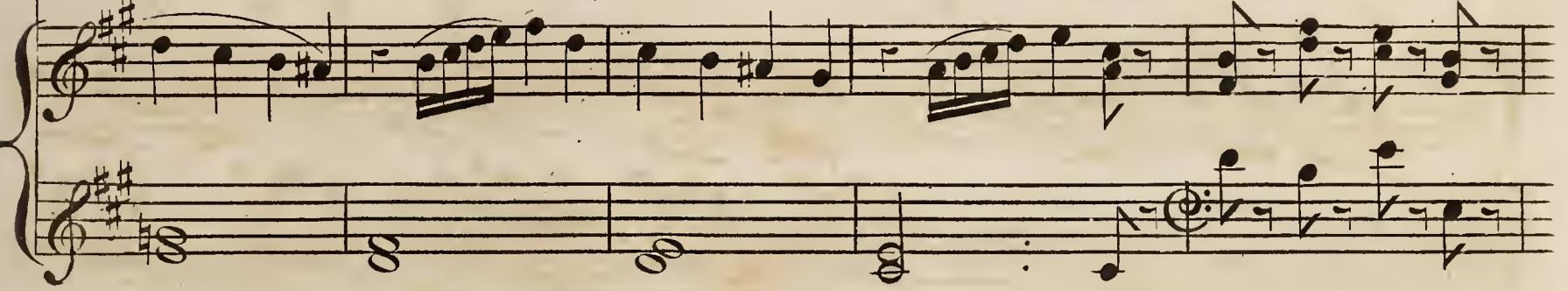
GIANNI

would I sieze the traitor, And tear him, and tear him limb by limb, yes! Good

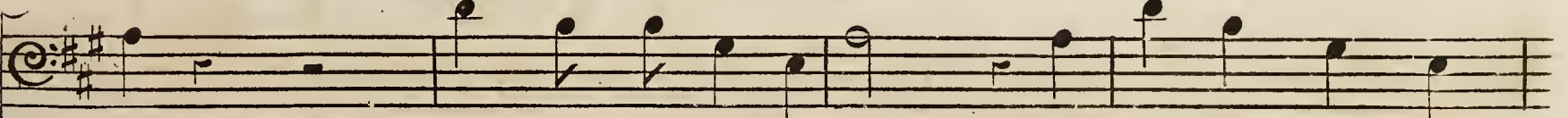
The fourth system of music concludes the page. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "would I sieze the traitor, And tear him, and tear him limb by limb, yes! Good". The piano accompaniment ends with dynamic markings *f* and *p*.



sir your rage abate. Pray don't take me for him, pray don't take me for



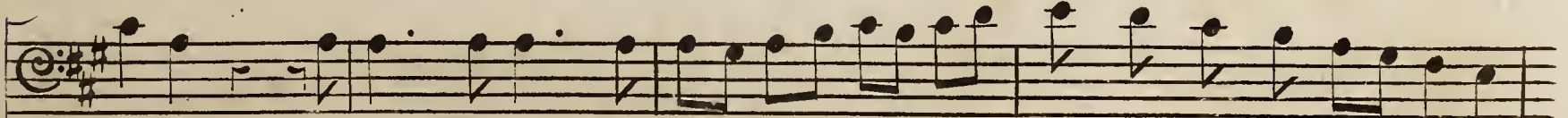
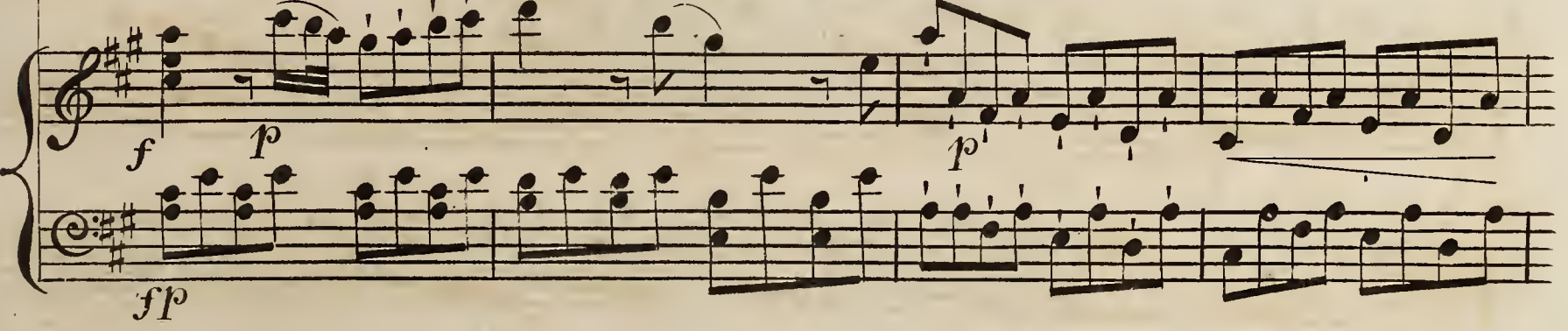
UBERTO



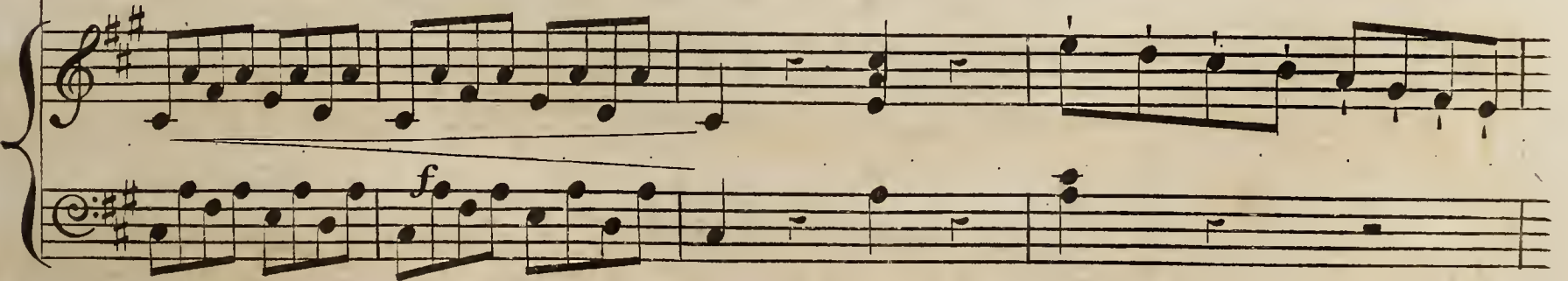
him. Could ought on earth a... tone, For all the wrongs I've



known, for all the wrongs I've known. A...tonement is there



any, The tyrant's death a... lone, the tyrant's death, the tyrant's death a...



...lone. a...tonement is there a...ny, the

Remember, I'm but Gianni, but Gianni,

p

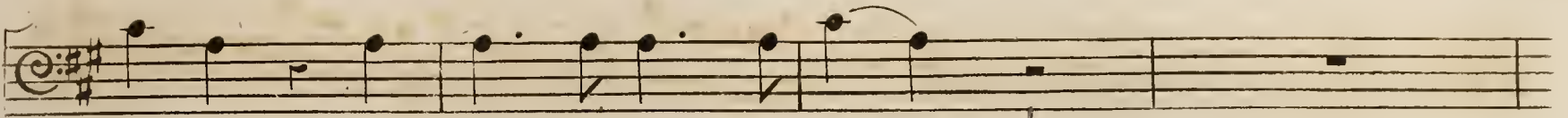
tyrant's death a...lone, the ty_rant's death, the ty_rant's death a...

but Gianni! And I no harm have

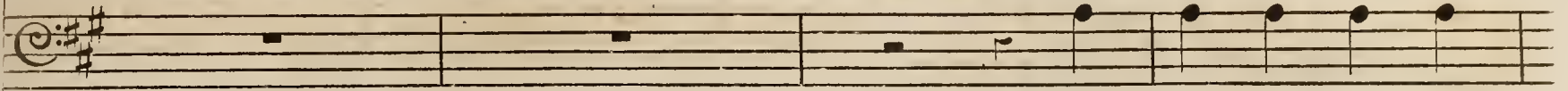
...lone, the tyrant's death a...lone; a...tonement is there

done. and I no harm have done. no harm have done.

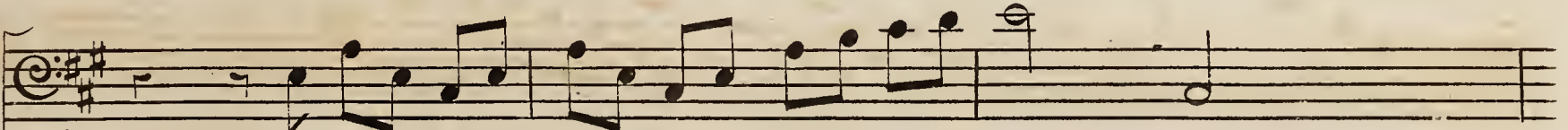
f *p*



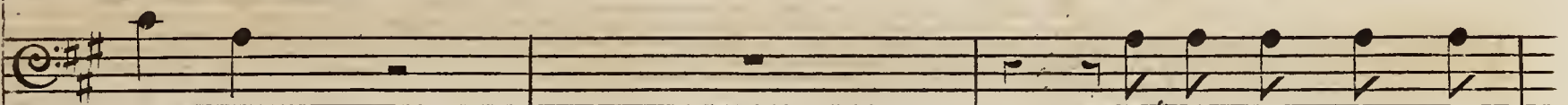
a...ny, the tyrant's death a...lone.



re...member, I'm but

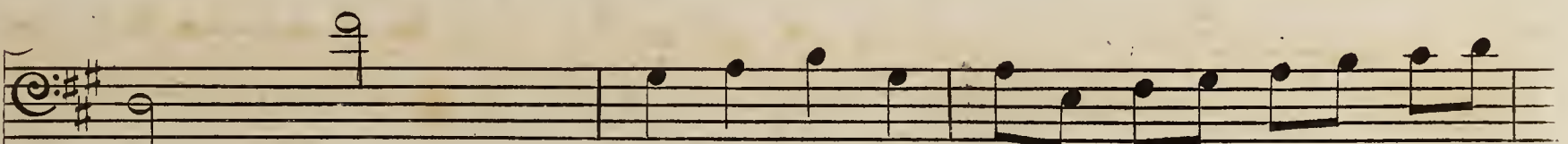
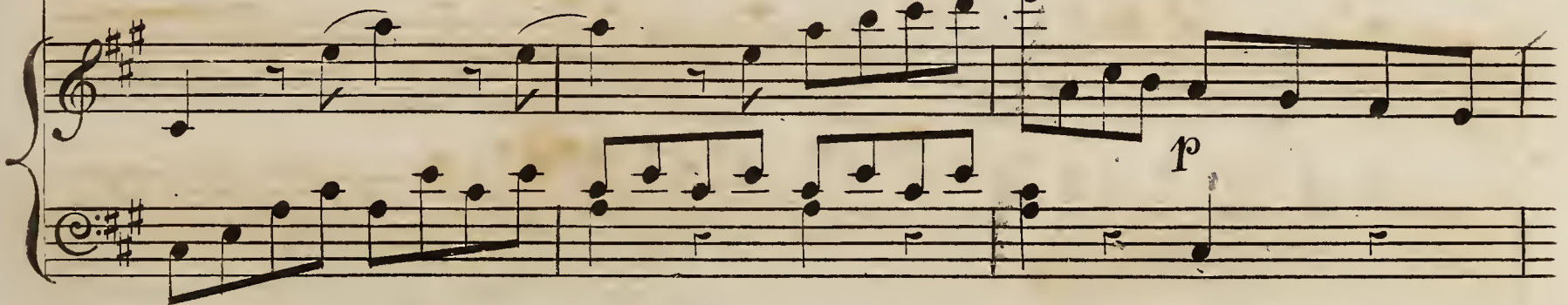


the ty...rant's death, the ty...rant's death a.....

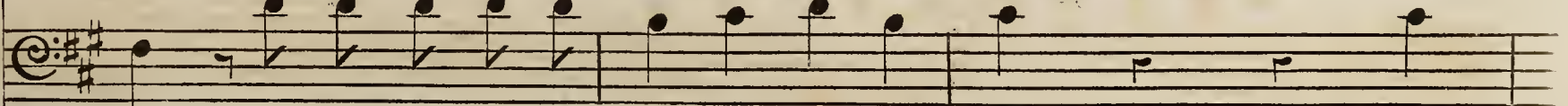


Gianni,

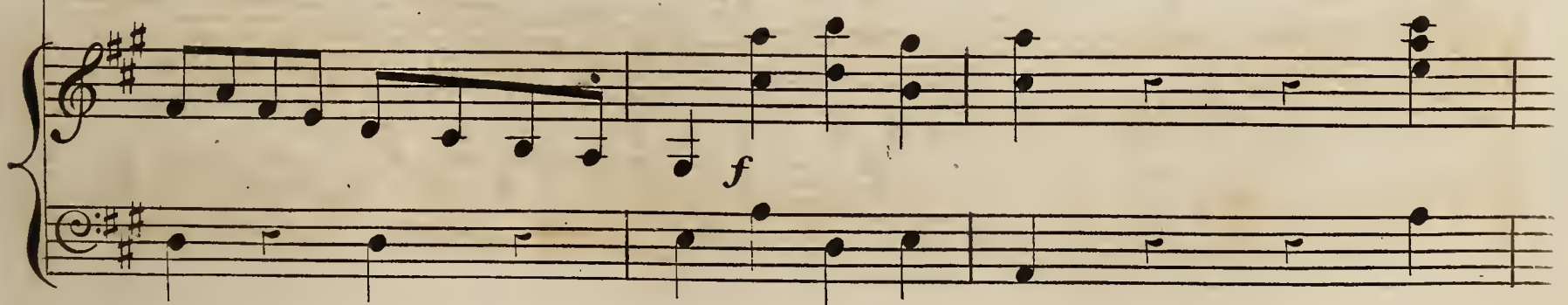
and I no harm have



...lone, the tyrant's death a...lone, the ty...rant's



done, and I no harm have done, no harm have done, and



death a lone, the ty_rant's death a lone, the tyrant's

I no harm have done, and I no harm have done, no harm have

This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "death a lone, the ty_rant's death a lone, the tyrant's" on the first line, and "I no harm have done, and I no harm have done, no harm have" on the second line.

death, the tyrant's death a lone.

done, and I no harm have done.

This system contains the third and fourth systems of music. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are: "death, the tyrant's death a lone." on the third line, and "done, and I no harm have done." on the fourth line.

This system contains the fifth system of music, which is entirely piano accompaniment in treble and bass clefs, concluding the piece with a double bar line.

"AM! MID PERIL,"

The Finale to the 1st Act of the Grand Opera,
called

THE FREEBOOTERS,

at the
Theatre Royal, English Opera House,

Composed by F. Paer,

Arranged & Adapted to English Words by

W^M HAWES,

The Poetry by Hampden Napier Esq!

Ent. Sto. Hall.

J. Hull.

Pr. 8/6

*London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,
& may be had at the principal Music Shops.*

ALLEGRO CON BRIO.

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is common time (C). The first system begins with a forte (f) dynamic. The second system features dynamic markings of piano (p), fortissimo (ff), and piano (p). The third system has a forte (f) dynamic. The fourth system continues the piece with various rhythmic patterns and dynamics.

ISABELLA.

Ah! 'mid peril and wild a...larms, 'mid peril and wild a...larms,

'Stead of joy, do I behold thee?

'stead of joy, do..... I be hold thee?

EDOARDO.

Can I think of fear, and hold thee, of fear, of fear, and

p *fp* *fp*

hold thee, Dear.....est love thus in my

arms? Can I think of fear, and hold thee, think of fear,

fp *fp*

Dear.....est love dear.....est

love to hold thee in mine arms thus in mine

dolce

fp *fp*

p

arms dearest love thus in mine arms?

f

fz *fz*

ISABELLA.

Grant..... me cou....rage, grant me cou....rage gra...cious

fp *fp*

pow'rs. Ah! my heart Ah! my heart

Bear up boldly 'gainst des...pair, Brighter prospects will soon be

p

Ah my heart will fail I fear,

ours, brighter prospects soon be ours, bright....er

grant me courage, grant me cou...rage gracious

prospects bright....er prospects bear up

pow'rs, oh gracious powers, Ah my heart will fail I fear, Ah my heart.... my

bold...ly bear up boldly, boldly 'gainst des...pair, Bear up bold.....ly

a tempo.

heart will fail I fear,

boldly bold...ly 'gainst des...pair, Dear...est

p *a tempo.* *f* *tr* *p*

Dear...est Lord.

Love. thus to

f *p* *pp* *tr* *pp* *f*

Grant me courage,

hold thee, Can I think of fear, and hold thee in my

p *f*

Freebooters.

Grant me courage gracious pow'rs, Oh gracious powers, Ah! my
 arms, bear up bold...ly bear up bold....ly

p

heart will fail I fear, Ah! my heart..... will fail will....
 bold.....ly 'gainst des...pair, bear up bold.....ly boldly bold..ly

fz *p*

fail I fear, My heart will fail I fear, My
 'gainst des...pair, bear up bold.....ly 'gainst despair, bear up bold.....

fp

heart will fail I fear, will fail I fear, will fail I

.....ly 'gainst des...pair, a...gainst des...pair, a...gainst des...

fp *p*

fear, Ah! my heart will fail, I fear.

...pair, Bear up boldly 'gainst des...pair.

f *p*

f *p* *f* *p*

ANDANTE PASTORALE.

Dear Lord.

Dear Love. (GIANNI)

Lady-bird, Lady-bird, fly away home, the robbers are com.....ing

ANDANTE PASTORALE.

Lady-bird, lady-bird, fly away home, For your house is on fire, your children at home.....

p *f*

..... your house is on fire your children at home..... Oh! I

ISABELLA.

fp *p*

EDUARDO.

sink, I die with fear. Nay, be calm, love; I am here.

Lady-bird, lady-bird, fly away

ISABELLA.

Scarcely met but we are parted, may' be
 Nay, love, be not thus down-hearted, spite of
 home, For your house is on fire, your children at home

ne'er to meet again, scarcely met but we are parted, may be ne'er to meet a
 fate, I here remain, may love be not thus down-hearted, spite of
 Lady-bird, lady-bird, fly away

gain, to meet again, we are parted, may be ne'er to meet a
 fate, I here remain, be not dis heart-ed, spite of fate, I here re
 home, fly away home, they are coming they are coming

gain, we are part...ed may be ne'er to meet a... gain, we are
 ...main, spite of fate I here re... main, I here re... main, be not dis...

They are coming, the robbers the robbers are coming, are coming

part...ed may be ne'er to meet a... gain..... we are
 ...heart...ed spite of fate I here re... main..... spite of

they are coming

they are coming are

part...ed ne'er to meet to meet a... gain, to meet a...
 fate I here re... main I here re... main, I here re...

com...ing La...dy bird La...dy bird fly a...way home, they are coming

gain, to meet a... gain, to meet a... gain.
 main, I here re... main, I here re... main.
 they are coming they are coming Fal lal lal la

lal lal la lal lal la lal lal la lal lal la la

la. LENA & CECCH: En...chanting! de...

...li...cious! Oh Gianni, my pre...cious! Oh

Gian..... ni my precious Sing on if you wish us

rf *p* *rf*

rf *p* *rf*

entire..ly your own, Sing on if you wish us entirely your own.

p *ff* *f*

GIANNI.

You're ve....ry ju....dicious, And I'm ve....ry

tr *tr*

sorry, But if I sing more, I shall surely break down, I shall surely break down, shall

ff *pp*

Oh prithee sing

Oh prithee sing

surely break down, I shall surely break down, shall surely break down.

on, Some a..musement we want, some amusement we want,

on, Some a..musement we want, some amusement we want,

Od'sfish how you

Now prithee now prithee now prithee sing

Now prithee now prithee now prithee sing

worry I tell you I cannot, I cannot I cannot

on a... musement we want.

on a... musement we want.

Od's...fish how you wor...ry I tell you I

can't, I tell you I can't, I tell you I can't, I tell you I

can't.

Thou know'st we are the foemen Of him who calls thee

stacc:

f fz p fz p

wife, Of him who calls thee wife, And we a vow have

f tr p f p

sworn To end his hated life, Yes to end his hated life, to

f p f p f

ISABELLA.
My heart with fear is torn, My

EDOARDO!
Their threats I treat with scorn, Their

GIANNI.
end his ha...ted life. Would I had ne'er been born, Would

p p

CORO.

heart with fear is torn. Yes! we have sworn a solemn vow,
 threats I treat with scorn. CORO. Yes! we have sworn a solemn vow,
 I had ne'er been born. Yes! we have sworn a solemn vow,

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a common time signature. The piano accompaniment includes a triplet in the right hand and dynamic markings of *f* and *ff*.

And we will keep it true. the day is quickly
 And we will keep it true. the day is quickly
 And we will keep it true. The day is quickly com...ing quickly

UBERTO e CORO.

The second system continues the vocal and piano parts. It includes the instruction "UBERTO e CORO." above the piano accompaniment. The piano part features a *ff* dynamic marking and a trill in the right hand.

coming is coming When he will meet his due,
 coming is coming When he will meet his due,

The third system concludes the page with the vocal lines and piano accompaniment. The piano part includes a trill in the right hand and a *tr* marking.

when he will meet his due, when he will meet his due.

when he will meet his due, when he will meet his due.

p

UBERTO.

But, lady fair, to shew We do not war with woman, we do not war with woman,

f *p* *fp*

Nor cherish hate to thee, nor cherish hate to thee, From

dolce *3* *3* *3* *3*

ISABELLA.

LENA, CHECCH: e CORO.

Oh lady, yes lady thou art free.

UB: e CORO.

henceforth thou art free. Oh lady, yes lady thou art free.

f *p* *p*

husband! Sad o...men! That parts our love in

EDOARDO.
Ah me!

GIANNI.
Ah must we part a...

Now here's a mess a...

twain, that parts our love that parts our love our love in twain.

-gain Ah must we part must part a...gain. UBERTO.

-gain Now here's a mess a mess a...gain. Now, la...dy,

p piu mosso.

you have an es...cort On your way, so now, fare...well.

fp *fp* *rf* *colla parte.* *f a tempo.*

ISABELLA.

Ah! my lips Ah my lips have not the pow'r to tell What my heart what my

heart would bid me say If you would not drive me to distress, Do not

send me hence a... way, do not send me do not send me hence a... way.

<p>ISABELLA.</p> <p>Ah! yes!</p> <p>UBERTO.</p> <p>Wilt thou then stay?</p>	<p>LENA & CECCH:</p> <p>She stays!</p> <p>EDOARDO.</p> <p>She stays!</p> <p>GIAN: & UB?</p> <p>She stays!</p> <p>OGG: & CORO.</p> <p>She stays!</p>
---	---

LENA & CECCH:

What has happen'd so to

UBERTO.

What has happen'd so to change her?

ALL^o DI PRIMA.

sotto voce

change her?

What has happen'd so to change her has happen'd so to

OGGERO.

What has happen'd so to change her

What has happen'd so to

What has happen'd so to change her

What has happen'd so to

change her, Who can fathom woman's mind, who can fathom woman's

change her, Who can fathom woman's mind, who can fathom woman's

change her, Who can fathom woman's mind, who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

ff

ISABELLA.

Love... tri... um... phant o... ver dan... ger

EDOARDO.

Love... tri... um... phant o... ver dan... ger

mind.

mind.

