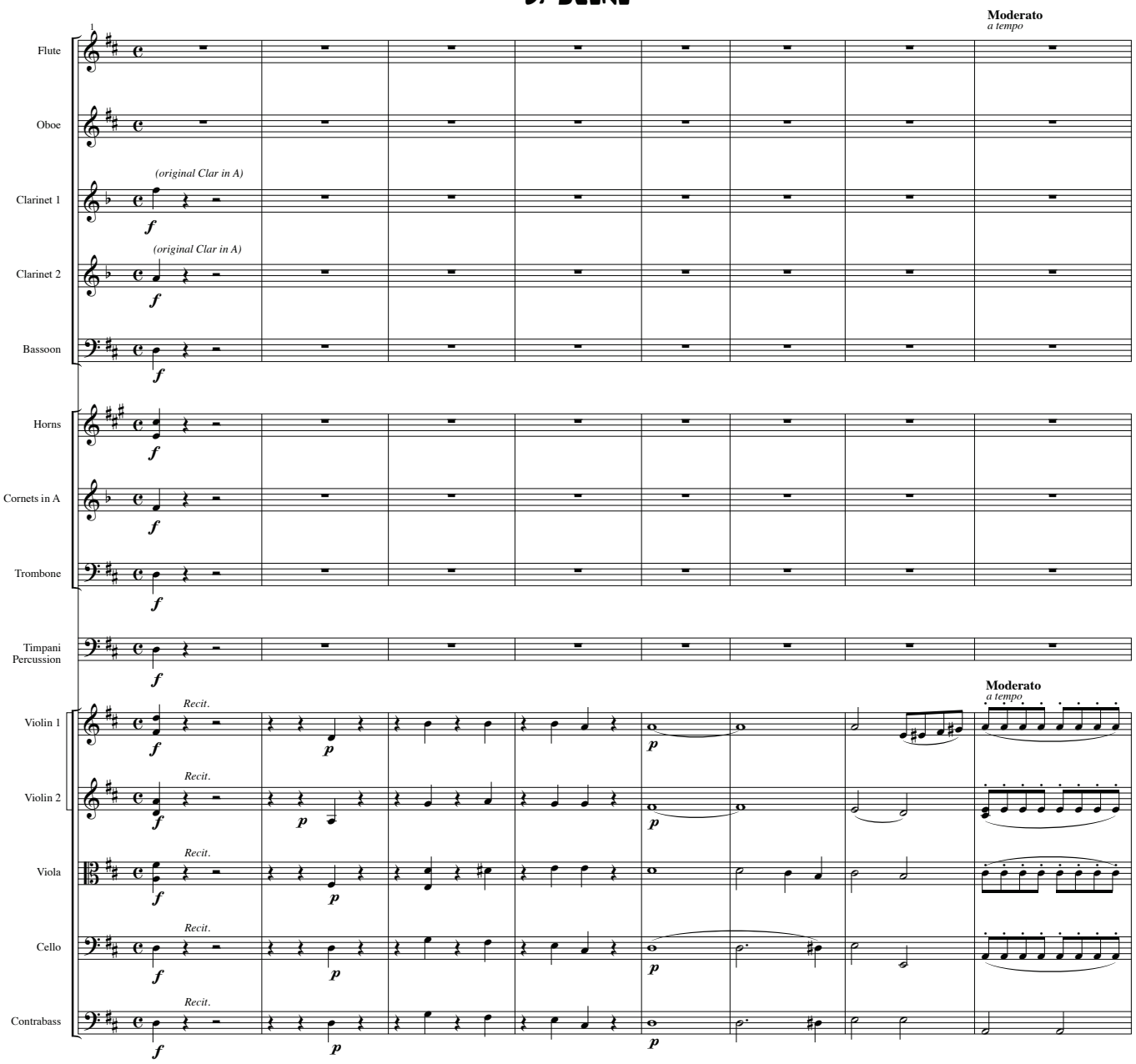
