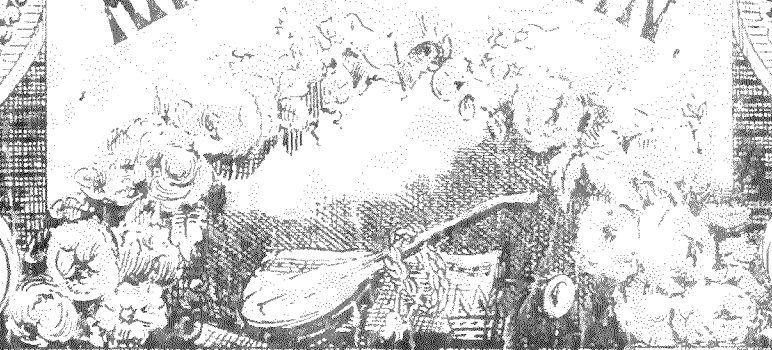


BOOSEY & CO'S COMIC OPERAS
AND MUSICAL FARCES

The
CONTRABANDISTA

By
F. C. Burnand.

and
ARTHUR SULLIVAN



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The Contrabandista ;

OR,

THE LAW OF THE LADRONES.

COMIC OPERA IN TWO ACTS.

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

THE LIBRETTO WRITTEN BY

F. C. BURNAND,

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

PIANOFORTE ARRANGEMENT BY THE COMPOSER.

LONDON AND NEW YORK: BOOSEY & CO.

THE CONTRABANDISTA.

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THE CONTRABANDISTA.

COMIC OPERA IN TWO ACTS.

ACT I.

INTRODUCTION.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

ANDANTE
MAESTOSO.

ff *sf* *sf* *sf*

p

sostenuto. *p*

f *p* *sf*

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

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

B

No. 1.

HUSH! NOT A STEP.

DUET AND CHORUS.

ALLEGRO MODERATO.

p SANCHO. JOSE. SANCHO. JOSE.

Hush! Hush! Hush! Hush!

SANCHO.

Not a step, not a sound can I

hear, Far or near, with my ear to the ground,

This system contains the first line of music. The vocal line is in a soprano clef with a treble clef and a key signature of one sharp (F#). The lyrics are "hear, Far or near, with my ear to the ground,". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a rhythmic pattern of eighth and sixteenth notes. There are trills (tr) marked above the words "Far" and "ground".

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

This system contains the second line of music. The vocal line continues with the lyrics "Not a step, not a sound can I hear, Far or near, with my ear to the ground; If you'd". The piano accompaniment continues with the same rhythmic pattern. A crescendo (cres.) is marked in the piano part, and a piano (p) dynamic is indicated at the end of the system.

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

This system contains the third line of music. The vocal line continues with the lyrics "lis - ten and not talk, We might hear a stran-ger walk;". The piano accompaniment continues. A forte (sf) dynamic is marked in the piano part, followed by a piano (p) dynamic.

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

This system contains the fourth line of music. The vocal line is for Sancho and has the lyrics "Take my or - ders, Sir, from you! Ri - di-culous! pooh!". The piano accompaniment continues. A forte (sf) dynamic is marked in the piano part, followed by a piano (p) dynamic.

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

SANCHO. Trusty knife, take his

This system contains the fifth line of music. It features two vocal lines and piano accompaniment. On the left, Jose has the lyrics "pooh! Oh, this wretch I'd like to crush!". On the right, Sancho has the lyrics "Trusty knife, take his". The piano accompaniment continues. Dynamics include forte (f), sf, piano (p), and sf.

JOSE AND SANCHO.

life. Now, one

blow! Now, one blow!

Now, one blow! Hush!

JOSE. Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

SANCHO. Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

TENOR. CHORUS. Hush! hush!

BASS. CHORUS. Hush! hush!

ACCOMP. *tr*

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

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

Tush! tush! Hush! hush!

Tush! tush! Hush! hush!

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal lines have lyrics: 'heel! Bah! my rage I can't con - ceal!'. The piano accompaniment includes dynamic markings like 'tr' (trill) and 'Hush! hush!'.

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

Crunch him, serunch him with my heel! Sharp-en, whet the gleaming steel!

Tush! tush! tush! Hush! hush!

Tush! tush! tush! Hush! hush!

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with lyrics: 'Crunch him, serunch him with my heel! Shar-pen, whet the gleaming steel!' and 'Crunch him, serunch him with my heel! Sharp-en, whet the gleaming steel!'. The piano accompaniment includes dynamic markings like 'tr' (trill) and 'p' (piano).

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel!

hush! hush! hush! hush! hush!

hush! hush! hush! hush! hush!