GIANNI.

mind. Well, how wonder... fully

p

Points the path hope could not
 Points the path hope could not
 strange are all the ways of woman...kind,

find, Love tri...umphant, Love..... tri...
 find, Love tri...umphant, Love..... tri...
 Well, how wonder...fully strange are the ways of woman--

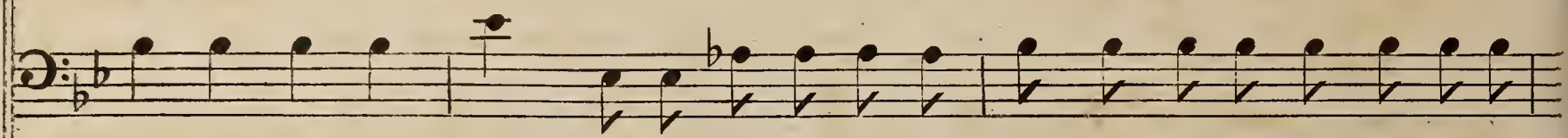
...umphant o...ver dan...ger Points the path the path hope
 ...umphant o...ver dan...ger Points the path the path hope.
 ...kind, Well how wonderfully strange are, well how strange are all the



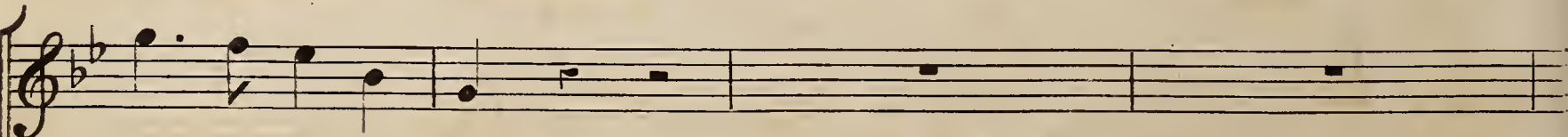
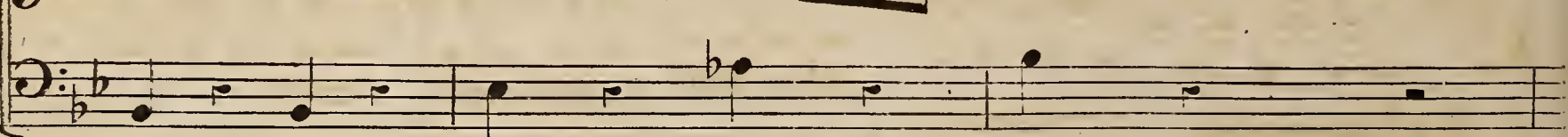
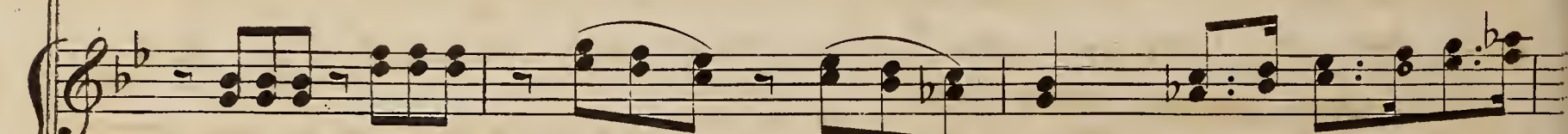
could not find, Love points the path, Love points the



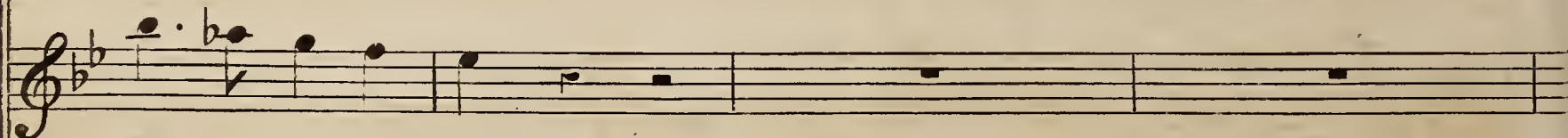
could not find, Love points the path, Love points the



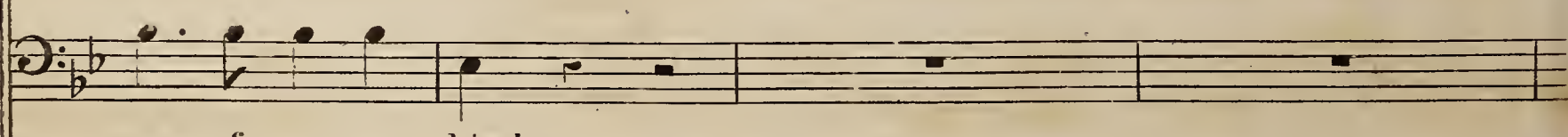
ways of wo-man-kind, Well how wonderfully strange are, well how strange are all the



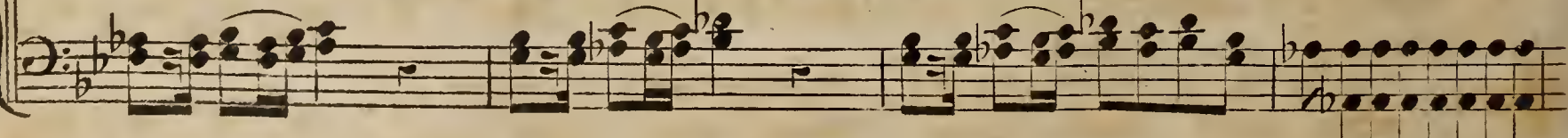
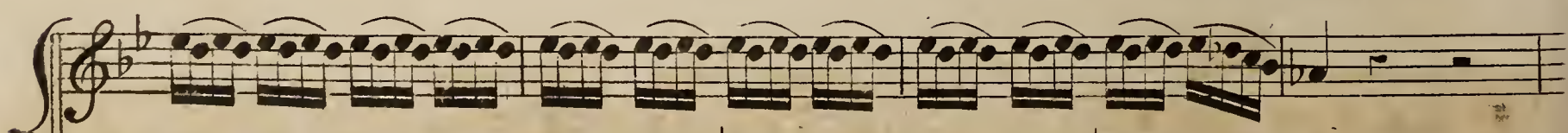
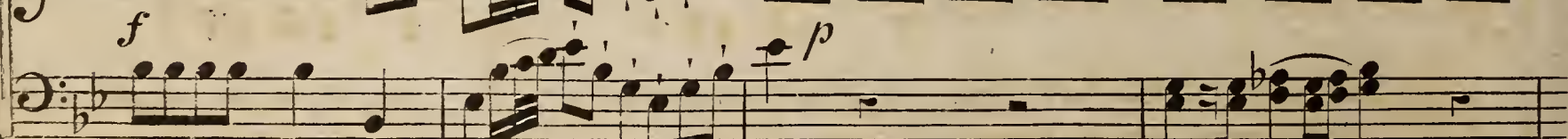
path hope could not find.



path hope could not find.



ways of wo-man-kind.



ISABELLA, LENA, CECCHINA.

Musical staff for Isabella, Lena, Cecchina. Treble clef, key signature of two flats (B-flat, E-flat), common time. The melody consists of eighth and quarter notes.

Not the light as...pen leaves that shake with ev'ry breeze's

EDOARDO, OGGERO.

Musical staff for Edouardo, Oggero. Treble clef, key signature of two flats, common time. The melody is identical to the first staff.

Not the light as...pen leaves that shake with ev'ry breeze's

GIANNI, UBERTO.

Musical staff for Gianni, Uberto. Bass clef, key signature of two flats, common time. The accompaniment features a steady eighth-note pattern.

Not the light as...pen leaves that shake with ev'ry breeze's

Piano accompaniment for the first system. Treble and bass clefs, key signature of two flats, common time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

Musical staff for Isabella, Lena, Cecchina. Treble clef, key signature of two flats, common time. The staff contains a whole rest followed by the instruction 'sigh;'.

sigh;

Musical staff for Edouardo, Oggero. Treble clef, key signature of two flats, common time. The staff contains a whole rest followed by the instruction 'sigh;'.

sigh;

Musical staff for Gianni, Uberto. Bass clef, key signature of two flats, common time. The staff contains a whole rest followed by the instruction 'sigh;'.

sigh;

Piano accompaniment for the second system. Treble and bass clefs, key signature of two flats, common time. The right hand features a melodic line with trills (tr) and eighth notes. The left hand has a rhythmic accompaniment of eighth notes.

Piano accompaniment for the third system. Treble and bass clefs, key signature of two flats, common time. The right hand features a melodic line with trills (tr) and eighth notes. The left hand has a rhythmic accompaniment of eighth notes.

ISABELLA, LENA, CECCHINA.

Not the frail bark, when storms are woke And winds and waves are
 EDOARDO.

Not the frail bark, when storms are woke And winds and waves are
 OGGERO.

Not the frail bark, when storms are woke And winds and waves are
 GIANNI.

Not the frail bark, when storms are woke And winds and waves are
 UBERTO.

Not the frail bark, when storms are woke And winds and waves are

high, Nought can be found less stea...dy than the

high, Nought can be found less stea...dy than the

high, Nought can be found less stea...dy than the

high, Nought can be found less stea...dy than the

high, Nought can be found less stea...dy than the

high, Nought can be found less stea...dy than the

ff

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

p

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

p *f*

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

p *f*

changing heart of man No! than the changing heart of man No! the changing heart of,

changing heart of man No! than the changing heart of man No! the changing heart of

changing heart of man No! No!

changing heart of man No! No!

changing heart of man No! No!

f *p* *f* *p*

man. Not the light as...pen

man. Not the light as...pen

GIAN: & UBER:

OGGE: & CORO. Not the light as...pen

Not the light as...pen leaves that shake With

CORO.

Not the light as...pen leaves that shake With

leaves that shake With ev'ry breeze's sigh,

leaves that shake With ev'ry breeze's sigh,

leaves that shake With ev'ry breeze's sigh,

ev'ry breeze's sigh Not the frail bark, when

ev'ry breeze's sigh Not the frail bark, when

Not the frail bark when storms are wake And winds and
 Not the frail bark when storms are wake And winds and
 Not the frail bark when storms are wake And winds and
 storms are wake And winds and waves are high
 storms are wake And winds and waves are high

waves, winds and waves and waves are high..... Nought
 waves, winds and waves and waves are high.....
 waves, winds and waves and waves are high.....
 and waves and waves are high.....
 and waves and waves are high.....

can be found less steady than the changing heart of man, Nought

Nought

Nought

Nought

p *f*

can be found less steady than the changing heart of man, *un poco piu stretto.*

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

un poco piu stretto.

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

ev'ry breeze's sigh,

ev'ry breeze's sigh, Not the frail bark, when storms are wake, And

ev'ry breeze's sigh, UBERTO.

ev'ry breeze's sigh, Not the frail bark, when storms are wake, And

No! Not the frail bark when storms are wake and
winds and waves are high, No!
winds and waves are high, No!

f *p*

winds and waves are high, Not the frail bark when storms are wake and winds and waves are
No!
No!
No!

f *p* *p*

PIU ALLEGRO.

high, Nought can be found less steady than the changing heart of man, Nought can

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

Nought can be found less steady than the changing heart of man, Nought can

f

PIU ALLEGRO.

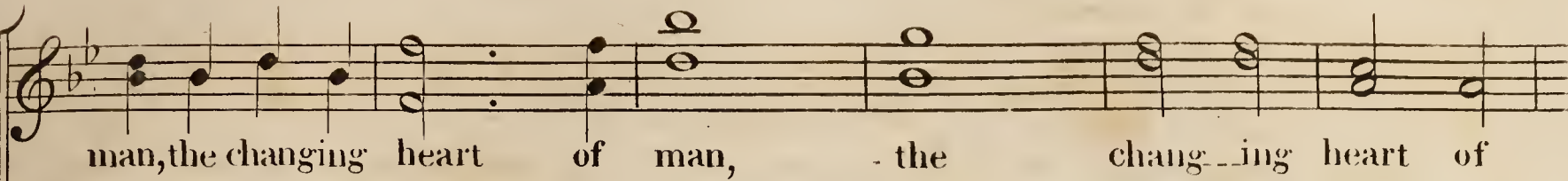
be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

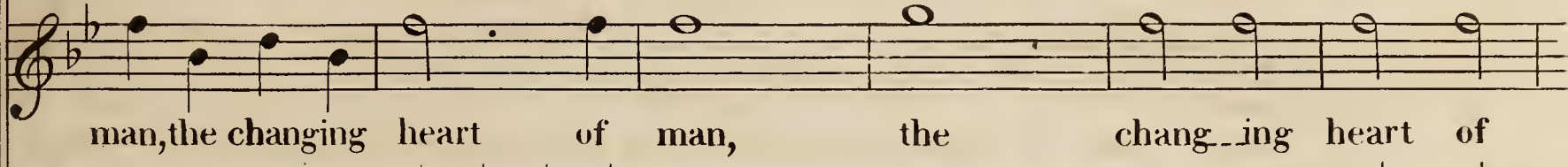
be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

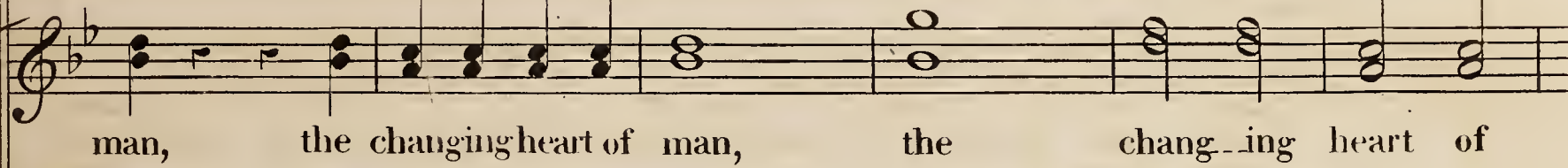
be found less steady than the changing heart of man, the changing heart of



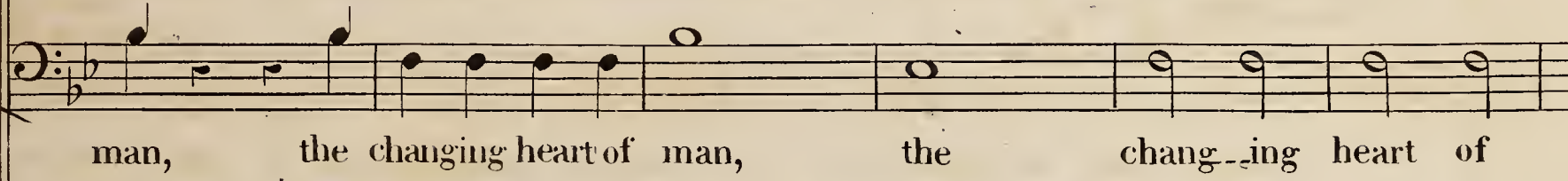
man, the changing heart of man, the changing heart of



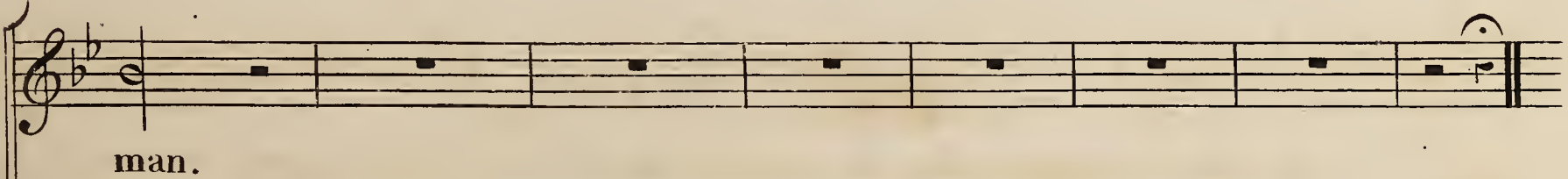
man, the changing heart of man, the changing heart of



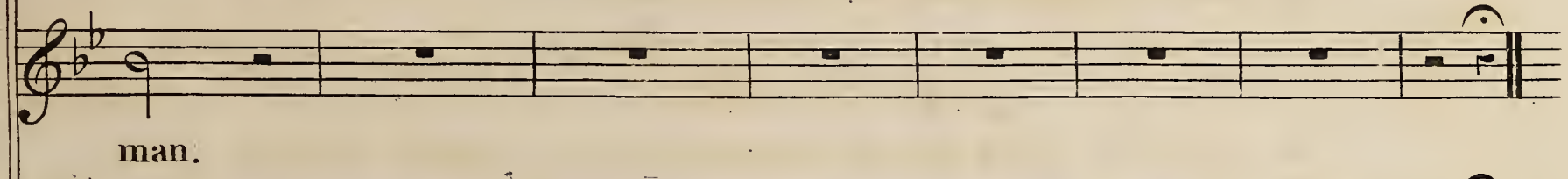
man, the changing heart of man, the changing heart of



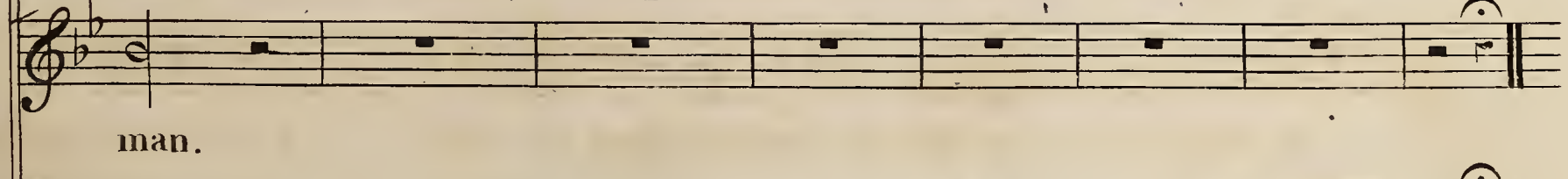
man, the changing heart of man, the changing heart of



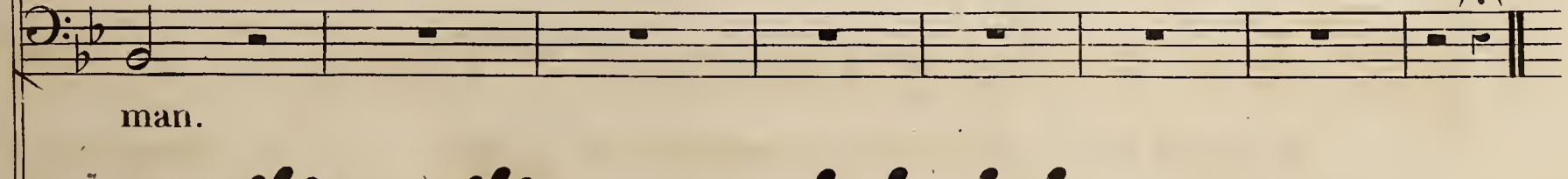
man.



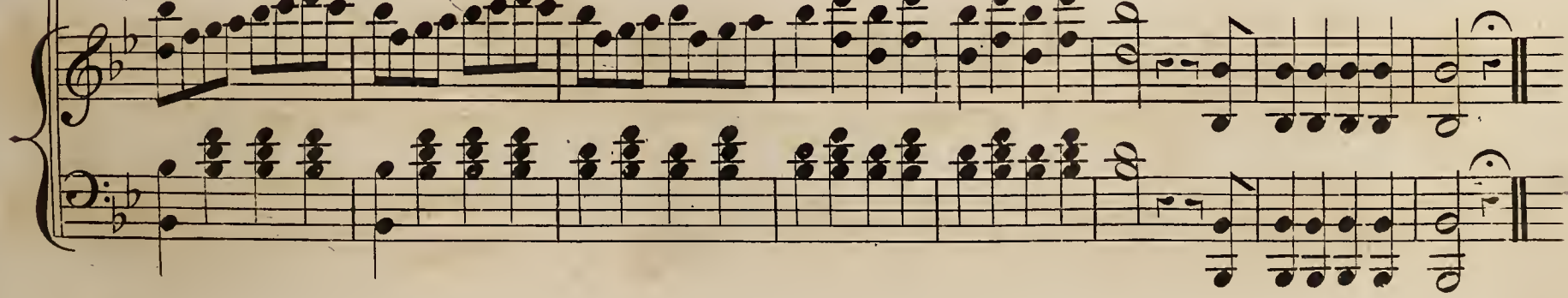
man.



man.



man.



1
"Why thus pensive,"

The Introductory Quartett,

as Sung by

Miss Goward, Miss Boden, Miss Betts, & M^{rs} Phillips,

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal English Opera House,

Composed by F. Paer,

Arranged & Adapted to English Words by

WM HAWES.

The Poetry by Hampden Napier Esq^r.

Ent. Str. Hall.

J. Hill.

Pr. 3/-

London, Printed & Published by W. Hawes, 7, Adelphi Terrace,
And may be had at the Principal Music Shops.

ALLEGRO.

The musical score consists of three systems of music. The first system is a vocal quartet with two staves (treble and bass clef) and dynamic markings 'f' and 'fz'. The second system is a piano accompaniment with two staves (treble and bass clef) and a dynamic marking 'f'. The third system is another piano accompaniment with two staves (treble and bass clef) and dynamic markings 'fz'. The key signature is one sharp (F#) and the time signature is common time (C).

Freebooters.

W. Hawes
29. M.

LENA.

Why thus pensive?

CECCHINA.

Why thus pensive?

tr

tr

p

p

thou too art drooping!

Why thus

thou too art drooping!

Why thus

pp

pp

pensive?

thou too art drooping!

thou too art

pensive?

thou too art drooping!

thou too art

drooping. What's the use of all this

drooping. What's the use of all this moping?

f *p*

moping? When you've cause for better hoping, Why should

When you've cause for better hoping, Why should

dolce

you give way to fear? Why should you give way to fear?

you give way to fear? Why should you give way to fear?

fz *p*

Why should you give way to fear, When you've cause for better

Why should you give way to fear, When you've cause for better

fz fz p rf fz p rf

hoping, why should you give way to fear, give way to fear, When you've cause for better

hoping, why should you give way to fear, give way to fear, When you've cause for better

rf

hoping, why should you give way to fear, give way to fear, why should

hoping, why should you give way to fear, give way to fear, why should

f

you give way to fear.

you give way to fear.

ISABELLA.

Ah! a heart so sad and lone, a heart..... a

heart so sad and lone, Borrows boldness, borrows

boldness from des...pair.

Signor, I would fain de...clare, All my griefs to thee a...

tr

dolce

...lone, all my griefs to thee a...lone, all my griefs to thee a...

fz *rf* *f*

UBERTO.

...lone. Leave us, leave us then a...lone, alone to-

p

...gether; Thou may'st safely trust in

tr *tr* *tr*

(aside)

me, yes! yes safely trust in me, From her looks I nought can

Musical notation for the first system, including vocal line and piano accompaniment with trills.

gather, What her wish or fear may be, No! no! no!

Musical notation for the second system, including vocal line and piano accompaniment with trills.

LENA.

Cec. Softly

no! what her wish or fear may be, her fear may be.

Softly

Musical notation for the third system, including vocal line and piano accompaniment with dynamics like *cres*, *f*, and *p*.

softly, softly softly, steal a...way, We disturb them, we disturb them if we

softly, softly softly, steal a...way, We disturb them, we disturb them if we

Musical notation for the fourth system, including vocal line and piano accompaniment with trills.

ISAB.

Ah! my heart borrows boldness from despair.

LENA.

stay; Love has such a jealous eye, a jealous eye,

CEC.

stay; Love has such a jealous eye, a jealous eye,

UBER.

From her looks I nought can gather, What her wish may be.

p *fz* *p* *fz* *p* *fz*

borrows boldness from despair, borrows

Why should ye give place to care, give place to care, love has such

Why should ye give place to care, give place to care, love has such

I nought can gather what her fear what her

p *f* *p*

bold...ness, borrows bold...ness from des...pair,
 a jealous eye, a jealous eye,
 a jealous eye, a jealous eye, We disturb them if we
 wish, her wish may be, her wish may be,

f *p* *f* *p*

We disturb them if we stay, Softly, softly, steal a...
 stay, Softly, softly, steal a...way,

Ah! a heart so sad and lone, borrows boldness from des... pair.....

...way Love has such a jealous eye, a jealous eye,

Love has such a jealous eye, a jealous eye,

From her looks I nought can gather, what her wish may be

fx *fx* *fx*

..... borrows boldness from des... pair,

He can brook no stranger nigh, no stranger nigh, Softly softly steal a-

He can brook no stranger nigh, no stranger nigh, Softly softly steal a-

I nought can ga... ther what her fear,

p *p*

Borrows boldness from des...pair,

...way, We disturb them if we stay, yes if we stay, Love has such a jealous

...way, We disturb them if we stay, yes if we stay, Love has such a jealous

What her fear, her wish may be

Borrows boldness from des...pair, yes!

eye, He can brook no stranger nigh, no stran...ger nigh, Love has such a jealous

eye, He can brook no stranger nigh, no stran...ger nigh, Love has such a jealous

What her fear her wish may be, her

from des...pair, yes! from des...pair,
 eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,
 eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,
 wish may be, her wish may be, from her looks I nought can

fz fz fz fz fz fz f

Borrows bold...ness from des...pair.
 He can brook no stran...ger nigh.
 He can brook no stran...ger nigh.
 ga...ther, What her wish or fear may be.

fz

"Courage, thy love is new."

The Grand Scena.

as Sung by

MR PEARMAN,

in the Grand Opera called

The Freebooters,

at the

Theatre Royal, English Opera House.

Composed by F. PAER

Arranged & Adapted to English Words

BY

W^M HAWES,

The Poetry by Hampden Napier Esq^{re}

Ent. Sta. Hall.

J. Hall.

Pr. 3/-

London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,

& may be had at the principal Music Shops.

ALLEGRETTO

Piano introduction in C major, 2/4 time. The piece is marked *ALLEGRETTO*. It features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Dynamic markings include *fp* (fortissimo piano) and accents.