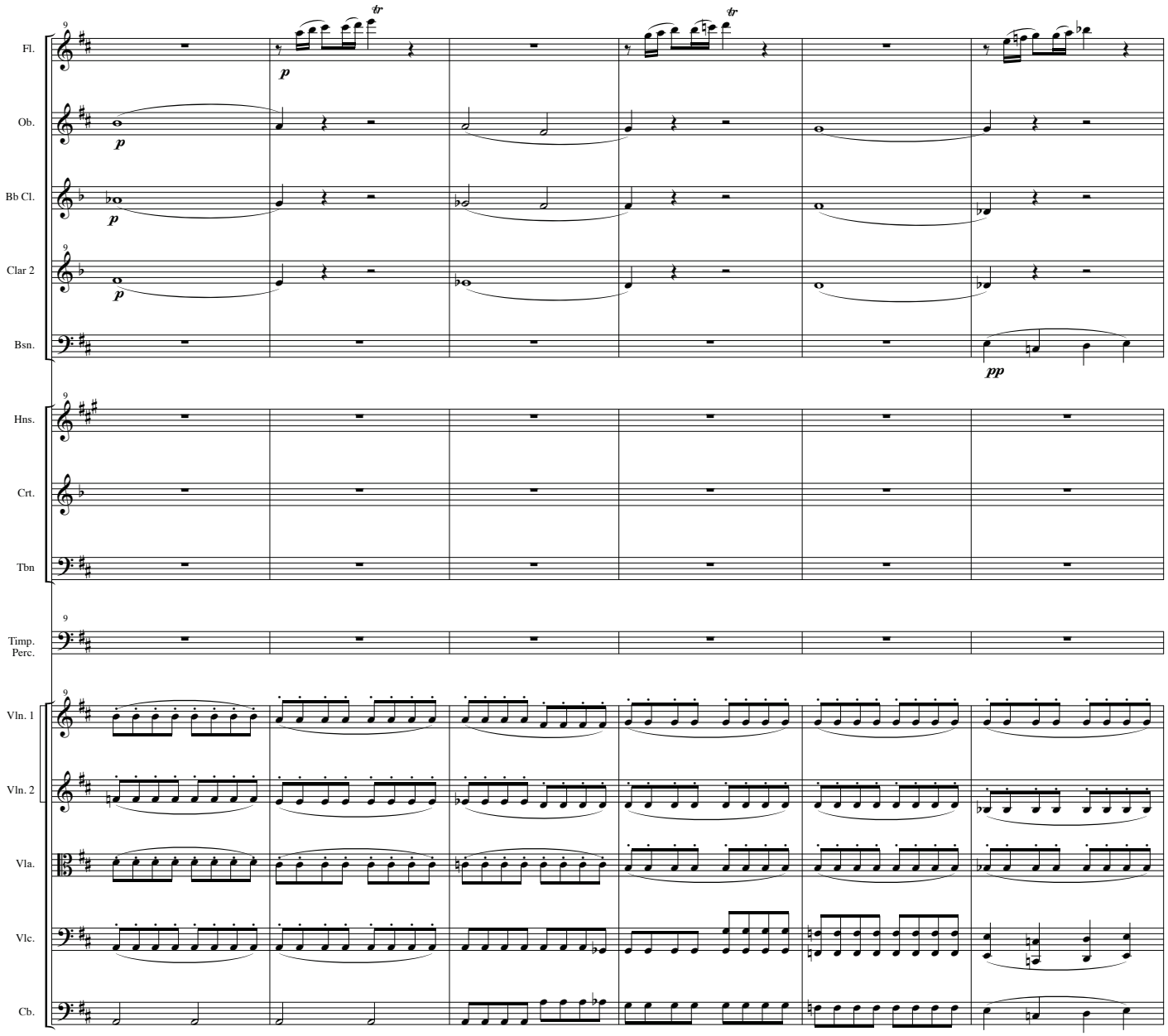