Sua..... *loco.*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines have lyrics: 'No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my' and 'No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel!'. The piano accompaniment includes dynamic markings like 'hush!' and 'loco.'.

vengeance he shall feel! *f* Sharp-en, whet the gleaming steel! No, my
 No, my vengeance he shall feel! *f* Sharp-en, whet the gleaming steel! No, my
 Hush! hush! hush! hush! To the Queen we will ap - peal, To the
 Hush! hush! To the Queen we will ap - peal, To the

vengeance he shall feel! No, my vengeance he shall feel! *f* Sharp-en,
 vengeance he shall feel! No, my vengeance he shall feel! *f* Sharp-en,
 Queen we will ap - peal, Hush! - hush! hush! hush! To the
 Queen we will ap - peal, Hush! hush! To the

whet the gleam-ing steel! No, my vengeance he shall feel! *f* Sharp-en, whet the gleam-ing steel!
 whet the gleam-ing steel! No, my vengeance he shall feel! *f* Sharp-en, whet the gleam-ing steel!
 Queen we will ap - peal, To the Queen we will ap - peal, We
 Queen we will ap - peal, To the Queen we will ap - peal, We

No, my vengeance he shall feel! he shall

No, my vengeance he shall feel! he shall

will ap - peal, We will ap - - peal, we'll ap -

will ap - peal, We will ap - - peal, we'll ap -

sf sf sf sf sf

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

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

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

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

Sva..... tr

ff

*Ped. **

Sva..... loco. tr

dim.

p pp ff sf

No. 1^a LET OTHERS SEEK THE PEACEFUL PLAIN.

SONG.

Allegretto Marziale.

INEZ.

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

ACCOMP.

plain, A - mid the moun - - tains let me reign; Be mine the rug - ged crest, Be
knife, Who for my smile would risk his life; I'll take his man - ly hand, And

mine the ea - gle's nest, High in the an - - cient hills... of Spain,... Be mine the rug - ged
by his side I'll stand, For I will be to him a lov - ing wife,... I'll take his man - ly

rall. *a tempo.*

crest, Be mine the ea - gle's nest, High in the an - - cient hills of Spain,
hand, And by his side I'll stand, For I will be to him a lov - ing wife,

High in the an - - cient hills of Spain.
For I will be to him a lov - ing wife.

eres.

No. 2.

HAND OF FATE!

QUINTETT.

RITA.

INEZ.

VASQUEZ.

JOSE.

SANCHO.

ANDANTE
MAESTOSO.

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

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

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

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

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

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

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

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

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

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

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

RITA.

Fate, kind Fate!... in hope I wait some to - - ken! Fate, kind Fate!... when shall the

The first system shows the vocal line for Rita. The melody is in a major key with a treble clef. It features several triplet markings (indicated by a '3' over the notes). The piano accompaniment is in a similar key and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

word be spo - - ken? Speed, speed my ring up - on its homo - - ward way,

The second system continues the vocal line for Rita. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal melody.

VASQUEZ. (*In a feigned voice.*)

Fate! ah, kind Fate! for li - - ber - ty I pray; An hour a - go, a-mong the

The third system introduces Vasquez's character. The vocal line is marked as being in a feigned voice. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

hills be - low, I came a - cross a strange and fo- reign face, He bore a load,.... he'd

The fourth system continues Vasquez's vocal line. The piano accompaniment continues with its characteristic rhythmic accompaniment.

JOSE.

lost his road; And e - ven now is wan - d'ring t'wards this place. Had he a pack up - on his

The fifth and final system on the page shows Jose's vocal line. The piano accompaniment concludes with a final chord and a few notes in the bass line.

SANCHO.

back, And bags of mo-ney in his hand, It mat-ters not what he had got, We'll make him cap-tain of our

RITA.

INEZ.

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

VASQUEZ.

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

JOSE.

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

SANCHO.

band, we swear we'll take him,

cres.

cres.

and make him cap - - tain of our band.

cres.

and make him cap - - tain of their band.

cres.

and make him cap - - tain of our band.

cres.

and make him cap - - tain of our band.

cres.

p RITA.

Fate, kind Fate! in hope I wait some to - ken. Fate, kind Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken. Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken. Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken. Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken. Voice of Fate! when shall the word be spo - ken?
 Hand of Fate! we wait thy to - ken. Voice of Fate! when shall the word be spo - ken?

Speed, speed mying up - on its home - ward way. Fate! oh, kind Fate! For li - - ber - ty I
 Hi - ther lead up - on the mountain way. The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way. The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way. The man whom we are fa - ted to o -
 Hi - ther lead up - on the mountain way. The man whom we are fa - ted to o -

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

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass line. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a 2/4 time signature and a key signature of one sharp (F#). Dynamics include *f* and *ff*. There are some performance markings like *sf* and *f* above notes. The lyrics are: "pray. Speed, speed my ring up - on its home - ward way, Oh! Fate, kind - bey, Hi - - ther lead up - on the moun - tain way, The man whom - bey, The man whom - bey, Hi - - ther lead up - on the moun - tain way, The man whom - bey, Hi - - ther lead up - on the moun - tain way, The man whom".

Fate, for li - ber - ty, for li - ber - ty I pray.
 we are fa - - ted, are fa - ted to o - bey.
 we are fa - - ted, are fa - ted to o - bey.
 we are fa - - - ted to o - - bey.
 we are fa - - - ted to o - - bey.

The second system of the musical score continues the vocal and piano parts. It features the same five vocal staves and piano accompaniment. The lyrics are: "Fate, for li - ber - ty, for li - ber - ty I pray. we are fa - - ted, are fa - ted to o - bey. we are fa - - ted, are fa - ted to o - bey. we are fa - - - ted to o - - bey. we are fa - - - ted to o - - bey." The piano accompaniment includes dynamics like *ff* and *f*.