ISABELLA.

Vocal line for Isabella. The lyrics are "Ah! my heart beats as". The vocal line is in a soprano range, with a melodic line of eighth notes. The piano accompaniment is in the same key and time, with a bass line of eighth notes. Dynamic markings include *rinf* (ritornello), *p* (piano), and *fp*.

W. Hawes 46 W.

EDOARDO

tho' it wou'd foretel some fatal evil. Support yourself on

me, love - Nay, do not tremble; be

pp *Piu Mosso* *f* *p* *fz*

pp *f* *p* *fz*

firm, or all is lost. Oh Heav'ns! Oh Heav'ns! this tarrying aggra-vates our peril.

p *f*

Remember ev'ry moment, is fraught with de-so-la-tion.

ARIA.

f

ALLEGRO.

f

Violoncello Obligato

p *fz* *p* *fp*

fp *fz*

Violino Obligato

fz *p*

Violonc: Obligato

fz *p*

Violino Solo

tr

fz *p* *fp*

Violone Solo

rinf *p*

Violone:

fz *fp*

The first system consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth-note patterns and a trill marked 'tr' near the end. The bottom two staves form a grand staff (treble and bass clefs) with a more rhythmic accompaniment.

The second system also consists of three staves. The top staff continues the melodic line with similar eighth-note patterns. The grand staff below provides accompaniment with some chordal textures.

The third system features three staves. The top staff includes a trill marked 'tr' and a double bar line. The grand staff below has a 'Tutti f' marking. The notation includes various rhythmic figures and chordal structures.

The fourth system consists of three staves. The top staff has a melodic line with some slurs and accents. The grand staff below continues the accompaniment with rhythmic patterns.

Larghetto.
E DO ARDO.

Courage! courage thy love is near, courage the love is

Violonc:

p

near, Thy faint...ing heart to cheer. thy faint...ing heart to

cheer. Nay do not he...si...tate, This ve...ry mo...ment

e...ven, May'be, decides our fate. may'be, decides our fate.

fp

May' be, decides our fate May' be, decides our

p *fp* *p* *Violone:*

fate, decides our fate May' be, de cides our fate.

fp *fz* *p* *tr* *rinf* *p*

Violino.

Sostenuto.

ALLEGRO She trembles still. Oh

f *Colla parte.*

Heaven! Despair! Despair! Despair her heart, her heart, hath

p Allegro come sopra

rivn. Courage, be firm, nor fear, love; Courage,

fp *fp* *fp*

Violin Solo.

un poco rallent: Violone: Solo.

Courage! The

un poco rallent:

Violino.

Violone: Tempo Primo.

pow-er that led me here, love, To guard, to guard thy Innocence, The

Tempo Primo.

pow'r that led me here, love, To guard thy In- nocence, The pow'r that led me

here love, will safe-ly guide us hence.

Cou- rage! thy love is near, Thy

faint ing heart to cheer. Nay do not do not

he...sitate - nay do not do not hesitate, This very moment even, May'be, decides our

Violino. *fp* *fz* *fz*

fate. Take courage, be firm, nor fear, love; Take courage, be firm, nor fear, love;

Dolce. *rinf*

Violino. *un poco rallent:* Violone: *fp fp*

Courage! Cou...rage!

f *p un poco rallent:*

The power that led me here, love, to guard, to guard thy

Tempo Primo.

innocence, The pow'r that led me here, love, Will safe-ly guide us

Tempo Primo.

Violino.

fz

hence, The pow'r that led me here, love, Will safe-ly guide us hence safe-ly

f fp fp fz

tr

safe-ly, safe-ly guide us hence, Will safe-ly guide us

p f p

hence, Will safe...ly guide us hence, Will safely guide us

f

f

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics: "hence, Will safe...ly guide us hence, Will safely guide us". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of chords and includes a dynamic marking of *f* (forte) in the middle of the system.

hence .

fz *fz*

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with the lyric "hence .". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings of *fz* (forzando) in the middle of the system.

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef, which is mostly empty. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part continues with chords and melodic lines.

Which I can never see further.

Recitative & Duet,
 Sung by
Miss Bells & Mr. Parman.
 in the Grand Opera called
THE FREEBOOTERS,
 at the
Theatre Royal, English Opera House.
 Composed by **H. Paer,**
Arranged & Adapted to English Words
 BY
W M HAWES,
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First part Pr. 2/-
Second D^o..... 7/-

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ADAGIO NON TROPPO.

The musical score consists of three systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a forte (f) dynamic and includes markings for piano (p), fortissimo (fz), and fortissimo piano (fp). The second system continues with similar dynamics, including fp. The third system also features fp and fz markings. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

fz *p* *Cres:*

Recit:
ISABELLA.

Oh!

poco a poco *f*

EDOARDO.

I can move no further.

Be not dishearten'd. If we but

p *fz* *fz*

gain the point of yonder crag

We may escape in safety.

lento *fz* *fz*

ISABELLA. EDOARDO.

Ah! never. My trusty steed will swiftly bear us hence,

And see, my love, Where the

moon lights her chrysal lamp to guide us. Let us hail the glad omen.

risoluto. **ADAGIO.** *p* *rinf*

ISABELLA.

Kind Love, oh hear us. Still hover near us.

Kind Love, oh hear us. Oh watch our wand'ring steps.

ISABELLA.

Spirit whose
EDOARDO.

ANDANTE SOSTENUTO.

Spirit whose

Musical score for the first system. It includes two vocal staves (treble clef, 3/4 time) and a piano accompaniment (grand staff, 3/4 time). The key signature has two sharps (F# and C#). Dynamics include *p*, *f*, and *p*.

glorious sway whose sway o...ver nature

Proudly vic.

glorious sway whose sway o...ver nature Proudly vic_torious ruleth each creature Proudly vic.

Musical score for the second system, continuing the vocal and piano parts from the first system.

...to_rious Ruleth each creature

Ru...leth each crea...ture

...to_rious Ruleth each creature

Ru...leth each crea...ture

Musical score for the third system, featuring triplets in the vocal lines. The piano accompaniment continues with a steady rhythm.

lis - ten ap - provingly to our en - trea - ty; Hear us in

lis - ten ap - provingly to our en - trea - ty;

pi - ty, Hear us in pi - ty, Kind Spirit Kind Spirit of

Hear us in pi - ty, Hear us in pi - ty, Kind Spirit Kind Spirit of

Love! Lis - ten ap - proving - ly

Love! *fz* Lis - ten ap - proving - ly *fz*

p *p*

To our en...treaty; Hear us in pi...ty, Hear us kind

To our en...treaty; Hear us in pi...ty, Hear us kind

p

Spirit of Love! Spi...rit of Love! Spi...rit of

Spirit of Love! Spi...rit of Love! Spi...rit of

f *p* *fp*

Love! Kind Spi...rit of Love!

Love! Kind Spi...rit of Love!

fp

ALLEGRO AGITATO.

GIANNI.

Oh!my

fp *rf* *p* *p*

ma...ma ma...ma master, Oh!my la...la la...la la dy, they have

fz p *fz*

found us out al _ rea _ dy, Oh!dis _ as _ _ ter, Oh!dis-

fp *fp*

p *f* *p* *f* *p* *fz*

aster, on disas _ ter! ne _ ver did I scamper scamper,scamper fas _ ter.

pp

Freebooters.

Oh dis - as - ter on dis - as - ter, they have

found us out al - rea - dy, yes! al - rea - dy Oh! dis - as - ter on dis -

as - ter ne - ver did I scamper fas - ter, Never shall I scam - per

more, Ne - ver shall I scam - per more. Onward!

ISABELLA.

EDOARDO.

GIANNI.

dearest! Oh! night of sor-row, Hasten has-ten, All my

troubles now are o'er, all my troubles now are o'er, now are

ISABELLA.

We shall ne-ver see the mor-row, We shall

We shall ne-ver see the mor-row, We shall

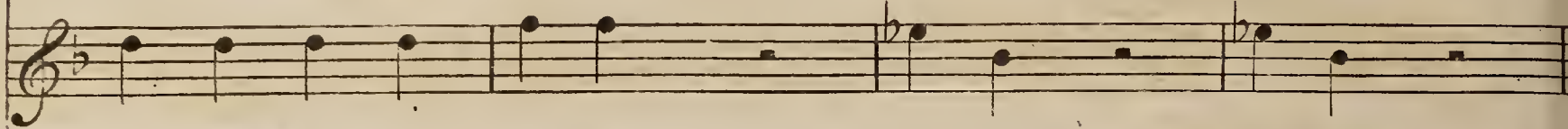
o'er. Where shall I be by to mor-row, Where shall



ne - ver see the morrow. Onward! Onward!

Onward!

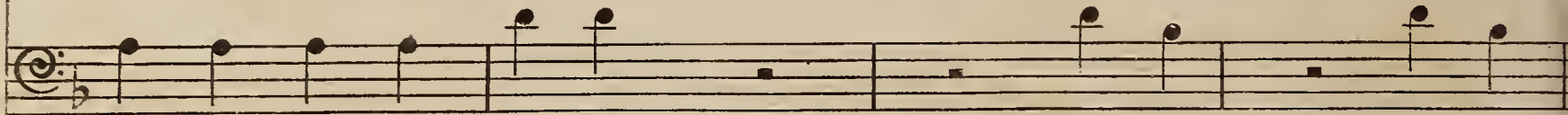
Onward!



ne - ver see the morrow. Onward! Onward!

Onward!

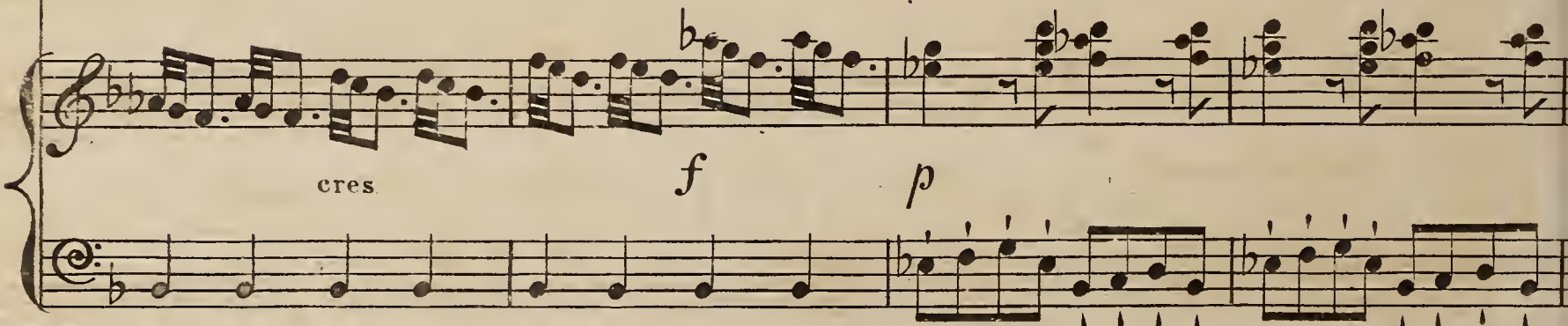
Onward!



I be by to morrow. On - ward! On - ward!

On - ward!

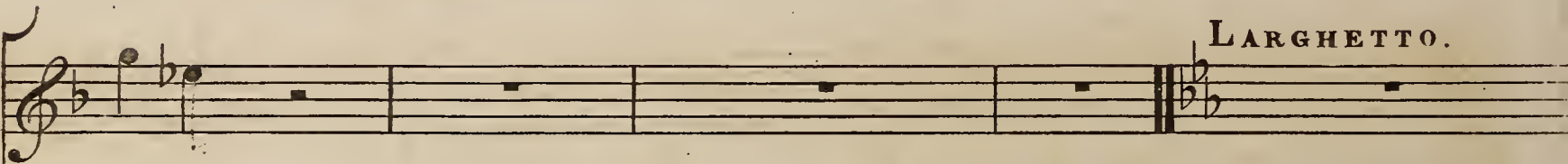
On - ward!



cres.

f

p

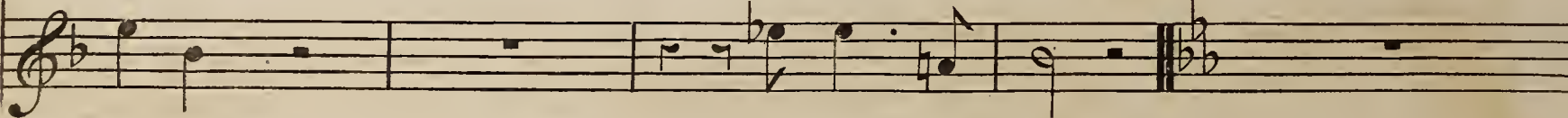


Onward!

OGGERO.

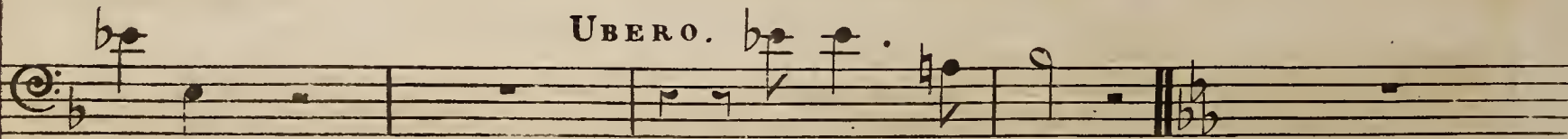
LARGHETTO.

Sostenuto



Onward!

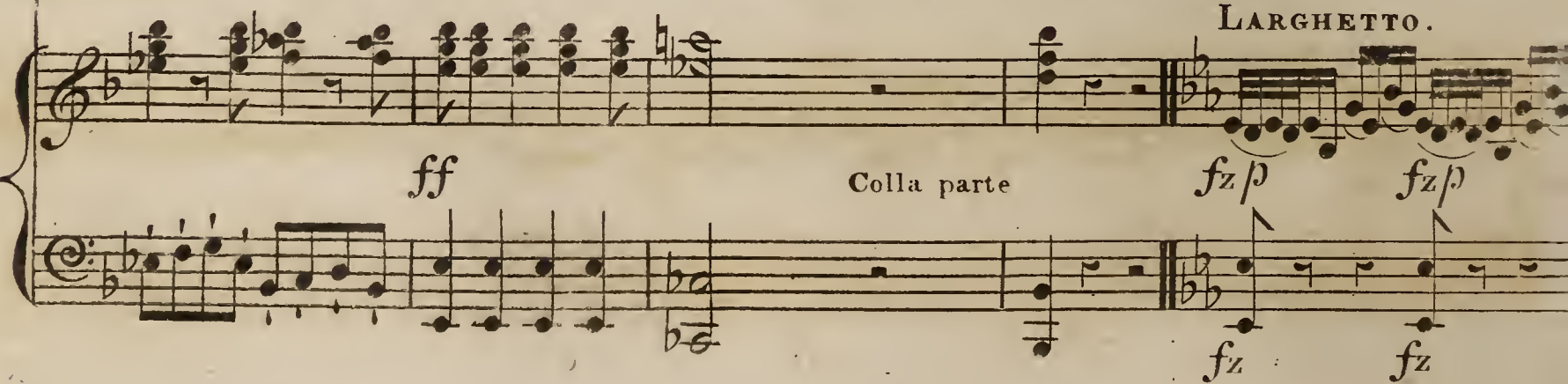
What ho! there stop.



Onward!

What ho! there stop.

LARGHETTO.



ff

Colla parte

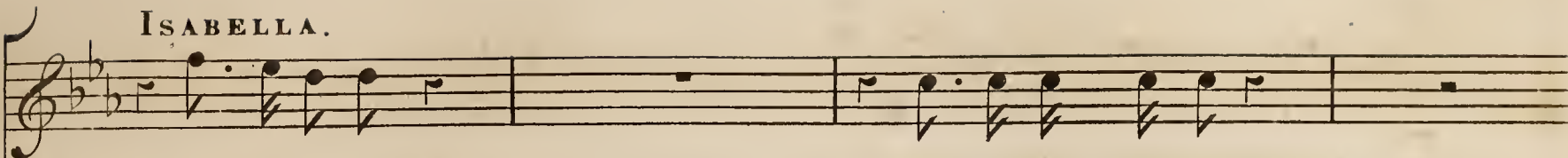
fz/p

fz/p

fz

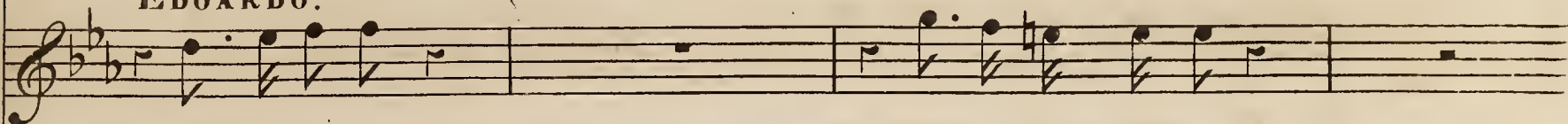
fz

ISABELLA.



'Tis decided, we indeed are lost.

EDOARDO.



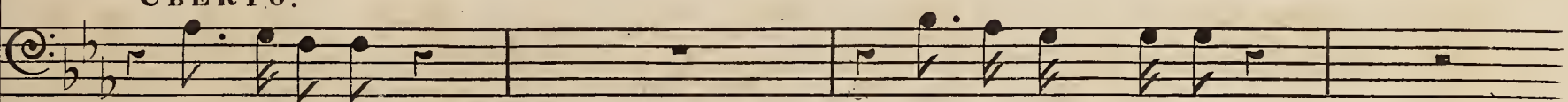
'Tis decided, we indeed are lost.

OGGERO.



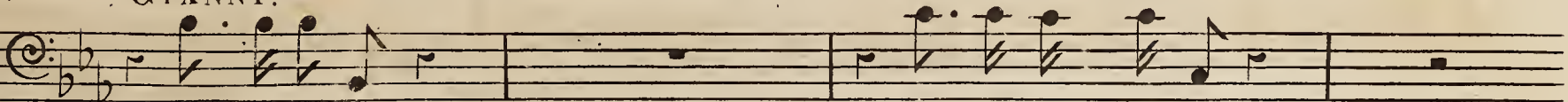
Would you fly us, but your scheme is crost

UBERTO.



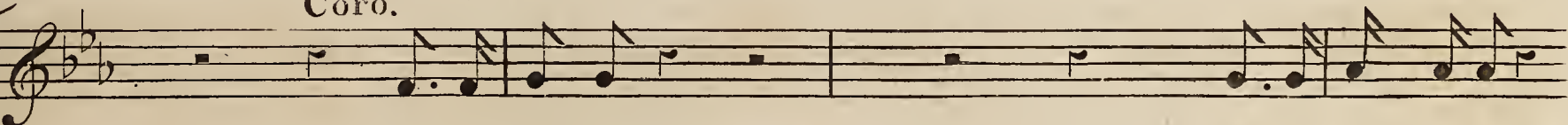
Would you fly us, but your scheme is crost,

GIANNI.



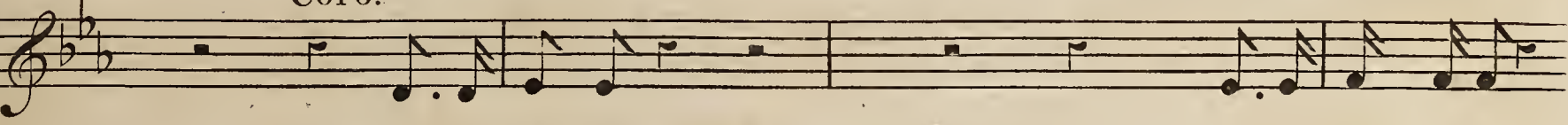
Mer-cy on us, we indeed are lost,

Coro.



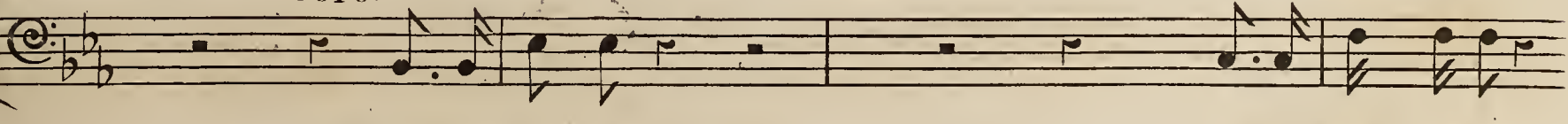
Would you fly us, but your scheme is crost,

Coro.

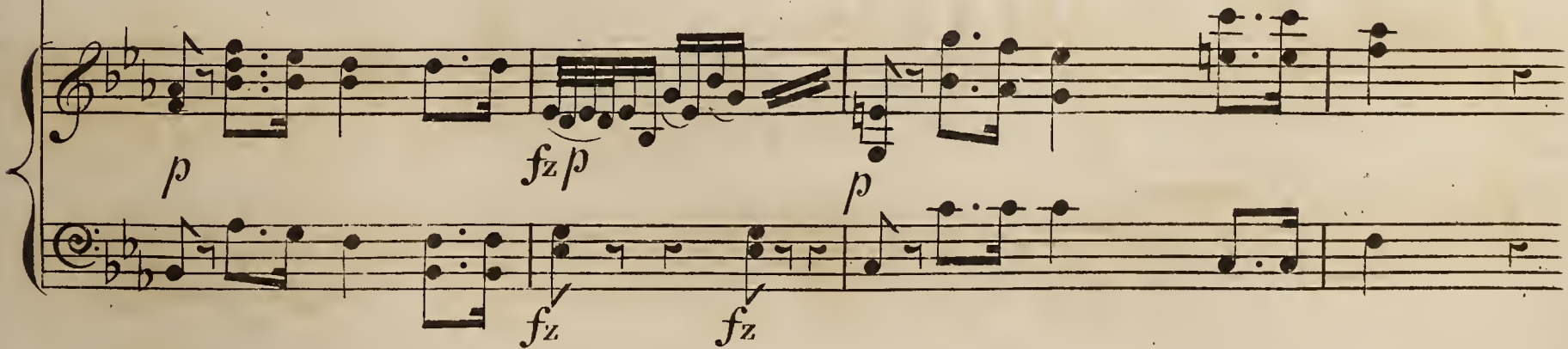


Would you fly us, but your scheme is crost,

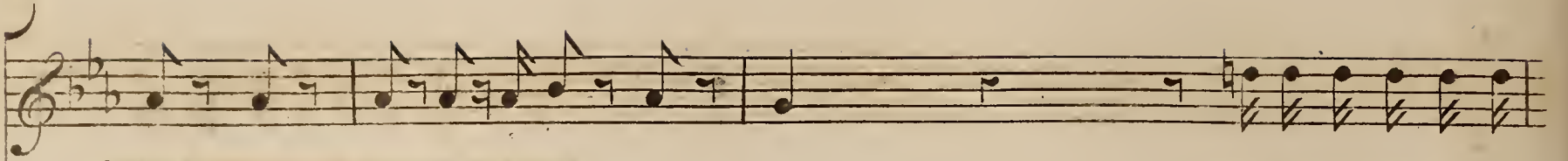
Coro.



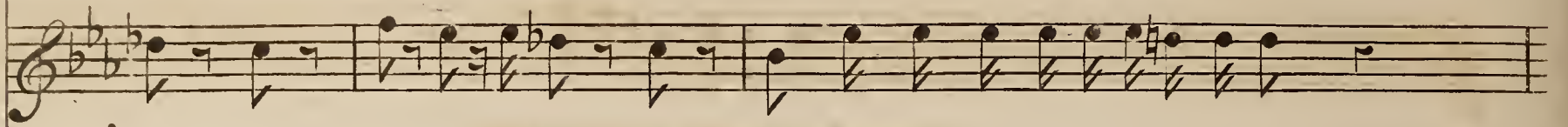
Would you fly us, but your scheme is crost,



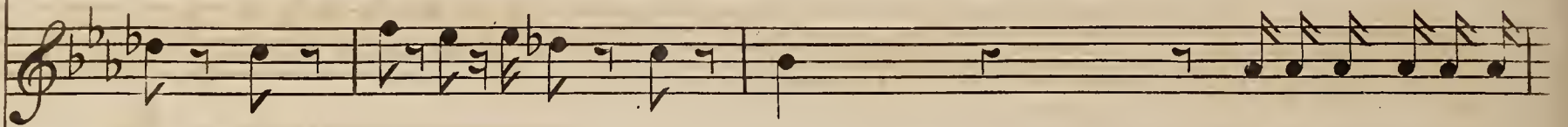
Freebooters.