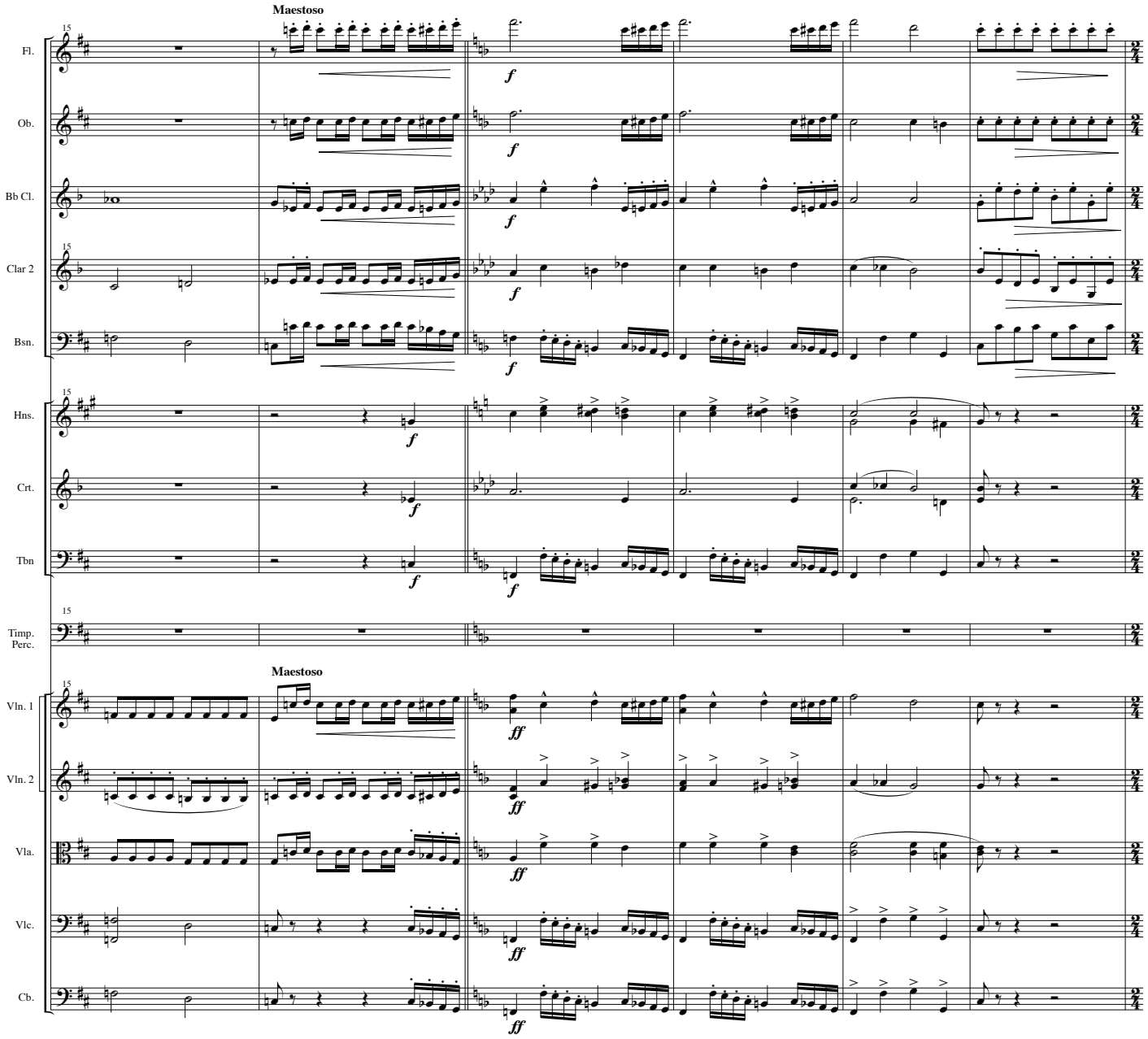