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

This block shows the piano accompaniment for the third system. It consists of a grand staff with treble and bass clefs. The music features a variety of dynamics including *sf*, *dim*, and *pp*. There are also performance markings like *in u - - - - - endo.* and *pp*.

dim. pp

This block shows the piano accompaniment for the fourth system. It continues the grand staff with treble and bass clefs. The music features dynamics like *dim.* and *pp*.

ONLY THE NIGHT WIND SIGHS ALONE.

WORDS BY F. C. BURNAND.

MUSIC BY ARTHUR S. SULLIVAN.

VOICER.

ACCOMP.

mf

mf

dim.

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

p

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

cres.

cres.

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

dim. rall. p

dim. e rall. p

L.H. L.H.

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

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

L.H. L.H.

tempo.

me the bells send up no cheer - - ing tone, On - ly the night wind

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'me the bells send up no cheer - - ing tone, On - ly the night wind'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'dim.' marking is present in the piano part towards the end of the system.

p

sighs..... a - lone, a - lone.

p *mf*

The second system continues the vocal line with the lyrics 'sighs..... a - lone, a - lone.'. The piano accompaniment features a dynamic change from *p* (piano) to *mf* (mezzo-forte). The vocal line has a long note for 'sighs' followed by 'a - lone, a - lone.'. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

dim...... *p*

The third system features the lyrics 'Tin - kle the bells up - on the moun - tain steeps, Fain - ter and fain - ter'. The piano accompaniment includes a 'dim.' (diminuendo) marking followed by a *p* (piano) dynamic. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The fourth system contains the lyrics 'down the nar - row ways, Now in his cot, the shep - herd, ere he sleeps,'. The piano accompaniment continues with chords and a bass line. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

cres......

The fifth system features the lyrics 'Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,'. The piano accompaniment includes a 'cres.' (crescendo) marking. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

in their hymn of praise..... To me the bells send up no cheering tone,

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

Ped. * *Ped.* *

a tempo. *riten un poco.*

On - ly the night wind sighs..... a - lone, a - lone, To me the bells send up no

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

p *dim.* *p*

- lone, On - ly the night wind sighs a - lone,.....

..... sighs a - lone.....

p *dim.*

No. 4.

A GUARD BY NIGHT.

DUET.

VASQUEZ.

ALLEORETTO
MA MOLTO
MODERATO.

p. *simili.*

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

sa - cred sign pro - tects the way, And saints watch o'er the child, And saints watch o'er the

cres.

RITA. VASQUEZ. *rall.* *a temp.*

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

dim. *colla voce.*

RITA. VASQUEZ. *f* *cres.*

I'll place my trust in

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

cres.

f *dim.* *p*

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

Heav'n a - bove, Pray Hea - ven set thee free, Pray Hea - ven set thee free,

f *dim.* *p*

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

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

crs. *rall.*

RITA.

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

MODERATO.

p

ne - - ver more, if ne - - ver more, Why then, be

p

RECT. VASQUEZ. RITA. VASQUEZ. RITA.

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

f *p*

a tempo agitato.

voice! I can-not see, I hope, I faint with fear.

fp *fp* *fp* *fp*

VASQUEZ. RITA. VASQUEZ.

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

eres.....

Allegro Vivace.

f RITA.

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

f VASQUEZ.

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

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

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

p

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

ban - ish all thy fear.

pri - - son for me.....

For the mo - - ments too fleet, that are

cres.

p

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

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

p

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

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

cres.

f

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

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

f sf sf sf

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

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

sf sf sf sf

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

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

cres..... f

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

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

p p cres. cres. p cres.....

..... we'll be free!

..... we'll be free!

rall. ff sf sf Sva. Sva.....

No. 5.

FROM ROCK TO ROCK.

SONG.

ALLEGRETTO
MODERATO.

8va....

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

ter - ri - ble knock, I fall, and not a soul is near, Tho' trav' - ler's lone - ly
way to Spain; Fum - ble, stum - ble, gram - ble, tum - ble, Up the mid - dle and

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

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

Slipp-ing, tripp-ing, air so nipp-ing, Up in the hills a-way from home,
 It by shock-a-wry, Knock'd like crock-e-ry, On the rock-e-ry, Smash it will go,

Slipp-ing, tripp-ing, air so nipp-ing, Up in the hills a-way from home.
 It by shock-a-wry, Knock'd like crock-e-ry, On the rock-e-ry, Smash it will go.

1st time. § 2nd time. 3RD VERSE.

3. 1

say to myself,— My dear friend Grigg, If safe I re-turn I'd

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

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

pp *cres*

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

cen *do.* *p*

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

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

f *mf* *cres.*

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

f *pp*

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

f *f*

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

pp

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

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

ff

No. 6.

HULLO! WHAT'S THAT?

TRIO.

ALLEGRO
GRAZIOSO.

(JOSE whistles.)

(SANCHO whistles.)

(JOSE whistles.) (SANCHO whistles.)

Mr. GRIGG.

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

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

No!

p *rall.* *p*

(JOSE whistles.) (SANCHO whistles.)

(JOSE whistles.)

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

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

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

cres.

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

p

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

cres. *cres.*

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

RECIT. *Moderato.*

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

SANCHO.

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

ff

MR. GRIGG.

JOSE.

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

ff

man. Well!

p

SANCHO. Mr. GRIGG. JOSE. SANCHO. MR. GRIGG.

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

JOSE. SANCHO. MR. GRIGG.

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

JOSE. SANCHO. MR. GRIGG.