'Tis in vain with our fate to cope, how my heart as in a



'Tis in vain with our fate to cope, how my heart as in a storm is tost,



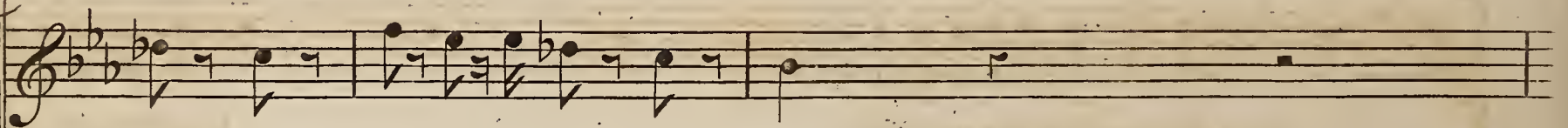
You have nothing now left to hope, past the reach of pity



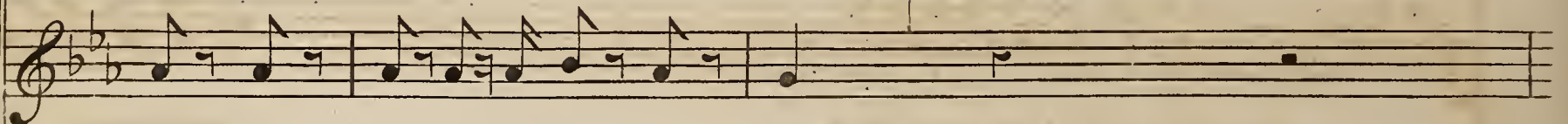
You have nothing now left to hope, past the reach of pity are ye lost



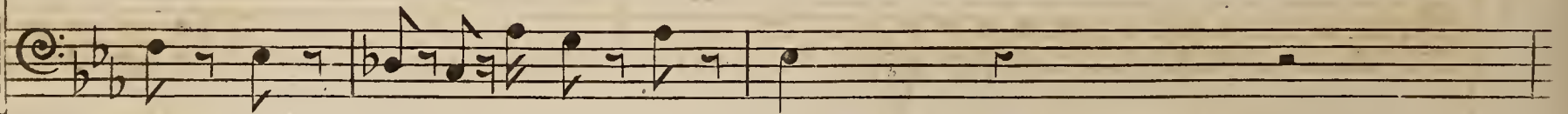
My poor wits may now shut up shop, The men are like devils



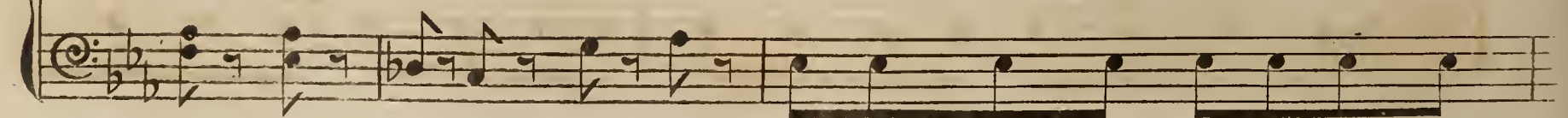
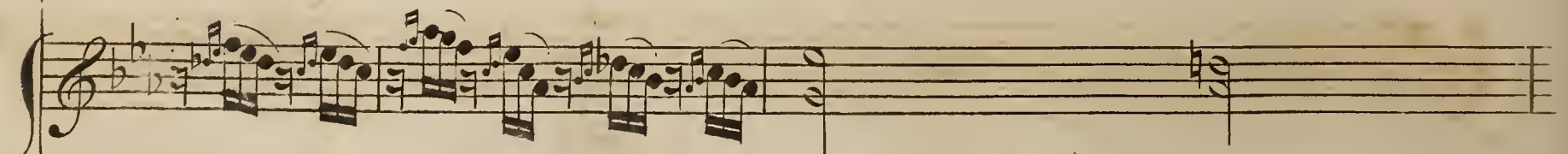
You have nothing now left to hope.



You have nothing now left to hope.



You have nothing now left to hope.



storm is tost

how my heart as in a storm is tost

how my heart as in a storm is tost

are ye lost

past the reach of pity are ye lost

past the reach of pity are ye lost

when they're crost

The men are like devils when they're crost

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

fz

Yes twixt terror! and grief! with all but hope, terror and grief

Yes twixt terror! and grief! with all but hope, terror and grief

Yes our fu_ry! and rage! will have their scope, fu_ry and rage

Yes our fu_ry! and rage! will have their scope, fu_ry and rage

Yes Their looks are enough to make one drop, they are enough

areye lost. fu_ry and rage, will

areye lost. fu_ry, and rage, will

areye lost. fu_ry, and rage, will

f *p* *f* *p* *f* *p* *pp*

with all but hope, with all but hope, with all but hope, but hope.

f *p* *f* *p* *f* *p* *pp*

with all but hope, with all but hope, with all but hope, but hope.

f *p* *f* *p* *f* *p* *pp*

will have their scope, will have their scope, will have their scope, their scope.

f *p* *f* *p* *f* *p* *pp*

will have their scope, will have their scope, will have their scope, their scope.

f *p* *f* *p* *f* *p* *pp*

to make one drop, to make one drop, to make one drop, one drop.

p *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

p *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

p *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

f *p* *f* *p* *dolce pp*

UBERTO. OGGERO. UBERTO.

Allegro risoluto. Thou Trai - tor! Oh! Scoundrel! And

ISABELLA.

GIANNI. Oh! pardon him! UBERTO. EDOARDO.

thou too un - grateful Ah! I shall have my plate full Oh! pardon her. Without de -

ISABELLA.

MI - sery a - las a -

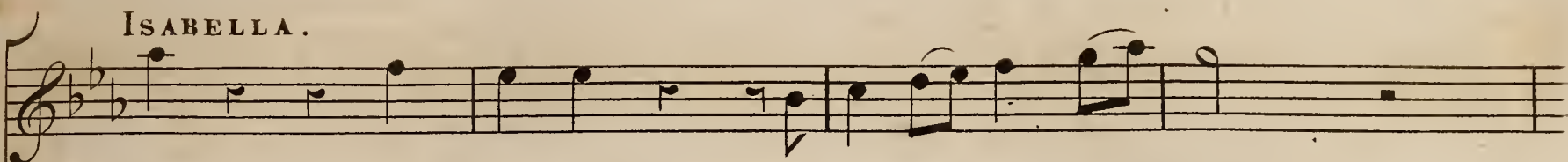
EDOARDO.

MI - sery a - las a -

GIANNI.

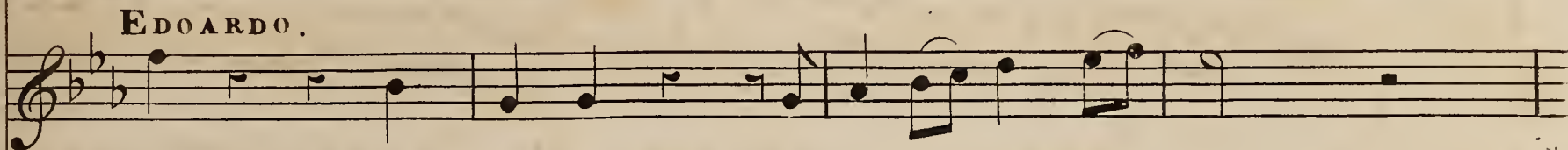
lay hear both these culprit slaves a - way, Oh dear, oh dear, yes

ISABELLA.



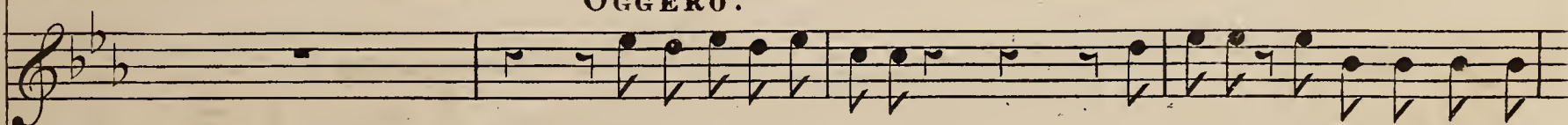
las have pi - ty, On me on me a - - lone.

EDOARDO.



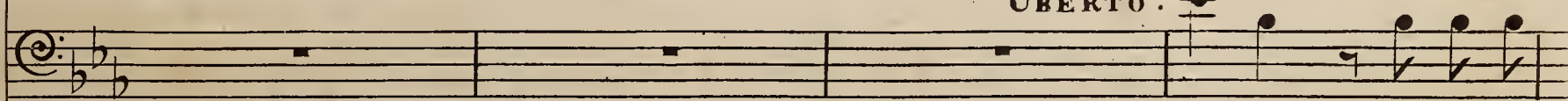
las have pi - ty, On me on me a - - lone.

OGGERO.



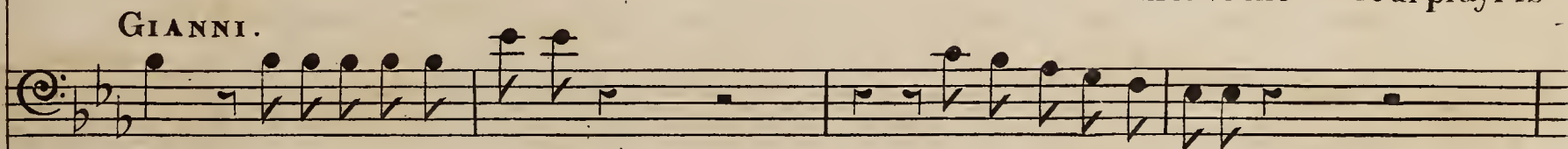
My hero of bravado, My hero besure the basti

UBERTO.



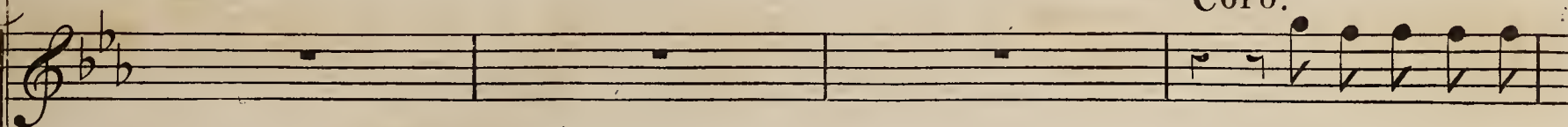
Leave me Your pray'r is

GIANNI.



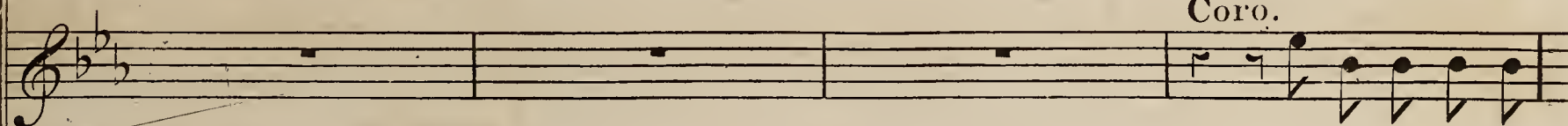
yes all this is very pretty, Your servant comorado

Coro.



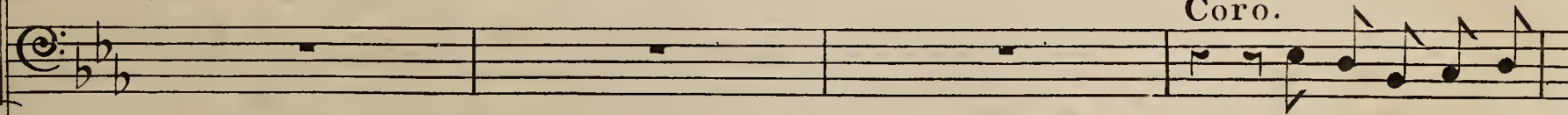
To such a base in -

Coro.

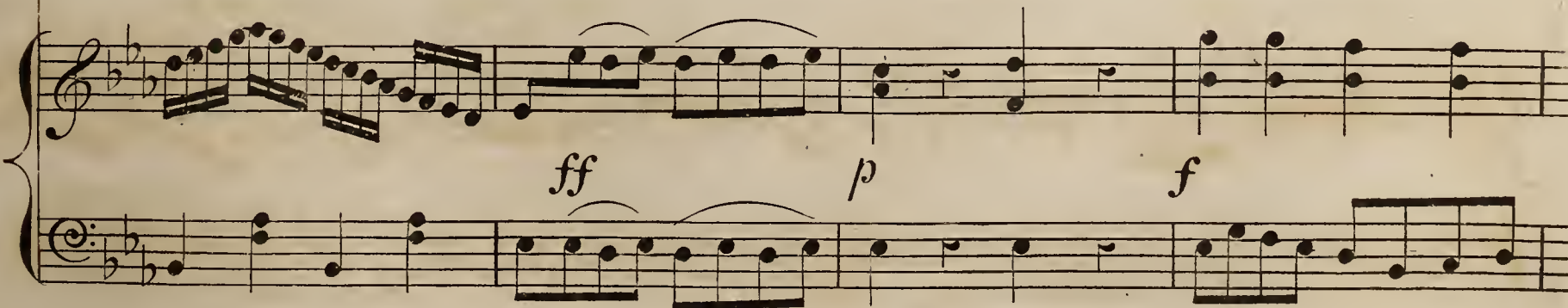


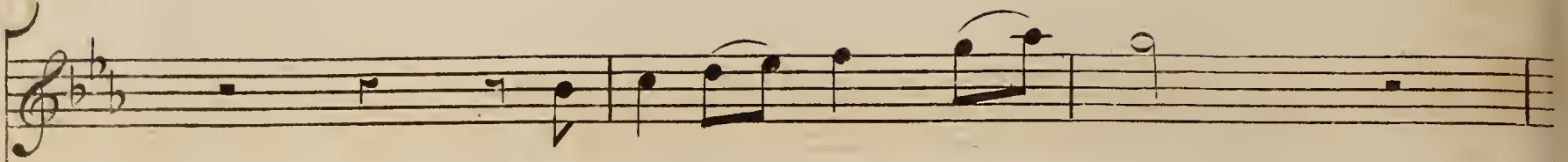
To such a base in -

Coro.

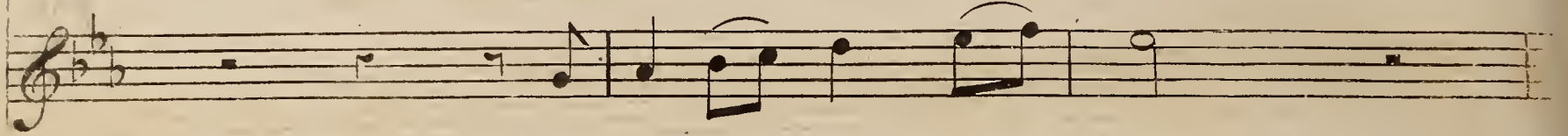


To such a base in -

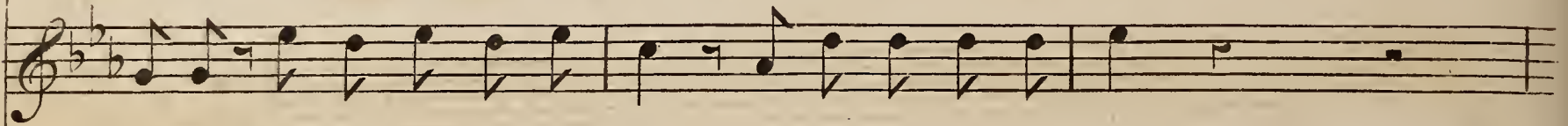




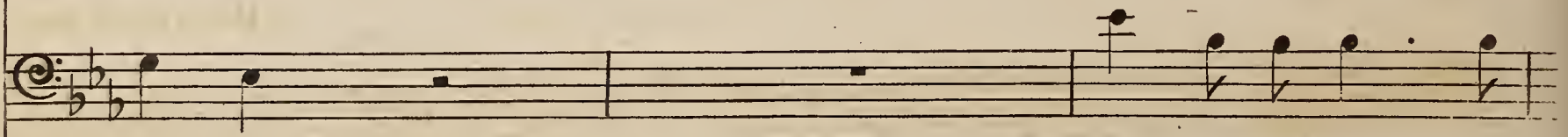
Let all your rage be spent.



Let all your rage be spent.

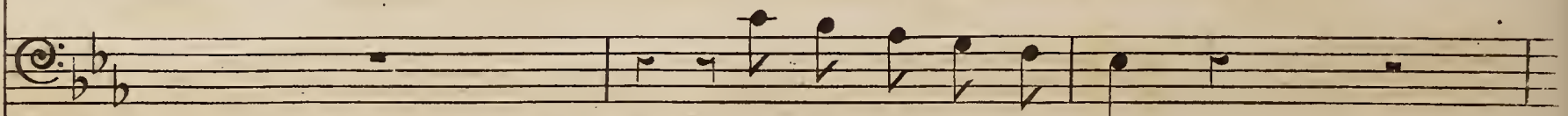


nado, will be your comrade soon, will be your comrade soon.

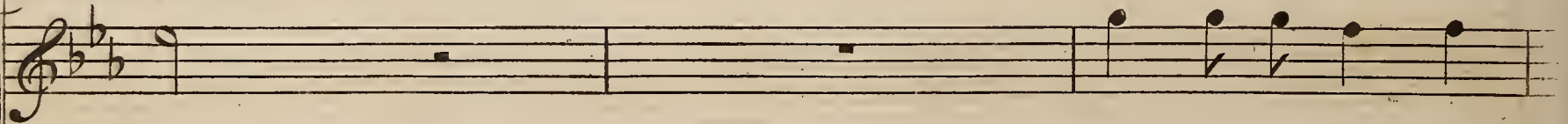


boot-less

Mer-cy mispla'ed is



I'd rather not I own.



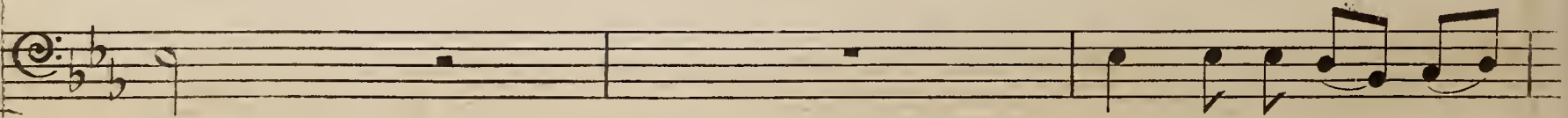
tent.

Mer-cy can ne'er be



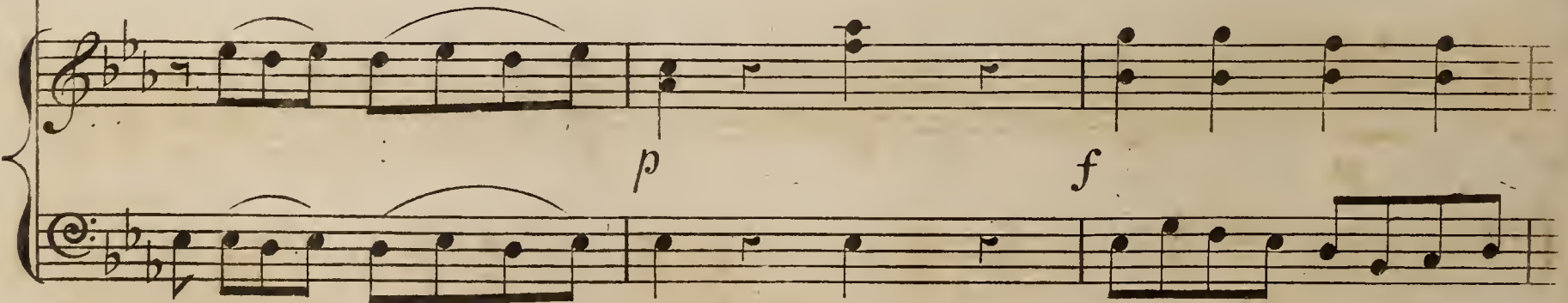
tent.

Mer-cy can ne'er be

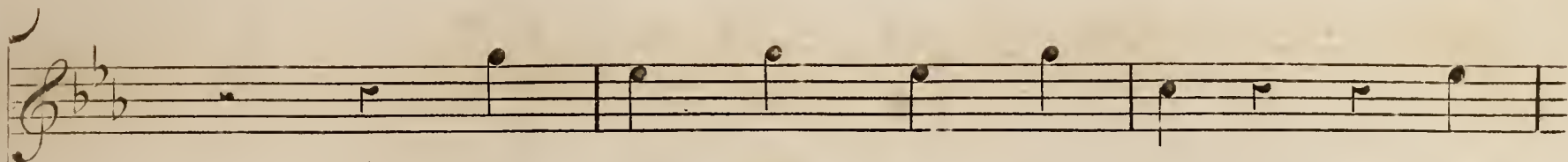


tent.

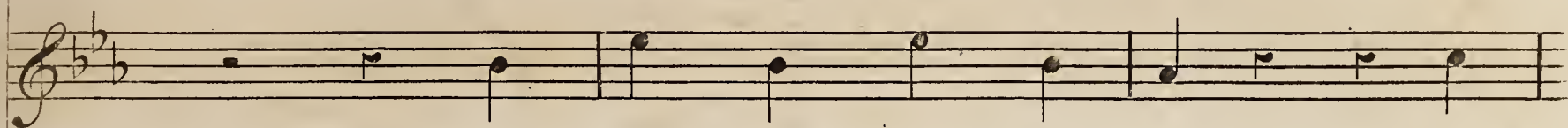
Mer-cy can ne'er be



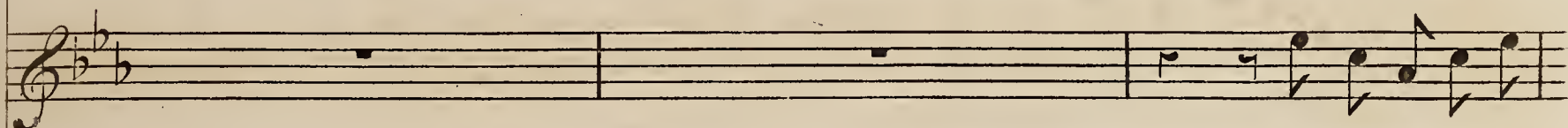
Freebooters.



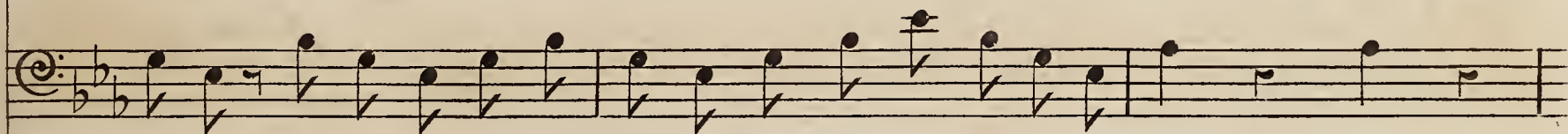
For he is in - - - no - cent, For



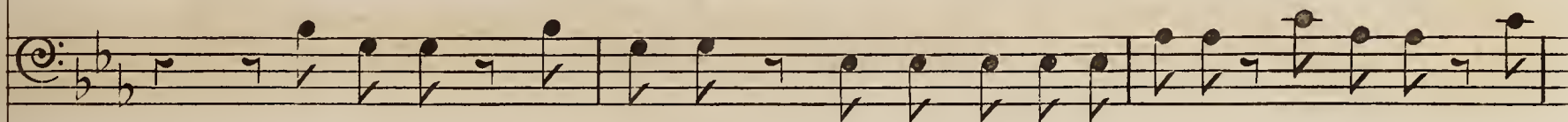
For she is in - - - no - cent, For



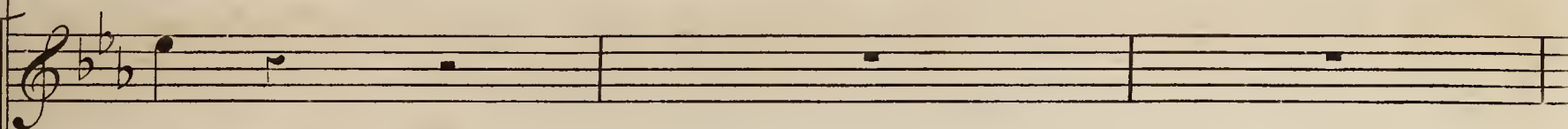
Be sure the basti -



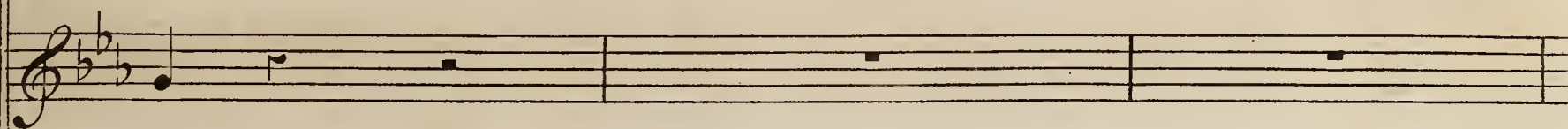
fruitless yes mercy now is fruitless, leave me hence I say begone, hence



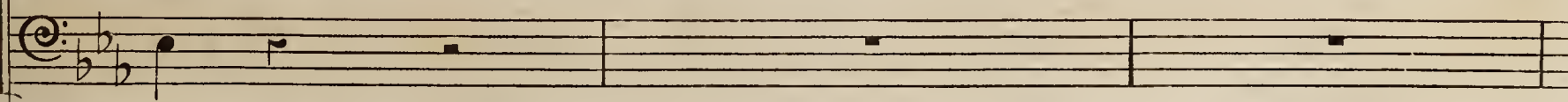
Oh dear now Oh dear now all this is ve_ry pretty Your servant your



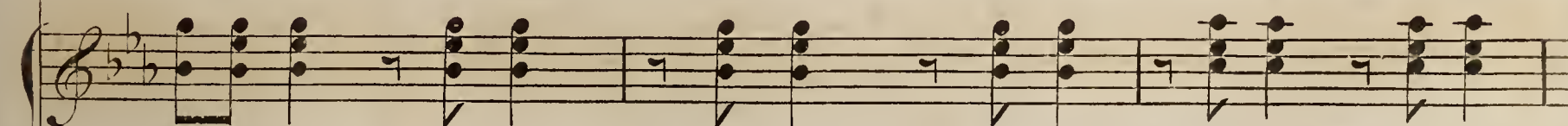
shewn.



shewn.



shewn.

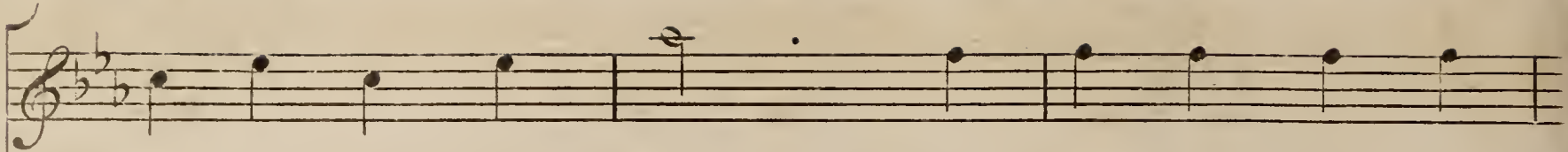


p

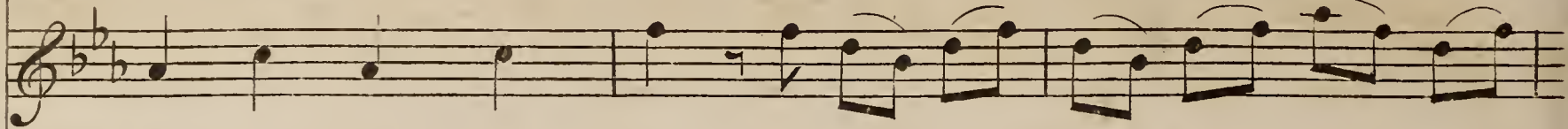


p

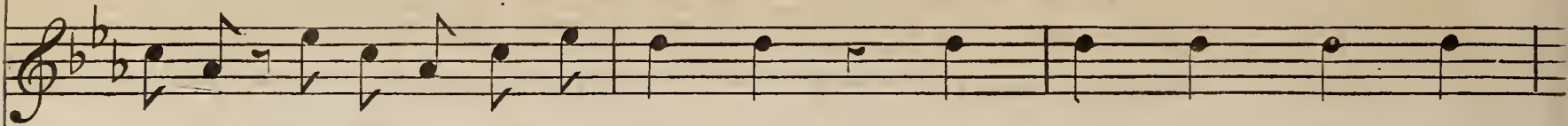
Freebooters.



he is in _ _ _ no _ _ _ cent, for he is in _ _ no _ _



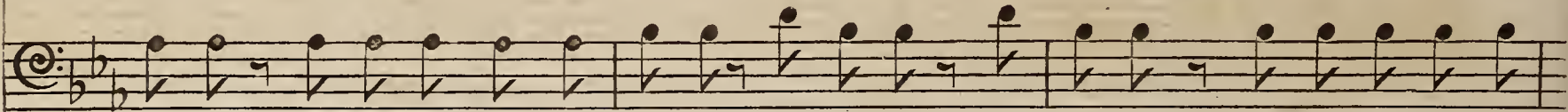
she is in _ _ _ no _ _ _ cent, on me a _ _ lone on me a _ _



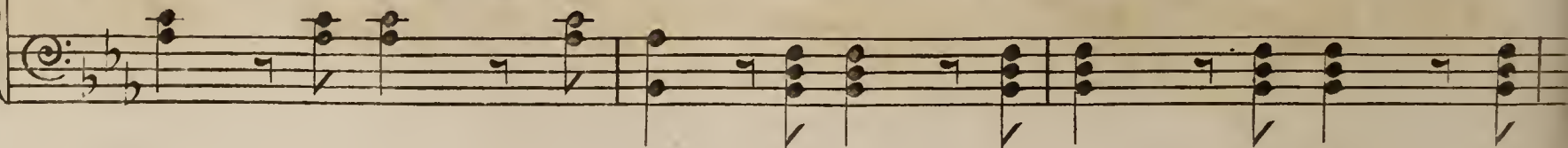
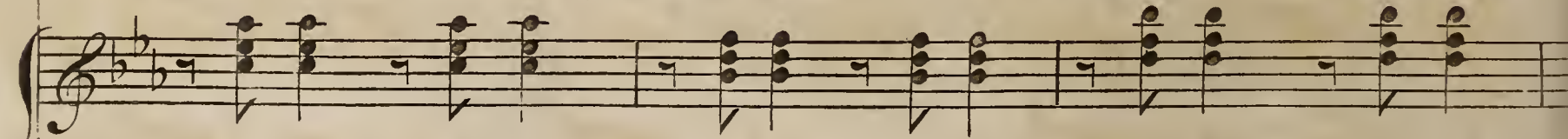
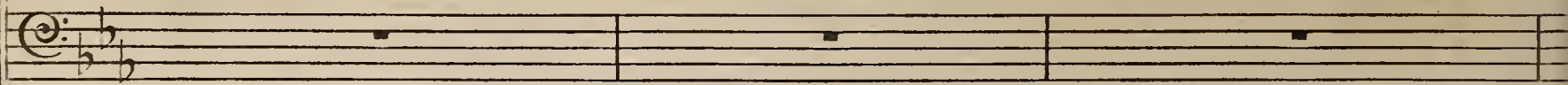
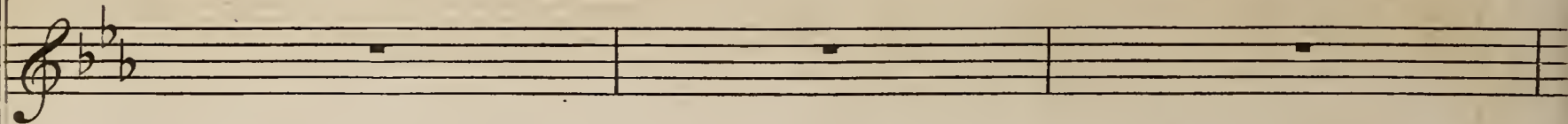
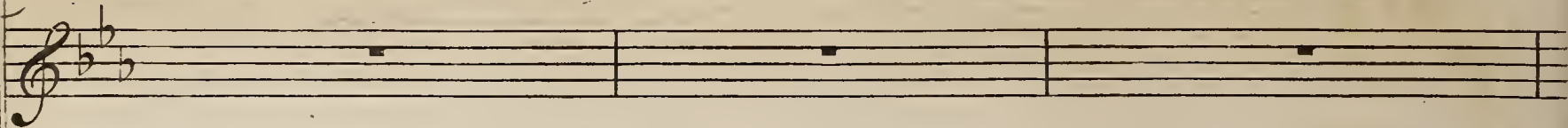
nado will be your comrade soon, yes will be your com - rade



hence formercy now is fruitless, Hence. hence hence I say be

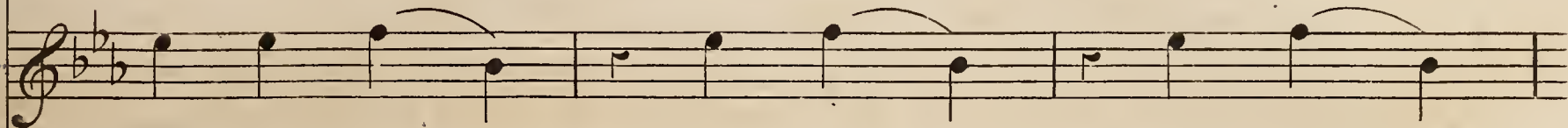


servant your servant como - ra - do, your servant, your servant I'd rather not I

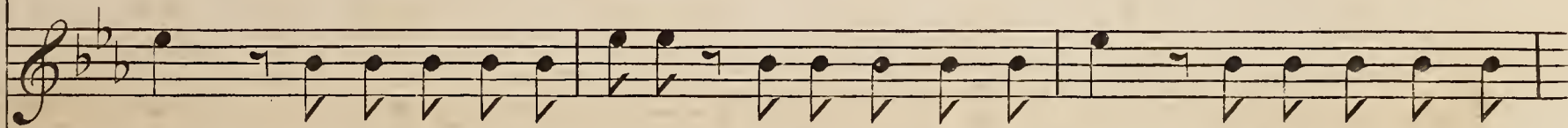




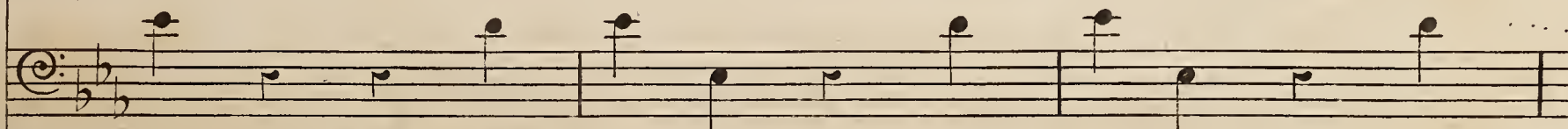
cent on me - - on me - - a - - lone



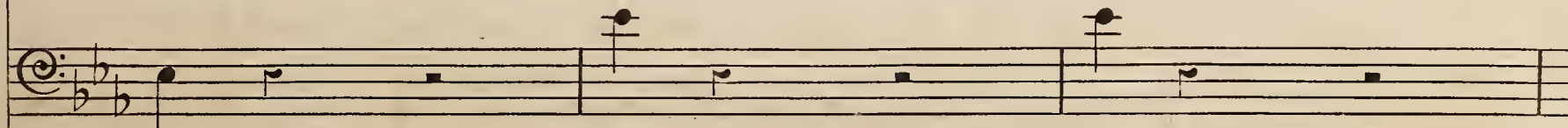
lone on me - - on me - - a - - lone



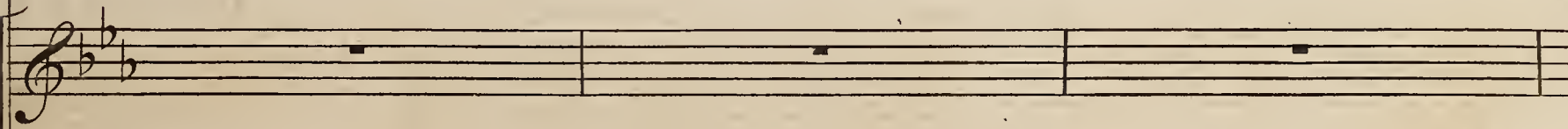
soon be sure the basti - nado will be your comrade soon will be your comrade



gone Thou Trai - tor Thou Trai - tor Thou



own No No



let all your rage be spent your rage be spent for

let all your rage be spent your rage be spent for

soon My He - ro My He - ro will

Trai - tor leave me your pray'r is bootless Mer - cy mis -

your servant como - ra - do I'd rather not I own your servant como -

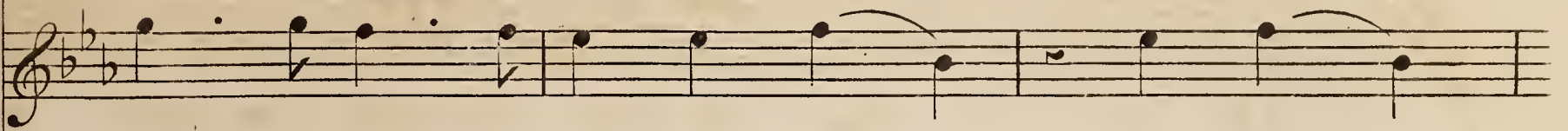
To such a base in - tent Mer - cy

To such a base in - tent Mer - cy

To such a base in - tent Mer - cy



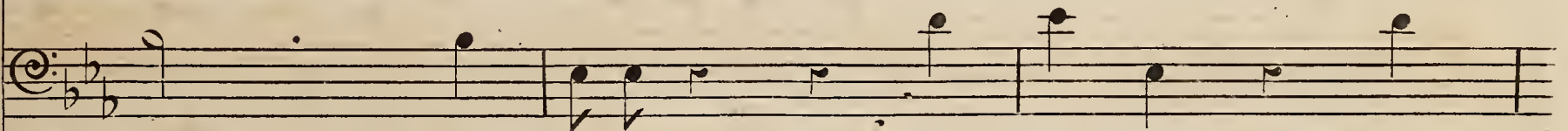
he is in _ _ _ no-cent, on me _ _ _ on me _ _ _



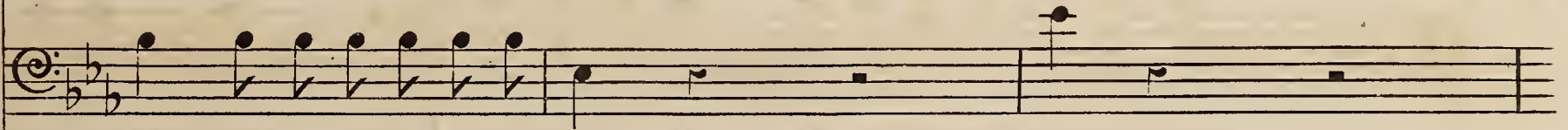
he is in _ _ _ no-cent, on me _ _ _ on me _ _ _



be your comrade soon Be sure the basti-na-do will be your comrade

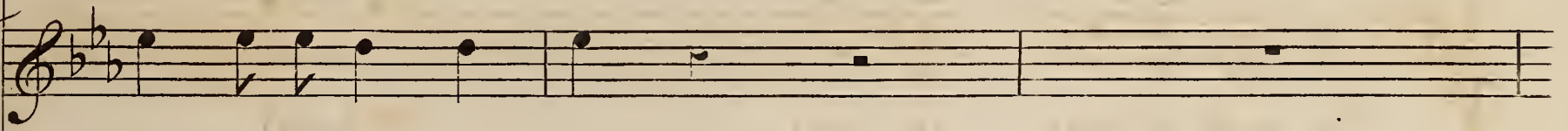


plac'd is fruitless Thou Trai - tor Thou

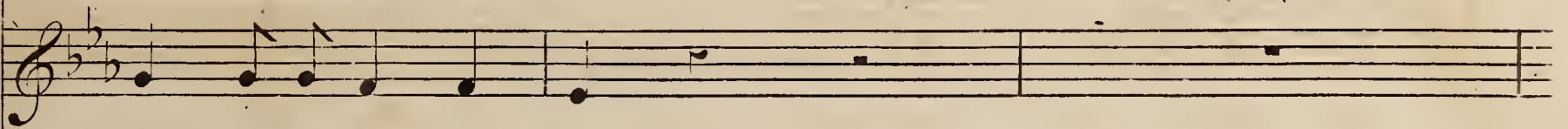


ra _ _ do I'd rather not I own.

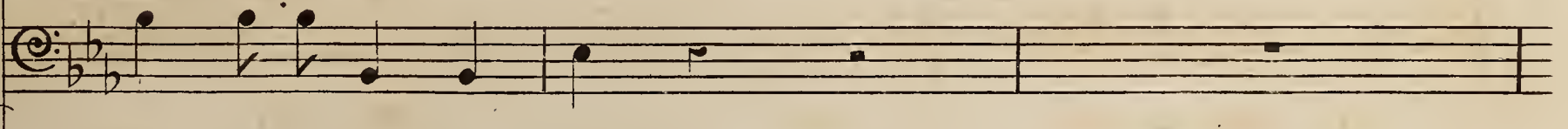
No!



Mer _ _ cy can ne'er be shewn.



Mer _ _ cy can ne'er be shewn.



Mer _ _ cy can ne'er be shewn.



a - - lone let all your rage be spent your

a - - lone let all your rage be spent your

soon be your comrade soon My He - - ro My

Trai - tor Thou Trai - tor leave me your pray'r is

No Your servant como-ra-do I'd rather not I

To such a base in - - - tent

To such a base in - - - tent

To such a base in - - - tent

rage be spent, on me, on me a lone, yes, on

rage be spent on me on me a lone yes on

He --- ro will be your com --- rade soon yes will

boot --- less Mer --- cy mis --- plac'd is fruit --- less for

own Your servant co --- mo --- ra --- do Id rather not I own No no

Mer --- cy Mer --- cy can ne'er be shewn Mer --- cy

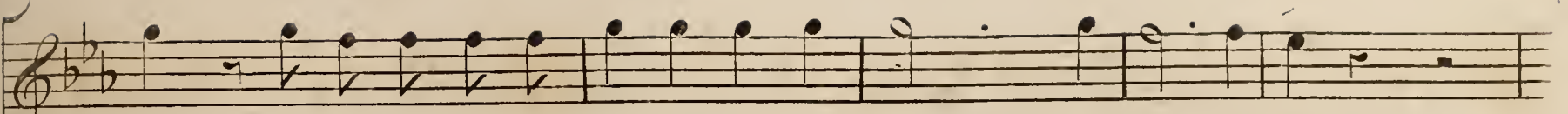
Mer --- cy Mer --- cy can ne'er be shewn Mer --- cy

Mer --- cy Mer --- cy can ne'er be shewn Mer --- cy

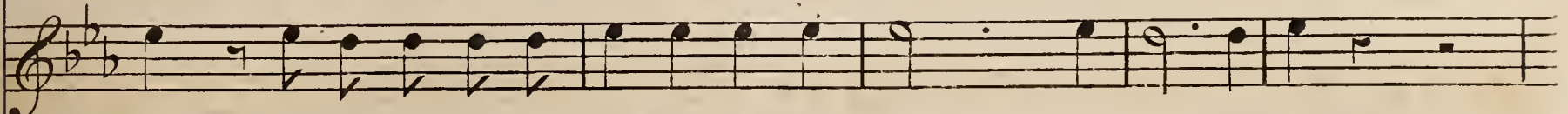
fz

me on me a - lone yes on me on me a - lone On me on me a -
 me on me a - lone yes on me on me a - lone On me on me a -
 be your comrade soon yes will be your comrade soon will be your comrade
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No
 no no I'd rather not I own No no no no I'd rather not I own I'd rather not I
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No

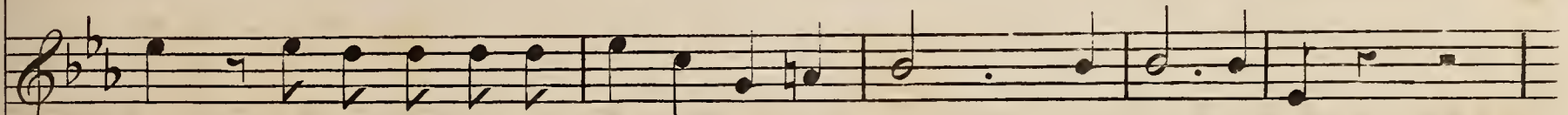
fz



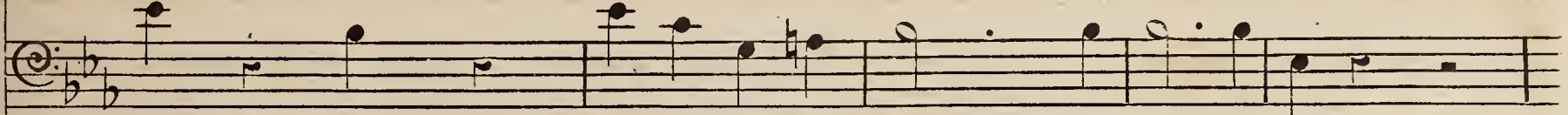
lone on me on me a lone yes yes on me on me a lone.



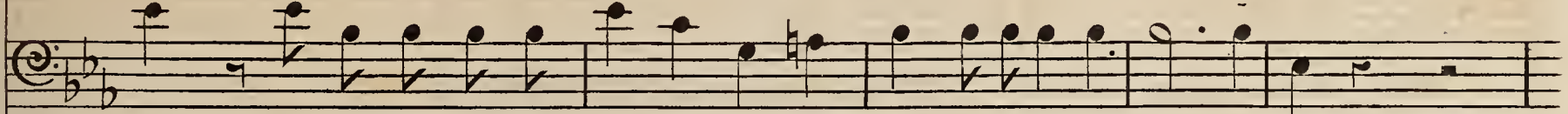
lone on me on me a lone yes yes on me on me a lone.



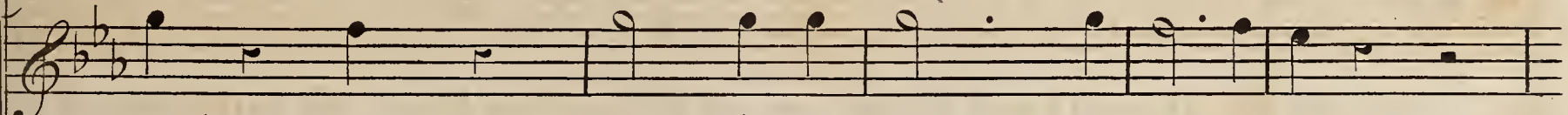
soon will be your comrade soon yes yes will be your comrade soon.



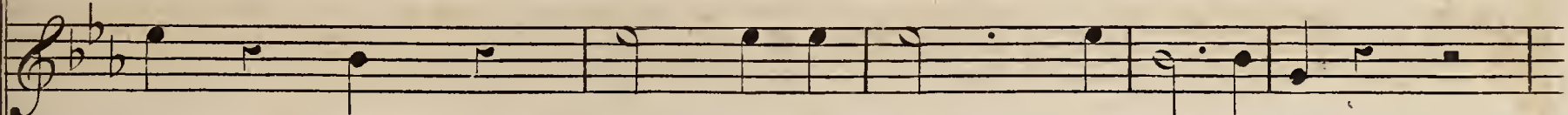
no no no Mercy can ne'er be ne'er be shewn.



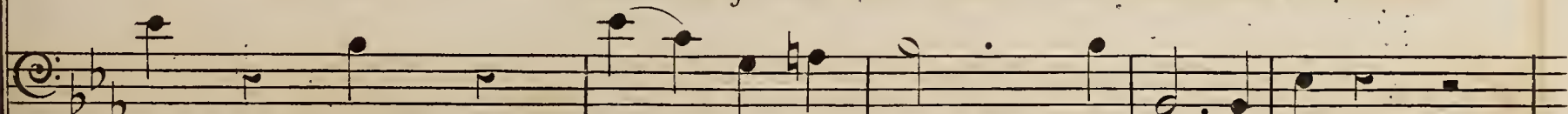
own I'd rather not I own no no I'd rather I'd rather not I own.



no no Mer - - cy can ne'er can ne'er be shewn.



no no Mer - - cy can ne'er can ne'er be shewn.



no no Mer - - cy can ne'er can ne'er be shewn.



HARK YE FELLOW, Duet

Sung by
Mr. Bland & Mr. Benson

in the Grand Opera called
THE FREEBOOTERS,
at the Theatre Royal, English Opera House

(Composed by *H. Paer*)

Arranged & Adapted to English Words by

W^M HAWES,

The Poetry by Hampden Napier Esq^{re}

Ent. Sta. Hall.

Pr. 3/-

*London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,
& may be had at the principal Music Shops.*

ALLEGRETTO VIVACE.

OGGERO

Hark ye, fellow, yonder shepherd Is your master in dis--

...guise? yes... yes. is your master in dis--guise.