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

JOSE. MR. GRIGG. (aside.) (aloud.) SANCHO. *rall.*

I'm call'd the Wolf! In - deed! — a grasp of iron — They should - n't call you that. And I the

f *p*

MR. GRIGG. *Piu vivo.*

JOSE. *Piu vivo.*

p

Up -

We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

SANCHO. *Piu vivo.*

Li-on! We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

Piu vivo.

mf

1st time.

2nd time.

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

1st time.

2nd time.

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

1st time.

2nd time.

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

p

res.

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

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

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

f

f

dim.

p

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

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

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

What ? Not—

or be shot ! Shot ! Shot !

or be shot ! Shot ! Shot !

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

What ? For what ?

Shot ! Yes, shot !

Shot ! Yes, shot !

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

Well, a - greed!

pp 'Tis a - greed!.....

pp 'Tis a - greed!.....

res. *f*

Ped. * *Ped.* *

dim. *pe.*

Allegro. Tempo di cachuca. JOSE AND SANCHO.

Dance the Bo - le - ro!

Mr. GRIGG.

Dance the Bo - le - ro! Mad! 'tis my be - lief.

JOSE AND SANCHO.

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

Mr. GRIGG.

JOSE AND SANCHO. Why the Bo - le - ro? Why the Bo - le - ro?
Dance the Bo - le - ro! Dance the Bo - le - ro!

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

Bo - le - ro! Bo - le - ro! the rob - ber's pet We'll dance to the pipe and the gay eas - ta - net.

MR. GRIGG.

- le - ro! Bo - le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met.

JOSE AND SANCIO.

MR. GRIGG.

JOSE AND SANCIO.

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

MR. GRIGG.

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

I wish that I'd ne - ver These

JOSE AND SANCIO.

- le - ro!

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

Bo - - - -

gen - tle - men met, These gen - - - - - tle - men met. Bo - le - ro! Bo -

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

Bo - le - ro!

dim. *p*

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

dim. *p*

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

dim. *pp staccato.*

f

- le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met. Bo -

f

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

f

p

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

p

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

p

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

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

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

The first system of the score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "- net, To the gay cas - ta - net, To the gay cas - ta -" on the first line and "- net, To the gay cas - ta - net, To the gay cas - ta -" on the second. The bottom two staves are piano accompaniment, starting with a forte (*f*) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

- net, To the sound of the pipe And the gay cas - ta - net.....
- net, To the sound of the pipe And the gay cas - ta - net.....

The second system continues the vocal and piano parts. The vocal lines end with "net.....". The piano accompaniment continues with a forte (*f*) dynamic. A "Ped." (pedal) marking is present at the end of the system, indicating a sustained pedal point.

The third system is primarily piano accompaniment. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part is written in two staves, showing intricate harmonic and melodic textures.

The fourth system continues the piano accompaniment with similar rhythmic complexity and harmonic richness. The piano part is written in two staves, showing intricate textures.

The fifth system concludes the piano accompaniment. It features a forte (*sf*) dynamic and includes a fermata over a chord. The piano part is written in two staves, showing intricate textures.

No. 7.

DANCE.

TEMPO
DI
BOLERO.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melodic line with dynamic markings of *ff* and *p*. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment with dynamic markings of *ff* and *p*.

The second system continues the piece with two staves. The upper staff has a melodic line with a *p* dynamic marking. The lower staff features a rhythmic accompaniment with a *p* dynamic marking.

The third system shows two staves. The upper staff includes a trill (*tr*) in the melodic line, with a *p* dynamic marking. The lower staff continues the accompaniment.

The fourth system features two staves. The upper staff has trills (*tr*) and a *p* dynamic marking. The lower staff includes a section marked *ff martellato*, indicating a strong, percussive accompaniment.

The fifth system consists of two staves with complex rhythmic patterns in both the upper and lower parts.

The sixth system shows two staves. The upper staff has a *mf* dynamic marking, and the lower staff has a *p* dynamic marking.

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

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

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

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

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

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

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with a double bar line.

No. 8. HAIL TO THE ANCIENT HAT!

FINALE.

INEZ. *Recit.*
Slave, take my

Andante Maestoso.

VASQUEZ.
robe. O - bey her, 'tis our plan.

a tempo.
p

Mr. GRIGG. INEZ.
I am the most un - for - tu - nate young man. The

sa - - cred Hat which all la - dro - nes know, Bring forth,.....

p *f*

Maestoso.
..... it on our chief we now be - stow.

p *p*

First system of piano introduction. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and ** Ped.*

Second system of piano introduction. Treble and bass staves. Includes markings: *Sra.*, *sempre cres.*, *ff*, and ** Ped.*

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

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

Second section of the score. Includes vocal staves with lyrics: Hail! Hail! La - dro - nes. Take it, O mar - tial spouse! Press it up - on his brows; and piano accompaniment. Includes markings: *Sra.*, *sf*, and *ff*.

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

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

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

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

8va.....

Mr. GRIGG.

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

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

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

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

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

this old Hat,... so old and worn, The roy - - al - ty I doubt; Its

re-gal mark, my friends, is gone, Be- hold, its crown is out!

p *f* *cres.*

JOSE,
SANCIO,
CHORUS.

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

ff sf sf sf sf

Allegro Vivace.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

Allegro Vivace.