150
W. Paer

You'll be finely trown'd and pepper'd, you'll be finely trown'd and pepper'd,

fz *p* *fz* *p*
fz *p* *fz* *p*

If ye dare, if ye dare to utter lies, you'll be finely trown'd and pep----

fp *rf*
fp *rf*

...per'd If ye dare to utter lies, You'll be finely trown'd and pep-----per'd if ye

p *fp* *rf* *p*
p *fp* *rf* *p*

dare to utter lies, if ye dare to utter lies. Very

lr *lr* *lr* *lr* *p*
f *f* *p*

GIANNI

well sir I don't doubt it, ve-ry well sir I don't

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'well sir I don't doubt it, ve-ry well sir I don't'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

doubt it, 'Tis all one, I'm sure to me.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'doubt it, 'Tis all one, I'm sure to me.'. The piano part continues with a similar rhythmic pattern.

'Tis all one, I'm sure to me.

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are ''Tis all one, I'm sure to me.'. The piano part includes a dynamic marking of *f* (forte).

Mind tho' I say nought a--bout it, Mind tho' I say nought a--

This system contains the fourth two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'Mind tho' I say nought a--bout it, Mind tho' I say nought a--'. The piano part features a more active accompaniment with sixteenth notes.

...bout it, Mind tho' I say nought a-bout it, whether, 'tis or 'tis not he.

whether 'tis or 'tis not he, Mind tho' I say nought a--

...bout it, whether 'tis or 'tis not he, Mind tho' I say nought a----bout

it, whether 'tis or 'tis not he. whether 'tis or 'tis not he.

OGGERO

'Tis e.....nough, sir, 'tis e...nough sir, you've con--

p

...fest! A what, beware, sir! You'd best take care sir, Ye clod of

That's a lie! It's a fib! Well! a mistake!

f p f p f p

evil, yes, yes, yes you'd best take care sir, yes, yes, yes you clod of e...vil.

Cres: f f

Look ye, if you're not more civil, Look ye, if you're not more civil,

f *fz* *p* *fz*

Look ye, if you're not more civil, I will set your tongue at rest sir, I will

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

GIANNI

set your tongue at rest, Well then, well then, if you, if you have not

hr *f*

f

guess'd it, I sup- pose I have con- fest it; I sup- pose I have con- fest it; I sup--

p *rf* *fp* *fp*

p *rf* *fp* *fp*

--pose I have confest it: I suppose I have confest it there we'll let the matter

fz p fz p fz p

rest. there we'll let the matter rest. You'll be finely trounc'd and pep----per'd, I will

fz p rf p

OGGERO

set your tongue at rest, I will set your tongue at rest,

f p

Mind tho' I said nought a--bout it, Whether 'tis or 'tis not he, Ah! Ah!

GIANNI

OGGERO

GIANNI

Ah! Ah! sir you've con-fest. Well then

fz fz p

OGGERO

if you have not-guess'd it, I sup-pose I have confest Ah! Ah! Ah! Ah!

f fz fz fz

sir you've confest it 'Tis enough sir you've con-

GIANNI

Well then if you have not guess'd it

p

fest it, tis enough, sir, you've confest it, Look'ye,

I suppose I have confest it, Well then, well then,

look ye, look ye, look ye, look ye, now

well then, well then, well then, well then, well then, if you have not

fz

f

set your tongue at rest, tis enough, sir, you've con-

guess'd it, have not guess'd it I suppose I have confest it,

p

p

fest it, tis enough you have confest it, you've con-

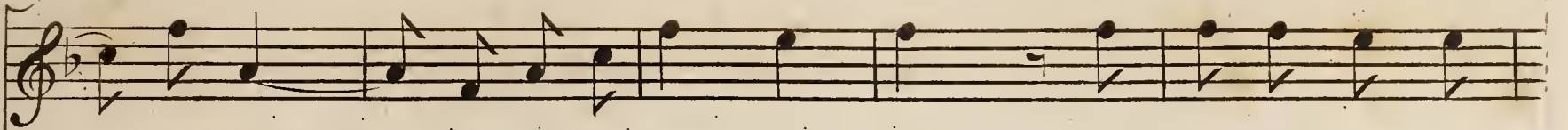
There well let the matter rest. well then, well then,

...fest it, you've confest it, you've confest it, now

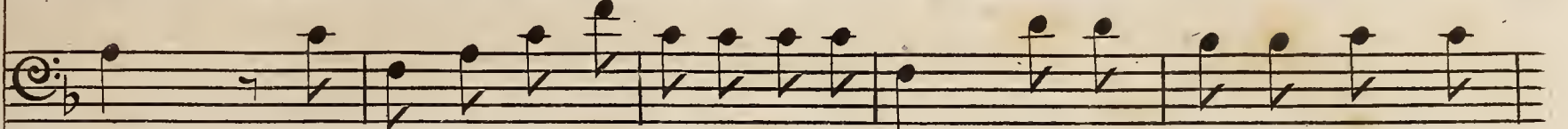
well then, well then, well then, well then, I suppose I have con--

set your tongue at rest. now set your tongue now set your tongue at rest. now set

...fest. I have confest, well, well, well, well well, there well let the matter rest. well



--- your tongue now set your tongue at rest, now set your tongue at

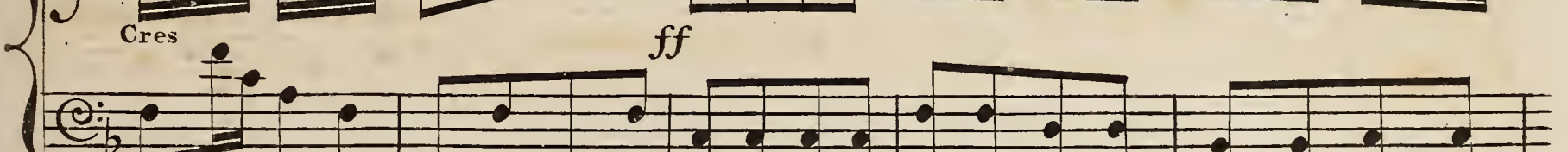


well, well, well, well, there I'll let the matter rest, there I'll let the matter



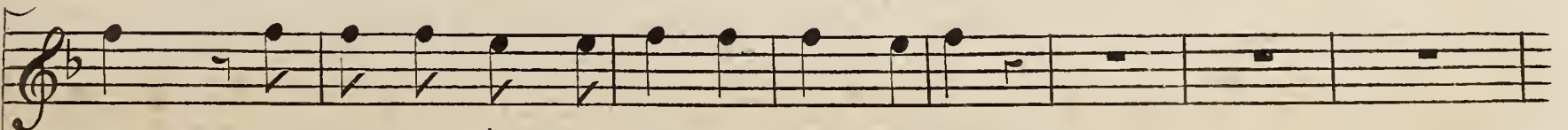
Cres

ff



Cres

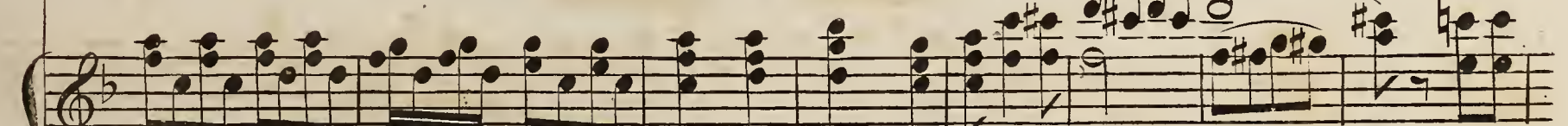
ff



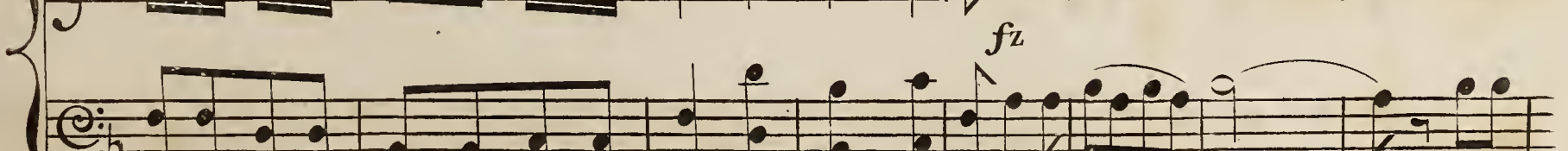
rest, now set your tongue at rest, your tongue at rest .



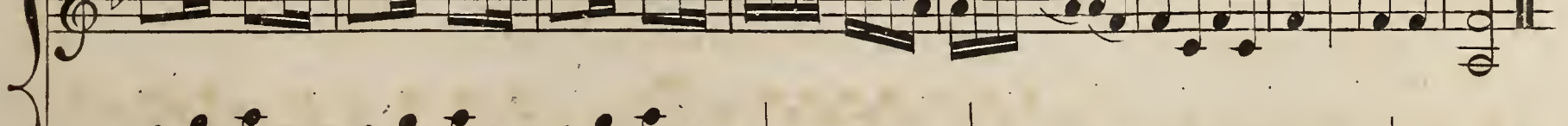
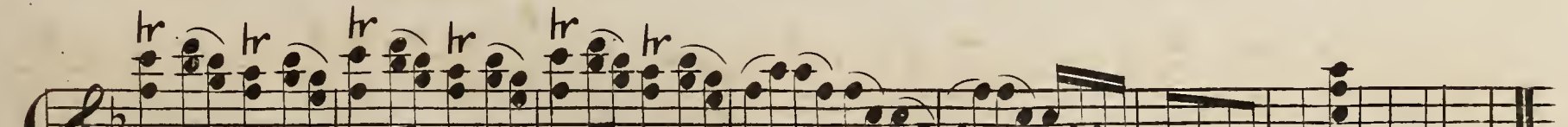
rest, there I'll let the mat - ter rest, the mat - ter rest .



fz



fz



"Yes thy foe! wreak all thy paltry vengeance upon me."

The Grand Scena,

as Sung by

MISS BETTS,

in the Grand Opera called

The Freebooters,

Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

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RECITATIVO

VIVACE. **EDOARDO.**

Yes! thy foe! Wreak all thy pal - - try

UBERTO. **ISAB:**

vengeance upon me, dost not dare to strike the blow? Take it then, Oh

ff Presto

W. Hawes 6 W.

EDO: UBE: (con passione)

Mercy! Dearest! Isabel - la! a - las! What ho! Ogge - ro! prithee

p

Andante.

look to the la - dy; She on - ly's worthy our care and pi - ty.

fp *p*

risoluto

Let not this trai - tor out of your eye glance; I

fz

go now to settle with our friends how we best can pay the common debt of

vengeance. Ah! cruel fate! that gave this

f *fz/p*

too love-ly creature The wife of my heart ha- - - - - ted.

fz

foe!

Adagio

p *pp*

EDO: OGG:

Ah! un-ut-ter-a-ble woe! Le-na! Cec-

fp *f* Risoluto

Freebooters.

chi - - - na! Help here! help I - - - sa -

CECCH: bel - la, Ah! my poor la - dy! **LENA .** How much I pi - ty thee; Her hands are

fp

EDO: death cold. Oh! would to Heav'n that I had ne'er been born; **Is_a -** *Andante.*

p fz Andante.

CECCH: bel - la! Dear la - - dy **LENA .** See she re - vives.

fz f

Adagio. LENA.

Ah! take courage Ah! take cou - rage none are by thee But the

CECCH:

Ah! take courage Ah! take cou - rage none are by thee But the

OGG:

Ah! take courage Ah! take cou - rage none are by thee But the

friends who love thee best take courage take courage

friends who love thee best take courage take courage

friends who love thee best take courage take courage

EDO:

Is a - bel - - la Is a - bel - - la I am with thee

Oh! what anguish tears my breast Oh! what an - - - - - guish tears my

fz *p*

ISAB:

breast. E-do-ar - - do, my hus-band

fz *p*

Heav'n! art thou alive, Ah! thy danger it is that ter-ri-fies me; Yea

f *p*

more than death itself. A-las! my friends do ye shed tears for me?

p *fz* *fz*

U_berto where art thou what have I left to hope What have I not to

(to OGGERO)

fear? Murderer! leave me leave me my husband

f Allegro Assai

here, Or if thy soul insatiate thirst for vengeance, Ah!

cannot my grief appease thee? For oh 'tis worse than even death's fiercest anguish.

ARIA.

ADAGIO.

Piano introduction for the aria, featuring a 3/4 time signature and a key signature of one flat. The music is written for piano with dynamic markings of *p*, *mf*, and *rf*.

ISABELLA.

My Hus - band; I feel not lonely while thou art here with me, while

ad lib:

thou art here with me.

(to OGGERO)

Mous - ter! know thy ven - - geance on - - ly U - -

Freebooters.

nites -- our love more near. thy vengeance on ly u - - -

nites our love our love - - - u nites our love more a piacere.

near. Ah! do not now de_sert us Thou kind and watchfull

Allegro.

Allegro. p fz p

pow_er thou kind thou kind and watchfull power;

For in for in this try_ ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "For in for in this try_ ing". The piano part includes dynamic markings of *p* (piano).

hour To thee a_ lone to thee for aid we

The second system continues the vocal line and piano accompaniment. The lyrics are "hour To thee a_ lone to thee for aid we". The piano part includes dynamic markings of *p* (piano).

fly; for aid we fly,

The third system continues the vocal line and piano accompaniment. The lyrics are "fly; for aid we fly,". The piano part includes dynamic markings of *f* (forte) and *p* (piano).

But all their wild a_ larms shall

The fourth system continues the vocal line and piano accompaniment. The lyrics are "But all their wild a_ larms shall". The piano part includes a dynamic marking of *fz p* (forzando piano).

ne - ver ne - ver part us. No shall

fz *p* *p*

ne - ver ne - ver part us.

f *f*

Piu lento.

I who have liv'd in these fond arms Now in them do not do not fear to

Piu lento. *p* *p*

die. I who have liv'd I who have liv'd in these fond

fz

Freebooters.

Tempo primo

arms Now in them do not fear to die.

p Tempo primo *f*

LENA.

CECCH: Be ---

OGG: Be of cheer none who hath known thee E'er could

Be of cheer none who hath known thee E'er could work thee slightest harm E'er could

p

--- of cheer none who hath known thee work thy harm,

work the slightest harm E'er could work thee slightest harm,

work the slightest harm E'er could work thee slightest harm, Heavens blessing be up-

EDO:

fz *p*

ISAB:

- on thee like a charm. Husband! dear Husband! I

feel I feel not lonely while thou art here with me,

fz/p

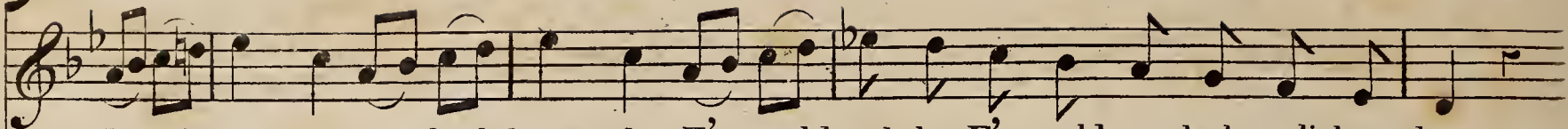
Monster! Monster! thy vengeance

fp *fp* *f assai*

on ly u nites u nites our love more near.

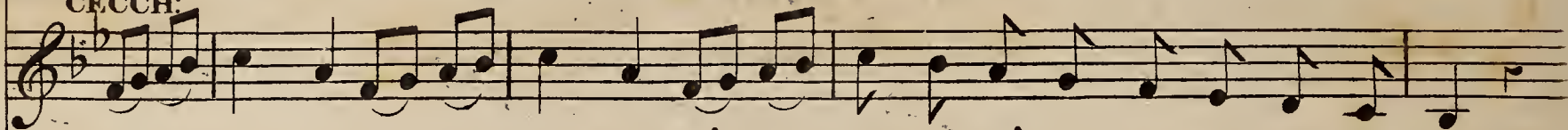
p

LENA.



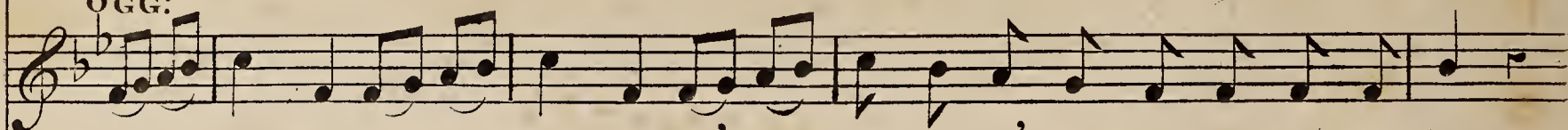
Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

CECCH:



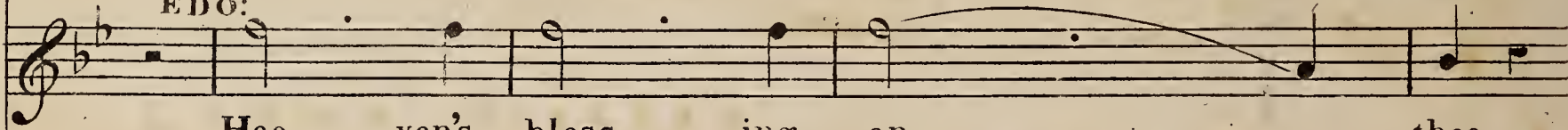
Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

OGG:



Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

EDO:



Hea - - - ven's bless - - - ing on - - - thee

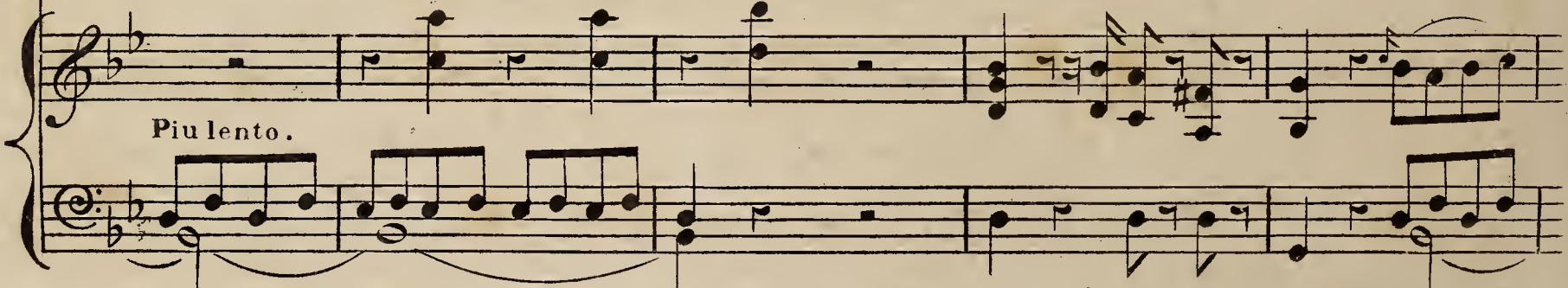


ISAB:

Piu lento.

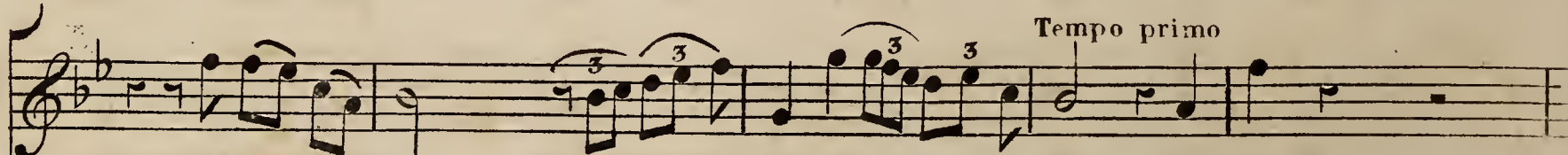


I who have liv'd in these fond arms now in them do not fear to die

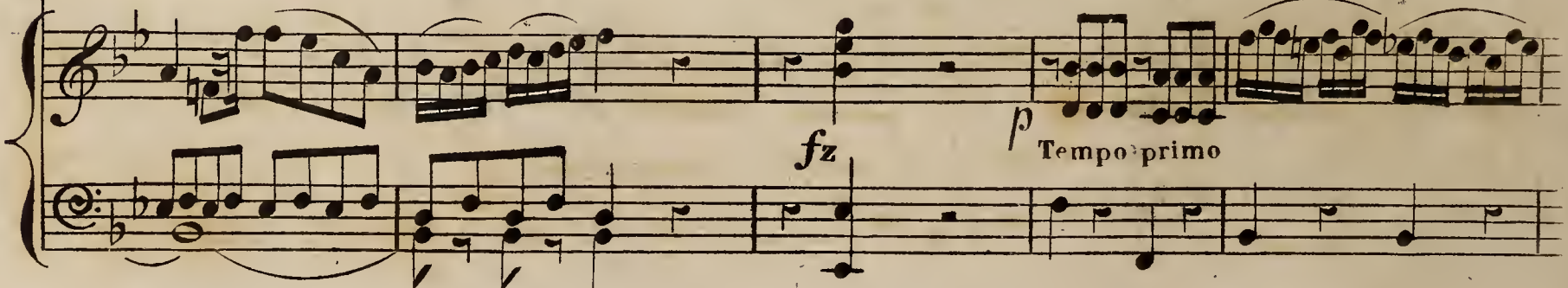


Piu lento.

Tempo primo



I who have liv'd I who have liv'd in these fond arms Now now



fz

p

Tempo primo

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line with lyrics and piano accompaniment.

do not fear to

p *f*

Third system of musical notation, including a vocal line with lyrics and piano accompaniment.

die now do not

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

LENA.
Be of cheer now who hath known thee who hath

Fifth system of musical notation, including a vocal line with lyrics and piano accompaniment.

CECCH:
Be of cheer now who hath known thee who hath

Sixth system of musical notation, including a vocal line with lyrics and piano accompaniment.

EDO:
Heav'n's bless - ing Heav'n's bless - ing pro - tect thee

Seventh system of musical notation, including a vocal line with lyrics and piano accompaniment.

OGG:
Be of cheer now who hath known thee who hath known thee

Eighth system of musical notation, including a vocal line with lyrics and piano accompaniment.

fz p *fz p* *fz p*

fear to die now
 known thee E'er could work the slightest harm. Be of cheer now who hath
 known thee E'er could work the slightest harm. Be of cheer now who hath
 like a charm Heav'n's blessing Heav'n's blessing
 E'er could work the slightest harm. Be of cheer now who hath known thee

fz p

do not fear to die - - -
 known thee who hath known thee E'er could work thee slightest harm. E'er could
 known thee who hath known thee E'er could work thee slightest harm. E'er could
 pro - tect thee like a charm. pro - -
 who hath known thee E'er could work thee slightest harm. E'er could

fz p

do not fear to die do not fear to die to

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

tect thee like a charm pro - tect thee like a charm like a

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

die to die to die.

harm E'er could work thee slightest harm slight - est harm.

harm E'er could work thee slightest harm slight - est harm.

charm pro - tect thee like a charm.

harm E'er could work thee slightest harm slight - est harm.

fz fz fz

The Bandit's Vengeance.

1

A favorite Duett,

as Sung by
Mr. H. Phillips & Mr. Learman,

in the Grand Opera, called

THE FREEBOOTERS,

at the
Theatre Royal English Opera House,

Composed by F. Paer,

Arranged and Adapted to English Words by

W^m HAWES.

The Poetry by Hampden Napier Esq.

Ent. Sta. Hall.

Pr. 2/-

London, Printed & Published by W^m Hawes, N^o 7, Adelphi Terrace,
And may be had at the Principal Music Shops.

ALLEGRO VIVACE.

UBERTO.

EDOARDO.

Duetto.

W. Hawes 5
[Signature]

UBERTO. EDOARDO.

shame my lips are set. Nay, hear me, Leave me Nay, hear me, Nay,

hear me, and yet With shame. With shame my lips my

lips are set. What would'st thou

UBERTO.

have, What would'st thou have me do? Still per... se

EDOARDO.

...cute me. Ah no! Ah no!

LARGHETTO.

Too much amends I owe... thee; Nay let me rather know thee, From

A Piacere.

Tempo Primo.

UBERTO.

EDOARDO.

now, my friend for ever. A friend to thee! — oh never! Is then my

Coila parte. Tempo Primo.

UBERTO.

EDOARDO.

UBERTO.

EDOARDO.

prayr — I spurn it. Yet giv'st me freedom — Aye. A...

Forte Assai.

like with life I'll scorn it, Save in the hope, one day, Thy

kindness to repay. Save in the hope, one day, Thy

Meno Allegro. EDOARDO.
kindness to repay. UBERTO. Ye who with hatred's

Meno Allegro. Ye who with hatred's

engines Would persecute a foe,

engines Would persecute a foe,

Tempo Primo.

Would persecute a foe, Learn from a ban_dit's

Would persecute a foe, Learn from a ban_dit's vengeance, How

fp Tempo Primo. *fp*

f *f*

vengeance, How best to strike the blow, to strike the blow. Oh

best to strike the blow, How best to strike the blow,

fp *fp* *f*
f *f* *p*

hear me! Oh hear me! Ah no! Too

No, leave me! Still perse_cute me,

pp *pp*

EDOARDO.

much amends I owe thee;

UBERTO. Ye who with hatred's

Ye who with hatred's

f

p

engines, Would persecute a foe,

engines, Would persecute a foe, Learn from a ban--dit's

fz

p

Learn from a ban--dit's vengeance, How best to strike the

vengeance, How best to strike the blow, to strike the

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

fp fp fp f

fp fp

thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, in-flicts re-ven-ge's

thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, in-flicts re-venge's

p f p

p f p

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, In---

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, In---

f p f p

f p

... flicts re_ven_ge's smart, In... flicts reven_ge's smart, In... flicts revenge's

... flicts re_ven_ge's smart, In... flicts reven_ge's smart, In... flicts revenge's

smart. In... flicts re_ven_ge's smart. In... flicts re_ven_ge's

smart. In... flicts re_ven_ge's smart. In... flicts re_ven_ge's

f *rin f* *Colla parte.*

smart.

smart.

a tempo.

"If you will marry me!"
A DUETT,

Sung by
Mrs. Howard & Mr. Penson.

in the Grand Opera called

The Freebooters,
Theatre Royal, English Opera House.

Composed by **F. Paer,**

Arranged & Adapted to English Words by

W^m HAWES,

The Poetry by Hampden Napier Esq^{re}

Ent. Sta. Hall.

J. Hull.

Pr: 2/6 -

London, Printed & Published by W^m Hawes, 7, Adelphi Terrace,

& may be had at the principal Music Shops.

Allegretto

LENA.

If you will marry me, Dear dear little, little Gianni,

PIANO

FORTE

Off you shall carry me, this ve...ry day, Off you shall

fz *p* *dolce*

Freebooters

W. Hawes 93
W.

carry me this ve...ry day, this ve...ry day.

fz *f*

GIANNI.

Stop let me wait a bit!

rf *p*

'Taint a bad offer, and I've a ha...bit of saving breath, Ah, ah, ah,

ridendo

ah, ah, ah, ah, 'Taint a bad offer, And I've a habit of saving

fz *p* *f* *p*

sotto voce

breath. If I can love her, let me de_bate a bit, Which shall I suf_fer, marriage or

LENA

death, Which shall I suf_fer, marriage or death? Now then what

GIANNI.

say ye? are ye con_tent_ed? Sweet one take care or 'twill be pre_

Now then what say ye?

_ven_ted, I am con_tent_ed!

GIANNI.

A vow I'd ta..ken to die an old batchelor, but I must break it, why did I

make it, sure we shall match well, or I'm mis..ta..ken, sure we shall match well and I'm your

man, sure we shall match well sure we shall match well and I'm your

LENA.

man, I am your man, I am your man, Oh quite en-

GIANNI,

_ chanting I've long been wanting some one to - wor_ry, and thou art he, Oh quite en-

_ chanting my spirits vaunting, I now must mar_ry to get me free,

LENA.

a piacere

Some one to wor_ry and thou art he

I now must mar_ry to get me free

colla parte

Allegro Vivace

Some one to wor...ry and thou art he. 'Tis too late for re-

I now must mar...ry to make me free. 'Tis

forte assai

pp

Allegro Vivace

pp

-ceding, Sing hey, then for the wedding, When we the dancers leading, The

too late for re...ceding, Sing hey, then for the wedding, When we the dancers

mer...ri...est will be, 'Tis too late for re...ceding, Sing

leading, The mer...ri...est will be, 'Tis too late for re-

fz

p

hey, then for the wedding, When we the dancers leading, The mer-ri-est will

-ceding, Sing hey, then for the wedding, When we the dancers leading, The

be, will be. When we the dancers leading, then the merri-est will

mer-ri-est will be. When we the dancers leading, then the merri-est will

p *cres* *poco a poco*

be, the mer-ri-est will be. fal, la, la, la, la, la,

be, the mer-ri-est will be.

p

la, la, la, fal, la, la, la, la, la, la, la, la, la, fal, la,
 hey for the wedding, The dancers leading, how merry we'll

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features various dynamic markings: *p* (piano) above the first measure, *f* (forte) above the fifth measure, and *p* above the ninth measure. The lyrics are placed below the notes. The bottom staff is a piano accompaniment in bass clef, with a grand staff bracket on the left. It provides harmonic support with chords and moving lines.

la, fal..... la..... la la, fal, la, la, la, la, la, la.....
 be, we the merriest will be Sing hey then for the wedding, when

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. Dynamic markings include *tr* (trill) above the eighth measure and *f* (forte) below the eighth measure in both staves.

..... we the merriest will be, fal la la la la la la, la, la, fal la la la la la
 we the dancers leading, the merriest will be, hey for the wedding,

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Dynamic markings include *p* (piano) below the sixth measure in both staves.

lal lal la fal lal la fal lal la fal.... lal..... lal la fal lal

The dancers leading, how merry will be, we the merriest will be

f *p* *tr*

lal lal lal lal la..... we the

Sing hey then for the wedding, when we the dancers leading, the

f

merriest will be, when we, when we, the merriest will be, when we

merriest will be, when we, when we, the merriest will be, when

fz

when we the mer...ri...est will be, the mer..ri...est will
we when we the merriest will be, the mer..ri...est will

fz *f*

This system contains the first two systems of music. The top system features a vocal line with lyrics: "when we the mer...ri...est will be, the mer..ri...est will". The bottom system features a vocal line with lyrics: "we when we the merriest will be, the mer..ri...est will". The piano accompaniment is written in two staves, with dynamic markings *fz* and *f*.

be, the mer..ri...est will be, the mer..ri...est will be.
be, the mer..ri...est will be, the mer..ri...est will be.

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "be, the mer..ri...est will be, the mer..ri...est will be.". The bottom system features a vocal line with lyrics: "be, the mer..ri...est will be, the mer..ri...est will be.". The piano accompaniment continues in two staves.

This system contains the fifth system of music, which is purely instrumental piano accompaniment written in two staves.

This system contains the sixth system of music, which is purely instrumental piano accompaniment written in two staves, ending with a double bar line.

The Admired Finale, to the Grand Opera of **THE FREEBOOTERS,**

as Sung by

*Miss Betts, Miss Toward, Miss Boden,
Mr. Phillips, Mr. Learman, Mr. Lenson, Mr. Bland &c.*

at the
Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

W^M HAWES,

The Poetry by Hampden Napier Esq^r

Ant. Sta. Hall.

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ALLEGRO MODERATO.

First system of piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*, *fz*, and *p*.

Second system of piano accompaniment. Dynamics include *fz*, *p*, *fp*, and *Cres:*.

GIANNI.

Ah! my La...dy! are you bet...ter? you are weep...ing! what's the

Third system of musical notation, including the vocal line and piano accompaniment. Dynamics include *p*.

mat_ter? you are weeping, what's the mat_ter? Ah la...dy! what's the

ISABELLA. GIANNI.

mat_ter! Oh! my husband! Eh! take it

fz p fz p

fp fp

ISABELLA. GIANNI.

cool...ly. Tell me, pri...thee! Eh! tell you

fz p

fp

ISABELLA.

what? Edo_ar...do! Ah! tell me where is

GIANNI

he? Why I fancy, why I fan...cy,

Rinf: *p* Rinf: *p*

but, but, but I know not. Edo...ar...do Eh! Oh my

ISABELLA. GIA: ISA:

f p f p

husband, tell me, tell me, tell, tell me, tell me, Gianni.

GIANNI.

eh! but, eh! eh! but I know not

f p f p f p f p f

tell me! To speak then tru...ly, to speak then

GIANNI.

p

tru-ly, I'm in-clind to think it greatly, he is

where I ve-ry lately, Thought I soon my-self should be, thought I

ISABELLA.
soon myself should be Ah! that death would set me free, would

set me free, Ah! that death would set me free, Ah! that

GIANNI.

Ah! I'm in-clind to think it greatly, he is

death would set me free,
 where I thought I soon my...self should be.

f *p* *Rinf:*

LENA.
 Cec...
 CECCHINA.
 Dear

ALLEGRO

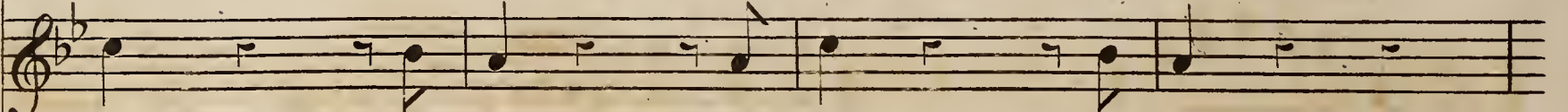
f *fp*

chi...na is come, to wish us joy, A...
 Gianeni I'm come, to wish you joy, A...

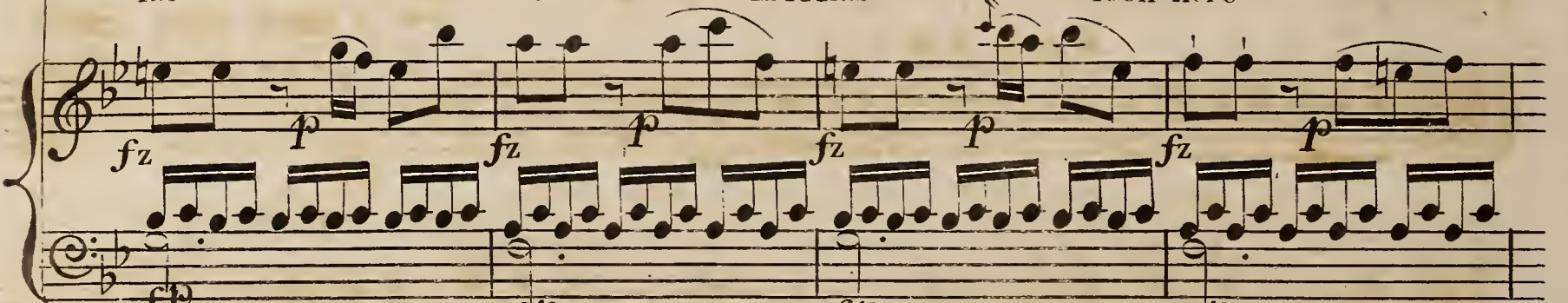
fp *fp* *f* *p* *f* *p*



...las look here! A...las look here



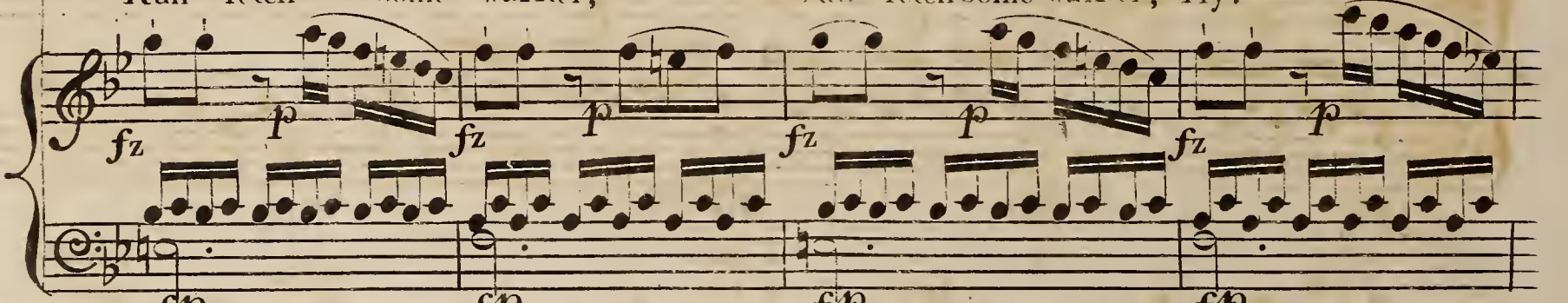
las look here! A...las look here



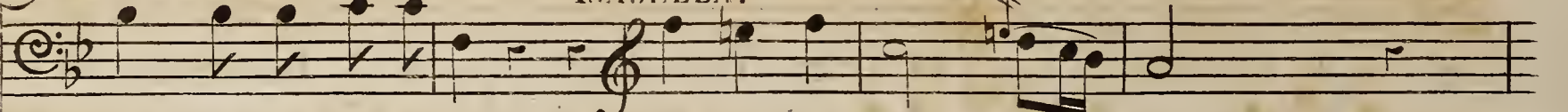
GIANNI.



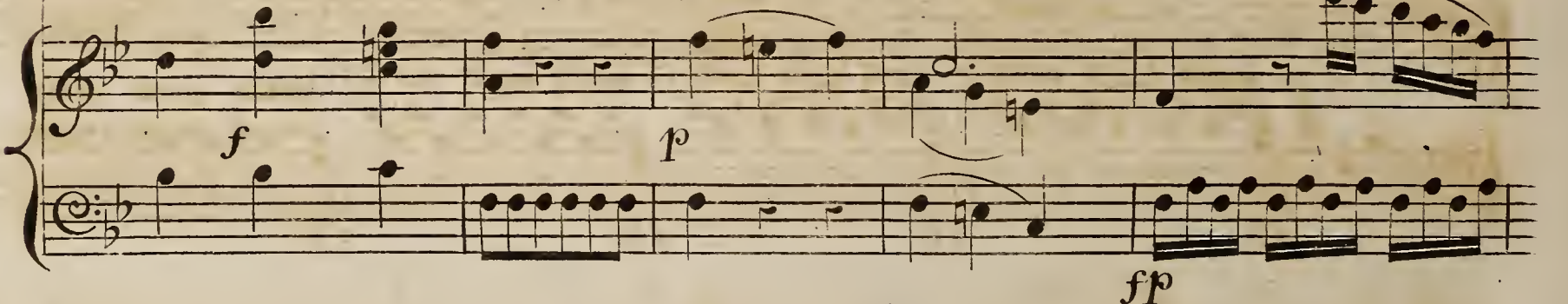
Run fetch some wa...ter, run fetch some wa...ter, fly!



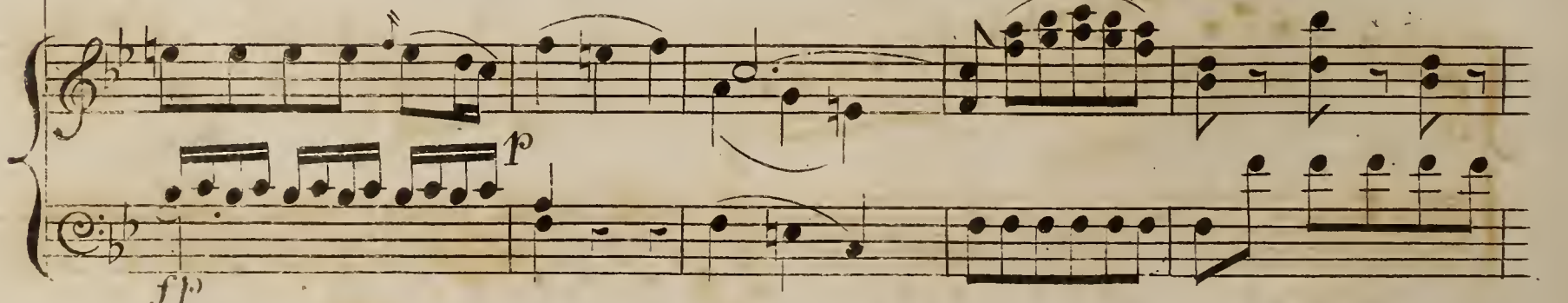
ISABELLA.



she's going to die I fear. No leave me to my fate,



To one so lost as me, so lone and deso...



LEN:
CEC: 7

late, all pi...ty is cruel...ty, all pi...ty is cruel...ty, Nay

Rinf: f fp

GIANNI.
cease this strange misgi...ving, your hus...band still is living, Now that's past

f fp fp fp fp fp

ISAB: LEN: CEC: ISAB: LEN: CEC:
my be...lei...ving. Li...ving! In...deed! Li...ving! In...

fz fp fz fp fz fp fz fp

GIANNI.
...deed. That may be.

fz f f p fp fp

LEN:
CEC:

Nay banish ev'ry fear, For see your lord is

f p f p f p

GIANNI:

LEN: CEC:

near. Well then he must be li...ving. Hence ev'ry fear, hence ev'ry

fp fp fp Cres:

fear for see your lord is near, for see your lord is here.

GIANNI.

May be, may be.

f

Allegro giusto.

f

EDOARDO.

Cheer up, I bring with me, Good news of joy and

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes a trill (tr) in the right hand and a dynamic marking of *p* (piano).

rapture, Good news of joy and rapture, U...ber...to's no...ble

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features dynamic markings of *rf* (ritardando forte), *p* (piano), and *fp* (fortissimo piano).

heart, Hath scornd th'avenger's part, He frees me from my capture, To

The third system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a dynamic marking of *f* (forte).

life, to love, and thee, he frees me from my capture, to life, to love, and

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano).

ISAB:

thee, to love, and thee, to life, to love, and thee His

Rinf: f fz

heart I never doubted, What joy what bliss is ours, what joy what bliss is

LENA. CECC:

I never could have thought it, Yes joy indeed is yours, yes, yes joy indeed is

fz fz

ours.

GIANNI.

yours. My lord most circumspctly, I

pp pp

beg to recommend you, To start from hence di...rectly, I'm ready to at...

tend you, Now, sir for once be wise, And take a fool's ad...vice. And

EDOARDO.
take a fool's ad...vice. No! I will not leave this spot, Un...

less U...ber...to too, Our for...mer feuds for...got, Re...turn, with all his

24

GIANNI.

crew, re...turn with all his crew. Now sir, if they're in-

f *pp*

...clin'd to stay, do let then have their way, do let then let then have their

f

ISABELLA.

way. If nought this hope de...feat, Then is our joy com...

plete, **EDOARDO:** But if our pray'r he spurn, We will not hence re...

But if our pray'r he spurn, We will not hence re...

LEN: CEC: ISABELLA.

turn. GIANNI. He's coming! he's coming! EDO: we will not hence re...

turn. He's coming! he's coming! we will not hence re...

f *f*

LEN: CEC: ISAB: EDO: we will not hence re...turn. we

turn, beg, en...treat, we will not hence re...turn. we

GIANNI

beg, en...treat, I trust his heart will turn. I.

fz *fz* *f*

will not hence re...turn.

will not hence re...turn.

trust his heart will turn.

f

14 MODERATO
ISABELLA

Oh! re...turn with us re...vi...sit, Once a...gain your na...tive

f *p*

This system contains the first vocal line and piano accompaniment for Isabella. The vocal line begins with a fermata on a whole note, followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics *f* and *p* are indicated.

land, with us visit once a...gain your na...tive land, once a...

This system continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note before the second phrase. The piano accompaniment maintains its rhythmic accompaniment.

EDOARDO.

gain your na...tive land. Hear my pray'r do not despise it, grant us

f *p* *f*

This system introduces the character Edouardo. The vocal line starts with a melodic phrase. The piano accompaniment is more active, with chords and moving lines in both hands. Dynamics *f*, *p*, and *f* are used.

a for_gi_ving hand, grant us a forgi_ving hand, grant a forgiving

p *f* *p* *f*

This system continues Edouardo's part. The vocal line has a fermata on a whole note. The piano accompaniment features a complex texture with chords and moving lines. Dynamics *p*, *f*, *p*, and *f* are indicated.

CECCHINA.

LENA.

hand grant a forgiving hand. Listen to them I en-treat you, I too

fp

GIANNI.

join in their re-quest. So do I dread sir have

ISABELLA.

LENA. e CECC:
EDOARDO.

Reach us a for-gi-ving hand, grant us a for-gi-ving hand.

Reach us a for-gi-ving hand, grant us a for-gi-ving hand.

pity, reach us a for-gi-ving hand, grant us a for-gi-ving hand.

OGGERO.

We too join thy faithful hand, grant us a for-gi-ving hand.

OGG e coro
Coro.

grant us a for-gi-ving hand.

f *p* *ff* *fz*

UBERTO.

Silence! silence! ye sue in vain, in vain, All un-

fp *f* *tr*

...bending, all unbending, un...bending is my mood; Home and wife for thee, for

p *Tempo primo.* *p*

thee remain, nought for me but so...litude, home and wife for thee remain, nought for

me but so...litude, noughtforme but so...litude; but ere ye

fz *f*

leave my lone retreat, I would beg one poor re...quest, I would beg, I would

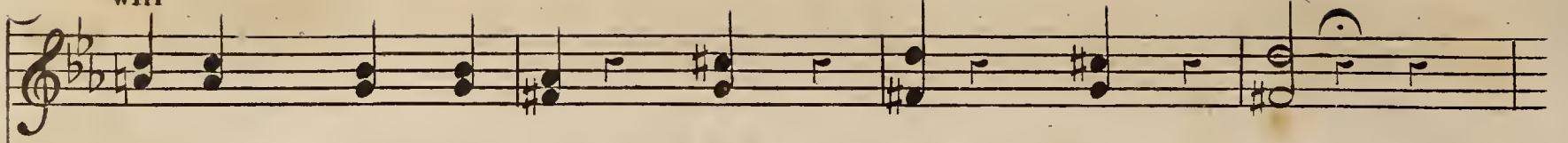
EDOARDO. ISABELLA
beg one poor re...quest. Name it, I bow to thy be...hest, Anxious...

LENA. CEC: ISA: LEN: CEC:
...ly my heart doth beat. See, thy will we all at...tend. See thy will we all at... see thy

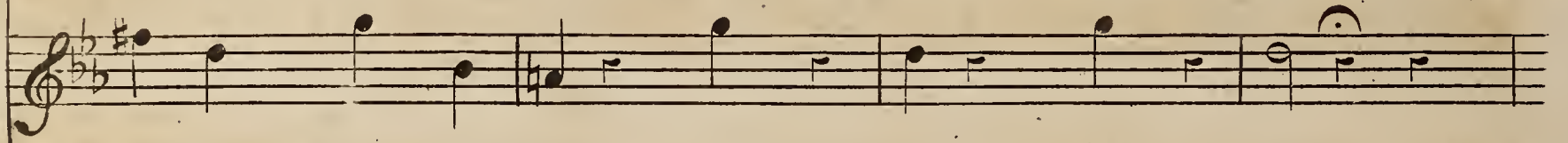
EDOARDO. GIANNI.
see thy How the deuce will all this end, yes, yes

OGGERO.
See thy will we all at...