First system of piano introduction. Treble and bass staves. Dynamics include *sf* and *p*.

Second system of piano introduction. Treble and bass staves.

CHORUS.

TENORI.

BASSI.

With sword and

With sword and

Third system featuring vocal staves for Tenors and Basses and piano accompaniment. Dynamics include *f*.

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

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

Fourth system featuring vocal staves and piano accompaniment. Dynamics include *cres.*

crown'd, He's crown'd, He's found and crown'd! He's found, He's

crown'd, He's crown'd, He's found and crown'd! He's found, He's

Fifth system featuring vocal staves and piano accompaniment.

Mr. GRIGG.

found and crown'd! I say to my-self, my

found and crown'd!

f *dim.* *p*

dear friend Grigg, If safe I re-turn I'd ra-ther dig; And take to a farm with

horse and carts, Than fol-low the arts in for-eign parts.

Hap-py a-gain, a-way from Spain, a-way, a-way from

RITA.

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

VASQUEZ.

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

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

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

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

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

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

ACCOMP. *mf*

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

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

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

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

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

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

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

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

f Yes, ... I am con - - - tent.....

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

f Fear... not, Ri - - - ta, trust.....

nur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

f

..... to be Free, or a cap - - tive,..... if..... with thee.

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

.... to me; To - mor - - row morn shall see..... thee free!

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

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

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

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

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

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

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

p INEZ. (*Aside*)
Do you

The first system of the musical score consists of three staves. The top staff is a vocal line for Inez, starting with a piano (*p*) dynamic and an aside. The lyrics "Do you" are written below the notes. The middle staff is a vocal line that remains silent. The bottom two staves are a piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern.

think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a

The second system continues the vocal line with the lyrics "think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a". The piano accompaniment continues with a consistent rhythmic pattern.

word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you.

p JOSE. (*Aside*)
I've

The third system continues the vocal line with the lyrics "word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you." It then introduces a new vocal line for Jose, starting with a piano (*p*) dynamic and an aside, with the lyrics "I've". The piano accompaniment continues.

made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to

The fourth system continues the vocal line with the lyrics "made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to". The piano accompaniment continues with the same rhythmic pattern.

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

pp

p
Let the day pass a - way,....
Let the

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

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

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

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

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

f
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!

RITA.

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

VASQUEZ

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

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

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

SOPRANI
1ST AND 2ND.

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

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

CHORUS.

ACCOMP. *mf*

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

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

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

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

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

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

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

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

Yes, ... I ... am ... con - - - tent.

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

Fear ... not, Ri - - - ta, trust

mur - se - ry rigs. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. Dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

tune of giges. We'll dance a Round-a - bout, On the ground a - bout, All this sound a - bout

to be - Free, or a cap - - tive, ... it

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

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

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

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

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

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

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

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

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

with thee. *To -*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 thee free! *To -*
 no-thing at all! My spouse, my cows, my sows, ha! ha! My *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! His spouse, his vows, our rows, ha! ha! His *p*
 no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His *p*
 no-thing at all! Ha! ha! ha! ha! ha! ha! ha! ha! His *p*

eyes *f* *1st time.*
 mor - row shall set me free!
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
eyes *f*
 mor - row shall set me free!
 spouse, and my cows, and my sows, ha! ha! And my lit - tle, lit - tle, lit - tle pigs! My *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! His *f*
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue!
 spouse, and his vows, and our rows, ha! ha! And our mer - ry, mer - ry lit - tle gigue! *1st time.*

2nd time.

free! Ah! yes, to - - - mor - row shall see me free!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

free! Ah! yes, to - - - mor - row shall see thee free!

pigs, My spouse, my sows, my lit-tle, lit-tle pigs, My lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle pigs!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

2nd time.

f *ff*

8va.....

1st time.

2nd time.

8va..... loco.

END OF THE FIRST ACT.

WAKE, GENTLE MAIDEN.

ALLEGRETTO.

8 *p*

1. Wake, gen - tle maid - en, See the light of
 2. Wake, gen - tle maid - en, Bid the sha-dows

day flee, Bold - - ly from the moun - tain Drives the shade a -
 Bright - - er than the sun - light Is thy smile to -

way;
 me; Maid - en, wake, maid - en, wake. See the mists of
 Maid - en, wake, maid - en, wake. Sweet, thy smile

cres.

morn - ing Rout - - ed by the day, Haste, a - way, haste, a -
 sun - light, Chas - - ing night a - way; Wake, 'tis day, wake, 'tis

f *ff*

way, See the mists of morn - ing, Rout - ed by the
 day, Sweet, thy smile is sun - light, Chas - ing night a -

p

day, See the mists of morn - ing Rout - - ed by the
 way, Sweet, thy smile is sun - light, Chas - - ing night a -

cres.

day; Haste, a - way, Haste, a - way, Haste, 'tis a -
 way; Wake, 'tis day, Wake, 'tis day, Wake, 'tis

cres. *colla voce.*

f *p*

- way!
 day!

1st time. § 2nd time.

No. 10. LET HIDALGOS BE PROUD OF THEIR BREED.

DUET.

INEZ. INEZ.

Let Hi -

Moderato.