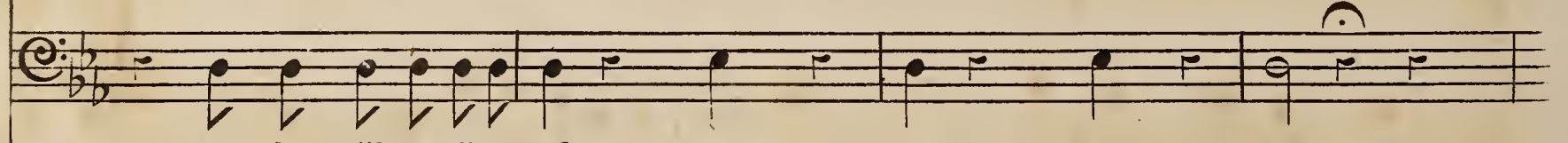
will



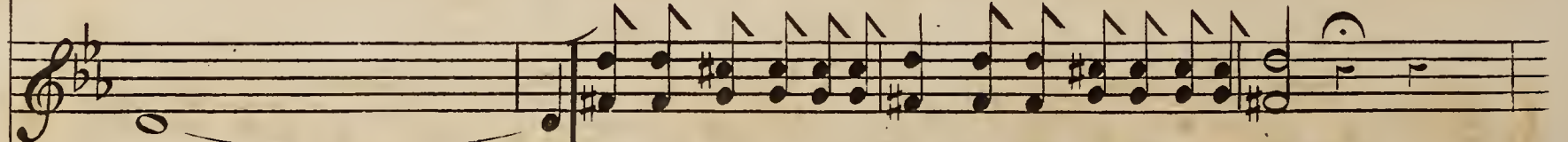
...tend, we all at...tend, yes, yes, yes, yes,



will we all at...tend, yes, yes, yes, yes,



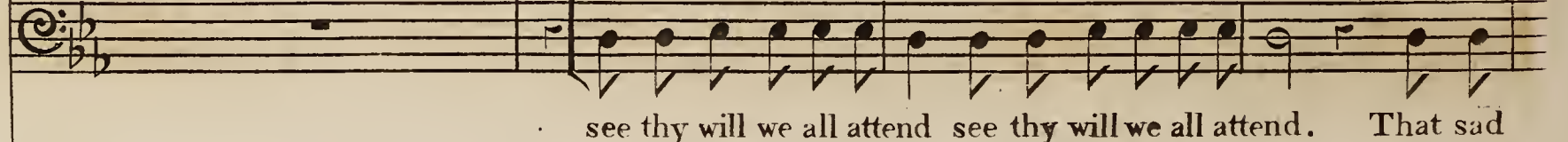
see thy will we all attend, yes, yes, yes, yes,



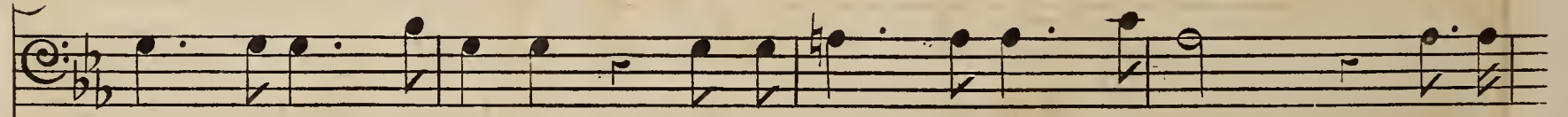
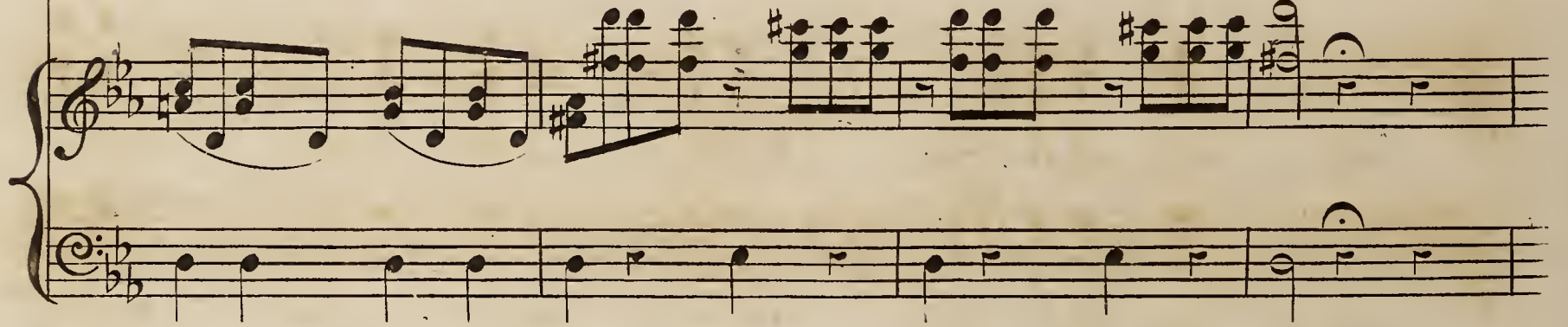
...tend ----- see thy will we all attend see thy will we all attend.

OGGERO and CHORUS.

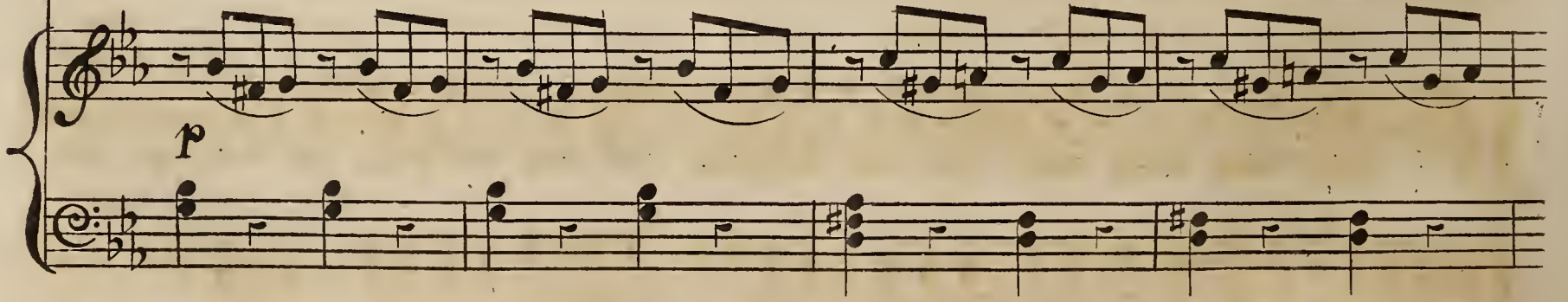
UBERTO.



see thy will we all attend see thy will we all attend. That sad



night whose luck...less slaughter, Drove me forth a wand'rer wild, Tore me



ISAB: LEN: CEC:

Do ye
EDOARDO.

Do ye
OGG: e coro.

Do ye
GIAN: e coro.

from mine on...ly daugh...ter, Whom I left be hind a child. Do ye

fz

Cres poco

now hope still re...tain, E'er to see your child a - gain, E'er to

now hope still re...tain, E'er to see your child a - gain, E'er to

now hope still re...tain, E'er to see your child a - gain, E'er to

now hope still re...tain, E'er to see your child a - gain, E'er to

a poco.

f

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

UBERTO.

Yet an

p *f* *p* *f*

infant, for ah! my wife, Died the day : she gave her life, I en...

p

...trus...ted to the care, Of a cer...tain woman, known by the

name of Ghita, there, scarcely one year old was she, If still

p

li...ving, she would be, On this day, on this day just twenty one.

fp

ISABELLA.

f Ah! Prithee say?

LENA. CECC: *Sotto voce.*

What means this outcry what means this outcry

EDOARDO. *Sotto voce.*

What means this outcry what means this outcry

OGG: e CORO. *Sotto voce.*

What means this outcry what means this outcry

GIAN: e CORO. *Sotto voce.*

What means this outcry what means this outcry

fp *fp*

ISABELLA .

UBERTO .

Recit:

Tell me, Oh Heav'ns this strange forboding this belov'd and long lost daughter, was her name _ Caro _

ISAB:

UBERTO .

ISABELLA .

UBERTO .

... lina, Saints! that tone! I am she my father, Daughter! tell me, art thou my

ISABELLA .

child? See this jeweld cross I bear, which from dying Ghita's

hand, I re_civ'd at her com_mand, I have ne_ver ceas'd to

UBERTO .

wear, this perhaps may help to clear. There is nought of mys-try

fp *fp*

here 'Tis thy mother's cross I fast'ned round thy neck, the very

f *fp* *fp*

night, when in wrath of heart I hasten'd from my home in desp'rate flight, from my

fp *fp*

home in desp'rate flight.

LENA. C.F.C.C.:

ISABELLA

mo ... ment of ex ... treme de ... light. Ah my

EDOARDO.

mo ... ment of ex ... treme de ... light.

OGG: e CORO.

mo ... ment of ex ... treme de ... light. UBERTO:

GIAN. e CORO.

mo ... ment of ex ... treme de ... light. Ah my

ff

p

father, and thee I knew not, and thee I knew not.

Mo ... ment of ex ...

Mo ... ment of ex ...

CORO mo ... ment of ex ...

daughter, and thee I knew not, and thee I knew not. mo ... ment of ex ...

ff

...treme de light Oh how moving is this

...treme de light Oh how moving is this

...treme de light Oh how moving is this

...treme de light Oh how moving is this

Mezzo *p*

sight, bliss for ever be their lot, bliss for

sight, bliss for ever be their lot, bliss for

sight, bliss for ever be their lot, bliss for

sight, bliss for ever be their lot, bliss for

O G G E R O. Solo Tutti.

f

e...ver bliss for e...ver be their lot, may bliss for
e...ver bliss for e...ver be their lot, may bliss for
e...ver bliss for e...ver be their lot, may bliss for
e...ver bliss for e...ver be their lot, may bliss for

e...ver be their lot.
e...ver be their lot.
e...ver be their lot.
e...ver be their lot.

Dim:

ANDANTE SOSTENUTO.

EDOARDO.

Dare I

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'ANDANTE SOSTENUTO' and the time signature is 2/4. The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The vocal line starts with a fermata and then enters with the lyrics 'Dare I'.

venture to call thee father, dare I use that sa cred name ---

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'venture to call thee father, dare I use that sa cred name ---'. The piano accompaniment provides harmonic support with flowing sixteenth-note patterns.

let me bent un to the earth with shame, kneel for par don at thy

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'let me bent un to the earth with shame, kneel for par don at thy'. A fermata is placed over the final note of the vocal line. The piano accompaniment continues with similar rhythmic patterns.

ALLEGRO. UBERTO.

feet, kneel for par don at thy feet. Come un to my bo som

The fourth system marks a change in tempo to 'ALLEGRO' and features a new character, 'UBERTO'. The vocal line includes the lyrics 'feet, kneel for par don at thy feet. Come un to my bo som'. The piano accompaniment changes to a more rhythmic, march-like style. Dynamics include *f* (forte) and *p* (piano).

ISAB: LENA: e CECC:

Now our rap... ture is com... plete, now our rap...
EDOARDO.

Now our rap... ture is com... plete, now our rap...
OGGERO. **OGG: e CORO.**

Now our rap... ture is com... plete, now our rap...
GIANNI. **GIAN: e UBER: e CORO.**

ra... ther. Now our rap... ture is com... plete, now our rap...

... ture, now our rapture is com... plete.

... ture, now our rapture is com... plete..

... ture, now our rapture is com... plete. **GIANNI.**

... ture, now our rapture is com... plete. Here's an end to our dis...

as...ter and a glorious end e-nough, and a glorious end e...

fp *fp* *f*

...nough, Both for my sake and my master's, We were both but bad...ly

p

off, peo-ple say a work's half en...ded, if 'tis on...ly well be...

...gun, if 'tis only, if 'tis only well be-gun,

f *fp*

but the say-ing might be mended, A work's best ended when well

fp *fp* *fp*

LENA.

I sup-pose that you'll de-ceive me, you dont mean to mar-ry

done.

me, I suppose that you'll deceive me,

Marry wont I tho' be-leive me I'm as true as man can

you dont mean to marry me, then you really wont deceive me,
be, Marry wont I, do be ---

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "you dont mean to marry me, then you really wont deceive me,". The second staff is a vocal line in bass clef with the same key signature and time signature. The lyrics are: "be, Marry wont I, do be ---". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part features a rhythmic accompaniment with various melodic lines.

and you mean to mar-ry me, and you mean to mar-ry me.
---leave me, I'm as true as man can be, I'm as true as man can be.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "and you mean to mar-ry me, and you mean to mar-ry me.". The second staff is a vocal line in bass clef with the same key signature and time signature. The lyrics are: "---leave me, I'm as true as man can be, I'm as true as man can be.". The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part continues with a rhythmic accompaniment and melodic lines.

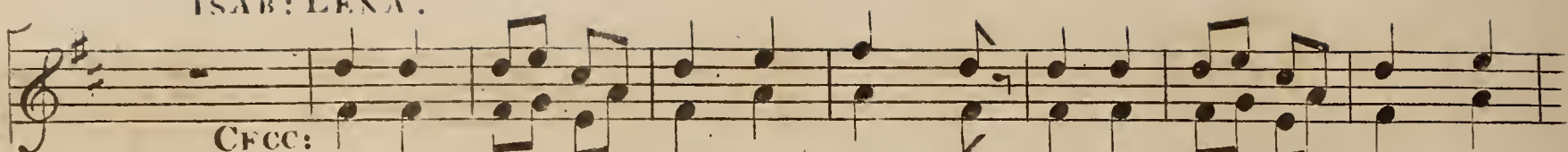
ALLEGRO VIVACE.

p

The third system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in a key signature of one sharp (F#) and a 2/4 time signature. The tempo marking "ALLEGRO VIVACE." is placed above the first staff. A dynamic marking "*p*" (piano) is placed below the first staff. The piano part features a rhythmic accompaniment with various melodic lines.

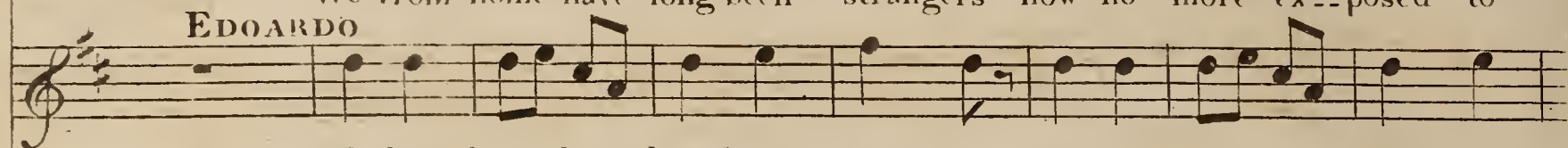
ISAB: LENA.

CFCC:
We from home have long been strangers now no more ex-posed to



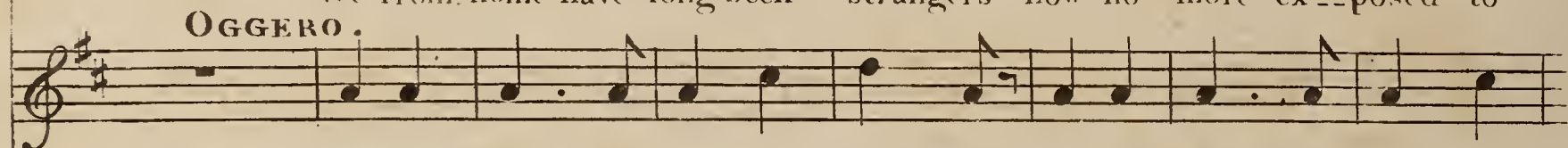
EDOARDO

We from home have long been strangers now no more ex-posed to



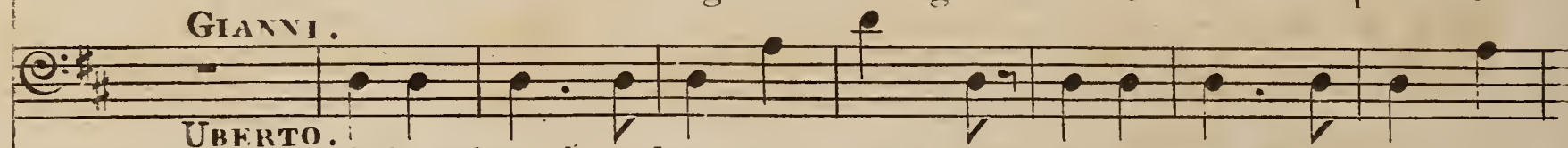
OGGERO.

We from home have long been strangers now no more ex-posed to



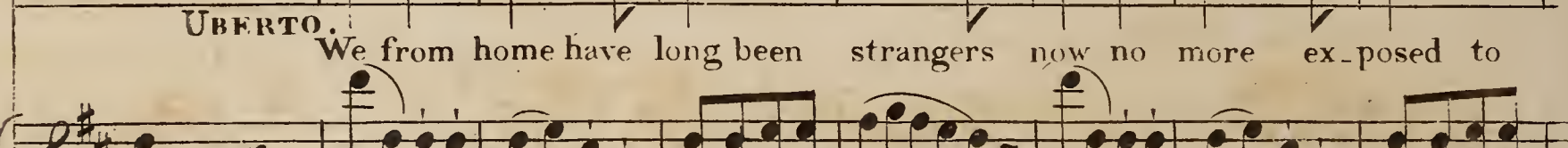
GIANNI.

We from home have long been strangers now no more ex-posed to

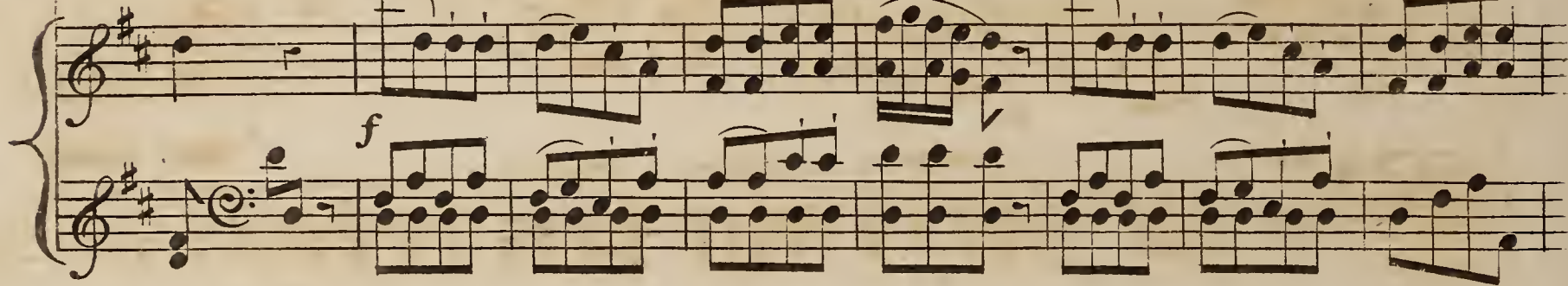


UBERTO.

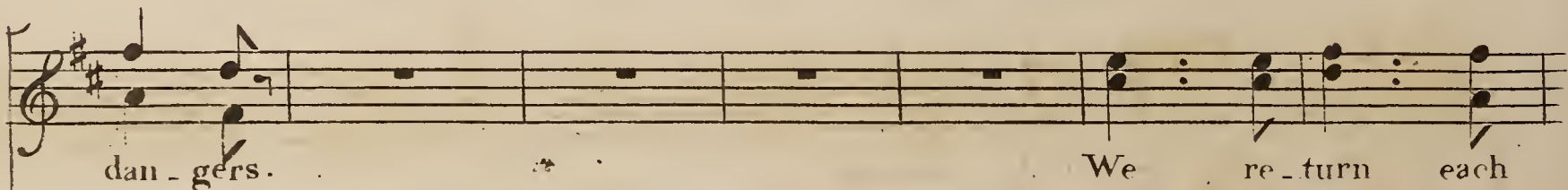
We from home have long been strangers now no more ex-posed to



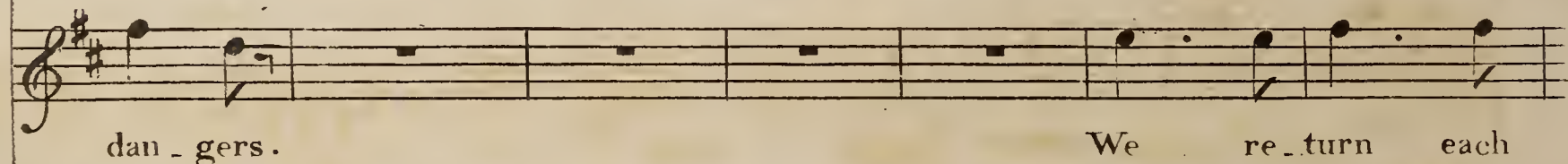
f



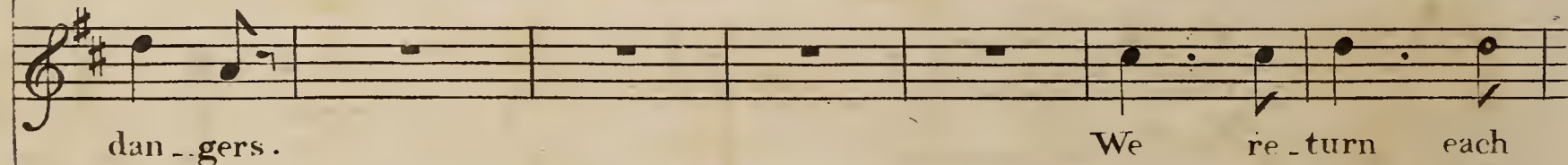
dan - gers. We re - turn each



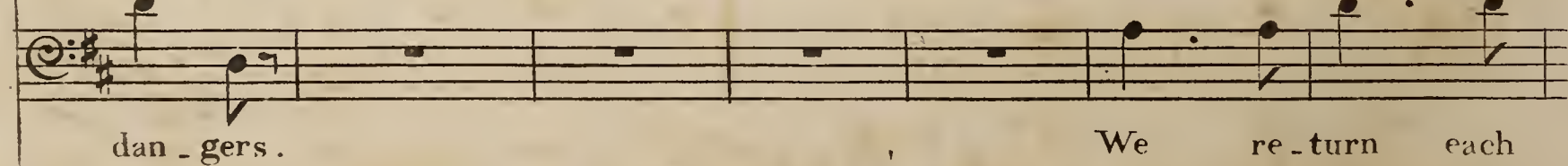
dan - gers. We re - turn each



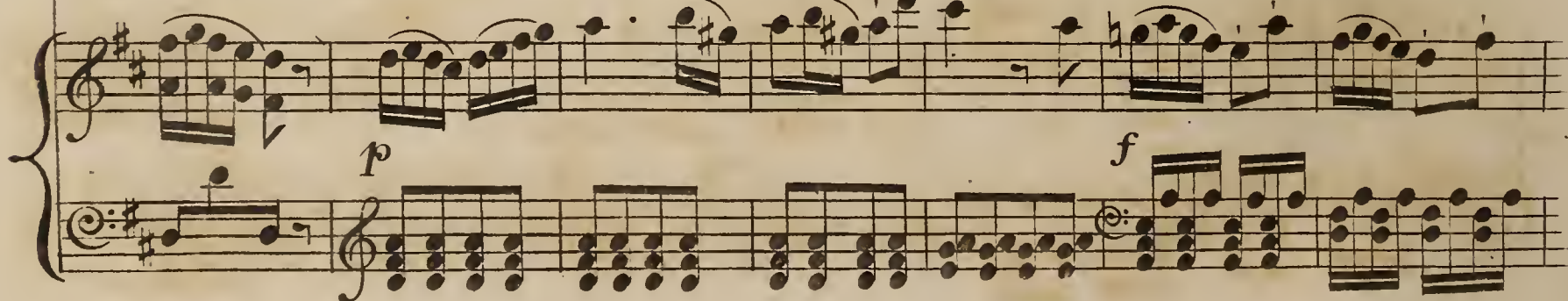
dan - gers. We re - turn each



dan - gers. We re - turn each



p *f*



joy to share . . . That at . . .

joy to share . . . That at . . .

joy to share . . . That at . . .

joy to share . . . That at . . .

p *f*

...tends the so...cial hearth .

...tends the so...cial hearth . Coro.

...tends the so...cial hearth . We from home have long been

...tends the so...cial hearth . We from home have long been

strangers, Now no more ex...posed to dangers

strangers, Now no more ex...posed to dangers

fz *p*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with lyrics "strangers, Now no more ex...posed to dangers" and a piano accompaniment in bass clef. The second system repeats the vocal line and piano accompaniment. The piano part includes dynamic markings *fz* and *p*.

We re...turn! each joy to share,

We re...turn! each joy to share,

We shall breathe! our na...tive air,

We shall breathe! our na...tive air,

ff *p* *f* *p*

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in treble clef with lyrics "We re...turn! each joy to share," and a piano accompaniment in bass clef. The second system repeats the vocal line and piano accompaniment. The piano part includes dynamic markings *ff*, *p*, *f*, and *p*.

That at-tends the so-cial hearth! that at-

That at-tends the so-cial hearth! that at-

We shall tread our na-tive earth, we shall-

We shall tread our na-tive earth, we shall

...tends the so-cial hearth, that at-tends the so-cial hearth,

...tends the so-cial hearth, that at-tends the so-cial hearth,

tread our na-tive earth, we shall tread our na-tive earth,

tread our na-tive earth, we shall tread our na-tive earth,

ISABELLA.

Hence with hate and grief and

p.

care, hail to friendship love and mirth, Hence with hate and grief and

EDOARDO.

Hence with hate and grief and
UBERTO.

Hence with hate and grief and

ISABELLA. CECC:

care hail to friendship love and mirth, Hence with hate and

ED: OGG: e CORO.

care hail to friendship love and mirth, Hence with hate and

GIAN: UB: e CORO.

care hail to friendship love and mirth, Hence with hate and

fz

f

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

to friendship!

to friendship love and mirth,

to friendship!

to friendship love and mirth,

to friendship!

to friendship love and mirth,

to friendship to

to friendship to

to friendship to

f *p*

p *p*

Piu Stretto.

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

Piu Stretto.

ff

to friendship love and mirth to friend ship

to friendship love and mirth to friend ship

to friendship love and mirth to friend ship

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "to friendship love and mirth to friend ship".

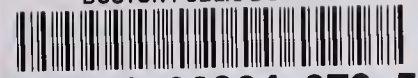
love and mirth.

love and mirth.

love and mirth.

FINE.

The second system continues the vocal and piano parts. The lyrics are: "love and mirth.". The system concludes with a double bar line and the word "FINE." written in the piano part.



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