- dal - gos be proud of their breed, And strut..... in the streets of Ma - drid; The La -

- dron - es who hap - py lives lead, Were kings..... long be - fore the great Cid; But the

gay La - drone Was hurl'd from his throne, And the dust of the earth he bit; Till the

luck comes round No La - drone will be found As a mo - narch of Spain to sit. Round, a-round,

rall. *a tempo.*

INEZ. *dim.*
 round,..... Round, a-round, Round, a-round, Round, a-round, Round, a-round, Round, a-round,
 JOSE.
 Round, a-round, round,

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

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

dance on the ground, Dance by the click of the cas - ta - net. Round, a - round,
 round, a - round, round, a - round, round, Dance to the click of the cas - - ta - net..... We will

round, a-round, Round, a-round, round, Dance to the click of the cas - - ta - net. Round, a-round,
 dance o'er the ground, Dance to the click of the cas - - ta - net. Round, a-round

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* and *f*. The lyrics are: "round, a-round, Round, a-round, round, Dance to the click of the cas - - ta - net. Round, a-round, dance o'er the ground, Dance to the click of the cas - - ta - net. Round, a-round".

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "round,..... Dance to the cas - - ta - net." and "round,..... Dance to the cas - - ta - net." The piano part includes dynamic markings *f*.

JOSE.
 Let Se -

The third system begins with the character name "JOSE." and the lyrics "Let Se -". The piano accompaniment is more complex, featuring a variety of dynamic markings including *f*, *sf*, and *p*.

- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv - el - ling

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv - el - ling". The piano part includes a dynamic marking *sf*.

Round, around, round, We will dance on the ground, To the click of the cas - ta - net. Round, around,

Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, round, We will

Round, a-round, Round, a-round, round, Dance to the click of the cas - ta - net, We will

dance on the ground, Dance to the click of the cas - ta - net..... Round, a-round,

dance on the ground, Dance to the click of the cas - ta - net, Round, a-round,

Round, a-round, Round a-round, round, Dance to the click of the cas - ta - net, Round, a-round,

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

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

HE WILL RETURN.

MUSIC BY ARTHUR S. SULLIVAN.

Andante.

VOICE.

He will re - turn, re -

PIANO.

f *p* *p*

- turn to set me free, Or fall in hope my li - ber-ty to gain;

cres. *f*

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

cres. *f*

cres.

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

p *cres.*

HE WILL RETURN.

dim. *pp*

I may be slain! I may be slain! And in the light of

dim. *rall.* *pp*

Heav'n a - bove, My love, We'll meet a - gain, My love,..... We'll meet a - gain.

p 2ND VERSE.

He will re - - turn, not

f *p*

Heav'n itself more true Than is my love, To aid me he will fly.

cres. *f*

Part - ed from him life wears a sombre hue, My on - ly love! My

cres. *f*

on - ly love! E'en in the moments few, My la - test pray'r to Heav'n, To

cres.
p
cres.

Heav'n, be to die! To die! And in the

f
pp
dim.
rall.
pp

light of Heav'n..... a - - bove, My love, We'll meet a -

f

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

f

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

p
dim.
p

MR. GRIGG "When it comes to consp'ring against a fellow's life—Why—"

No. 12. WHO'D TO BE ROBBER-CHIEF ASPIRE.

TRIO.

INFZ. *Si - lence!* *Si - lence!*

MR. GRIGG. *Si - lence!* May I ask

JOSE. *Si - lence!* *Si - lence!*

ALLEGRO MODERATO. *f* *p* *fp* *fp* *fp* *fp* *p*

Si - lence! *Si - lence!*

what you mean? *Si - lence!*

Si - lence! *Si - lence!* Lis - ten, Chief - tain,

fp *fp* *fp* *fp* *p*

You wear the Cap - tain's hat, The Cap - tain's sword and pis - tols.

I do. True.

to the Queen! You do. The Cap - tain's coat and

p *f* *p*

MR. GRIGG.

And let me stop you

JOSE.
trousers, too, You've stepp'd in - to the cap - tain's shoes.

f (Nobly.)

for a bit, But to com-plain that they do'nt fit. Were this suit from the

tai - lor's shears, Had Grigg ap-pear'd as Grigg ap - pears, No coin from me should

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

INEZ.



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

Mr. GRIGG.

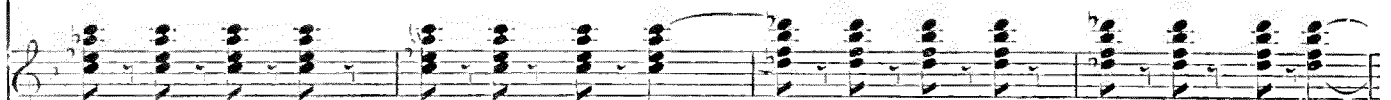


Were this suit from the tai - lor's shears, Had Grigg ap - pear'd As Grigg ap - pears,

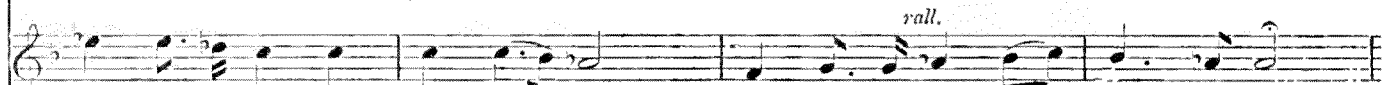
JOSE.



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



The he - ro see, His place to fill; For him will we Plot! rob! and kill!



No coin from me Should grace his fill, Un - paid should be That tai - lor's bill.



The he - ro see, His place to fill; For him will we Plot! rob! and kill!



RECTR. INEZ.

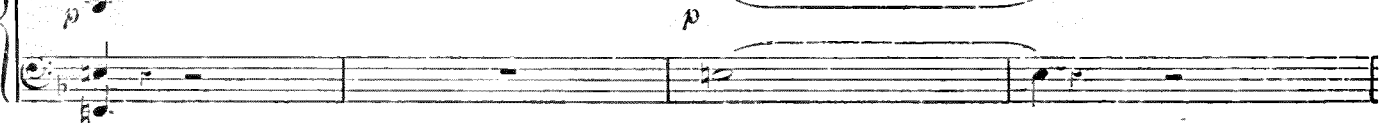
Mr. GRIGG.

INEZ.

Mr. GRIGG.



Would he were here! My tai - lor? No, sir; he who was my spouse. I per - fect - ly a -



INEZ. Mr. GRIGG.

- gree. But to the point; you've got a pair of hands! What can I do? your wish-es are com-

(aside.) a tempo.

- mands. I think it quite As well to be po - lite, Though of my beat - ing heart I

a tempo.

INEZ.

MR. GRIGG. *(aloud.)* I want—

hear the thud. If I can do A - ny-thing for you, Name it,

JOSE.

We

ff Blood!.....

What? *ff* Blood!.....

want— *ff* Blood!.....

cres. *ff* *ff* *ff*

JOSE.

Who'd to be Rob-ber - Chief as - pire,

ALLEGRO AGITATO.

Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink! drink!

INEZ.

Who would press me to his side, Call the Rob-ber - Queen his bride, Deeds of blood must be his pride!

JOSE. INEZ.

Drink! drink! drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire

INEZ.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

JOSE.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

sf *cres.*

deeds of fire! Deeds of blood must be his pride! Drink! drink!

Deeds of fire! Deeds of blood must be his pride! Drink! drink!

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

Mr. GRIGG.

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

drink! drink! drink! drink!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'drink! drink! drink! drink! See, my mo - ther,'. The middle staff is the bass line, with lyrics 'drink! drink! drink! drink!'. The bottom staff is the piano accompaniment, featuring a melodic line with dynamic markings 'f' and 'dim.'.

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

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

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

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

INEZ.
 Who'd to be Rob - ber - Chief as - - pire, From that man we all re - quire Deeds of

MR. GRIGG.
 See, my mo - ther, and my sire, What they

JOSE.
 Who'd to be Rob - ber - Chief as - - pire, From that man we all re - quire Deeds of dar - ing,

dar - ing, words of fire! Drink! drink! drink!

of you, son re - quire: Shrink! shrink! shrink!

words of fire! words of fire! Drink! drink! drink!

Drink! drink! drink! Who'd to be Rob - ber

Shrink! shrink! shrink! See, my

Drink! drink! drink! Who'd to be Rob - ber -

- Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink!
 mo - ther, and my sire,..... What they of your son re - -

- Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire! Drink! drink!

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire!
 - quire;... I from deeds and words of fire..... Shrink! shrink!

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....

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

From that man we all re - quire Deeds of dar - ing, words of fire!..... words.....

..... of fire! From that man we all re - quire Deeds of dar-ing, words of fire!.....

shrink! shrink! I from deeds and words of fire! deeds of

..... of fire! From that man we all re - quire, Deeds of dar-ing, words of fire!.....

cres.

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

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

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

f sf sf

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

shrink! shrink! shrink! shrink! shrink! shrink! shrink! shrink!

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

MR. GRIGG. "I tried to stop him but he wouldn't stop."

No. 13.

I FIRED EACH BARREL.

SONG.

MR. GRIGG.

I fir - ed each bar - rel; Bang!

ALLEGRO MARTELLATO.

ff *meno forte.*

con Sve.

bang! He fell, whop! He begg'd and he pray'd me that I would stop; I

con Sve.

took him, I shook him, With such strong vi - gour, That help - less he was As a

con Sve.

dum - - my fi - gure. I took him, I shook him, With such strong vi - gour, That

help - less he was as a dum - my fig - ure, That help - less he was as a dum - my

Ped.

fig - - - ure, That help - less he was, That help - less he was, That help - less he

rall.
ff

was as a dum - my fig - - ure.

tempo.
pesante.
con 8ve.

2ND VERSE.

I fir - ed my pis - tols, Pop!

ff
meno forte.
con 8ve.

pop! and my gun! I broke all my wea - pons ex - cept - - ing one; We

con 8ve.

wres - tled, We strug - gled, I made him stag - ger, Then ran him thro' twice With my

con Sve.

sword and my dag - ger, We wres - tled, We strug - gled, I made him stag - ger, Then

ran him thro' twice With my sword and my dag - ger, Then ran him thro' twice With my sword and my

Ped.

dag - ger, Then ran him thro' twice, Then ran him thro' twice, Then ran him thro'

rall.

ff

twice With my sword and my dag - ger.

tempo.

pesante.

con Sve.

Sva.

loco.

JOSE. "There stands our victim."

No. 14.

HAVE PITY, SIR!

FINALE.

RITA. RECIT. RITA.

Have

ALLEGRO. *f*

Mr. GRIGG.

pi - ty, sir! To you I fly for aid. *a tempo.* I can - not

RITA.

help you, miss, I am a - fraid. Mer - - - cy!

RITA.

mer - - - cy! Help will soon be here.

JOSE. *f* What does she

SANCIO. *f* What does she

What does she

Mr. GRIGG,

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

dim. *p* *cres.*

Detailed description: This block contains the first musical system. It features a vocal line for Mr. Grigg in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are "An English-man, my dear, Must for a female say?". Below the vocal line are three empty staves, likely for other vocal parts. At the bottom is a piano accompaniment in a bass clef, starting with a dynamic of *p* and a *dim.* marking, and ending with a *cres.* marking. The piano part consists of a rhythmic accompaniment with chords and moving lines.

Mr. GRIGG,

in dis - tress be bold. These pis - tols. Now, come on!

Detailed description: This block contains the second musical system for Mr. Grigg. The vocal line continues with the lyrics "in distress be bold. These pistols. Now, come on!". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in the bass clef.

INEZ. *f*
Down with them! Down with them! Down with them!

JOSE. *f*
Down with them! Down with them! Down with them!

SANCHO. *f*
Down with them! Down with them! Down with them!

SOPRANI
E
TENORI. *f*
Down with them! Down with them! Down with them!

BASSI. *f*
Down with them! Down with them! Down with them!

ACCOMP. *f*

Detailed description: This block contains the chorus and accompaniment. It features five vocal parts: INEZ, JOSE, SANCHO, SOPRANI E TENORI, and BASSI. All vocal parts sing the lyrics "Down with them! Down with them! Down with them!". The vocal parts are in a treble clef with a key signature of one flat. The piano accompaniment (ACCOMP.) is in a bass clef and provides a rhythmic accompaniment for the chorus. The dynamic marking *f* (forte) is present at the beginning of the chorus and for the piano accompaniment.

VASQUEZ.

OFFICER.

Hold!

Re -

MR. GRIGG.

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

JOSE. *f*

b

b

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

SANCHO. *f*

De - sert your Cap - tain?

f INEZ.

Ne - - - ver!

ff SOPRANI E TENORI

JOSE.

Ne - - - ver!

SANCHO.

ff BASSI.

Then make one strong en - dea - vour, Pre -

Then make one strong en - dea - vour, Pre -

mf

OFFICER.

- sent! I hold in my hand A

- sent!

stacc.

p

par - don for all..... in this rob - - - ber band!

p

Mr. GRIGG.

Your par - don is signed, Now isn't it kind? E - nough to send a man

OFFICER.

out of his mind. The par - don's for all, Says the of - fi - cer prim, Ex - cept for the Cap - tain, We

RECTT.

MR. GRIGG.

don't par - don him; Seize him! quick, seize him! Ab - surd!

INEZ. *f*

OFFICER.

I'm not the Cap - tain! He's Cap - tain! Then let him be

JOSE.
He's Cap - tain!

SANCIO.
He's Cap - tain!

Piu moderato. MR. GRIGG.

shot! You wont de - sert your Captain when he speaks in such im - - plor - - - ing

(Aside.)

OFFICER.

tones? A lot of sneaks. Ah! wretch - - - - ed man, don't

Mr. GRIGG.

ag - gra - vate your crimes. Sir, I shall send a

VASQUEZ. RECIT.

let - ter to the *Times*. Stop, ser - jeant, stop; This gen - tle-man's known to

f Piu allegro.

Mr. GRIGG. *Moderato.*

me. I'll speak for him; he's no La - drone. Thanks, no - ble Cap - tain of the

(To Jose.)

Span - ish guard! If you come to Lon - don, There's my eard. La - drones fare - well! Good -

VASQUEZ.
RECIT.

- bye you ug - ly fel - low! Now take me back a - gain to Com - pos - tel - lo. Join the

f

a tempo. JOSE.
 sol - diers! There's my fist; We'll en - list! We'll all en - list!

SANCHO.
 There's my fist; We'll en - list! We'll all en - list!

TENORI.
 We'll all en - list!

BASSI.
 We'll all en - list!

Accomp.
f
 Sues.

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

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

mf

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

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

JOSE.
We'll dance and

SANCIO.
We'll dance and

air!..... I'm free as air!.....

You can - not be free! You can - not be

sing,..... We'll dance..... and sing,.....

sing,..... We'll dance.... and sing.....

I'm free.... as air!

free!.. For the fet - ters of Hy - men I'll ri - vet on

With plea - sure and pride!

With plea - sure and pride!..

for - row and care, Re - joic - ing, I ban - ish, I'm free as air, I'm free, I'm free, Now
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee, your mine, your mine, you
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with

sor - row and care, Re - joic - ing, I ban - ish, I'm free as the air. free. Ah! . . .
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. Ah!
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee. You're thee. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la

1st time.

2nd time only

ppp

ppp

ppp

ppp staccato.

staccato.

1st time.

pp

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

Pat. *

f *f*

Detailed description: This page contains a musical score for the opera 'The Contrabandista'. It features six systems of music. The first five systems consist of vocal lines (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal lines are written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The sixth system is a grand staff (treble and bass clef) for the piano. The score includes various musical notations such as notes, rests, and dynamic markings like 'Pat.' and 'f'. There is an asterisk (*) in the piano part of the sixth system.

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