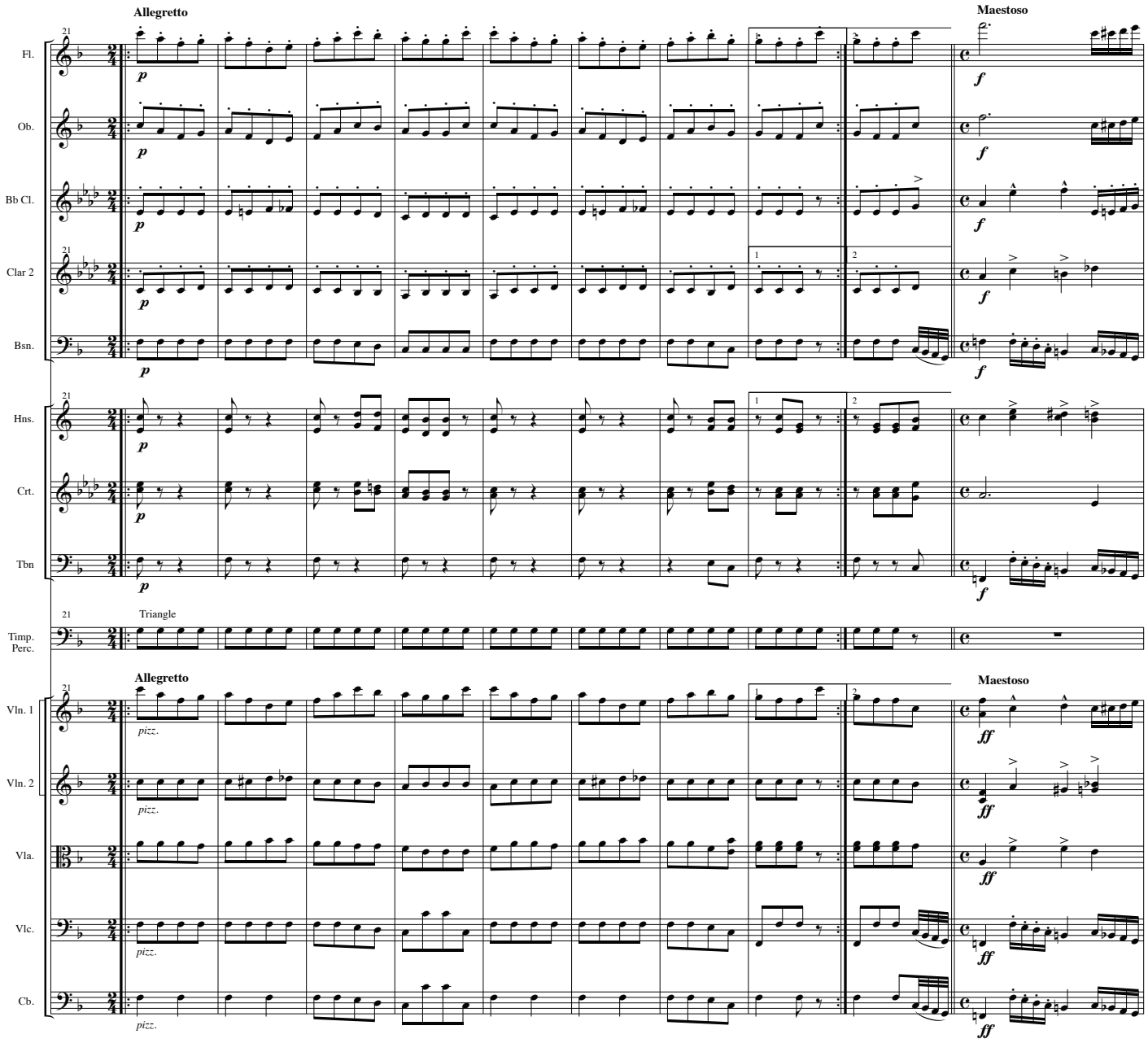
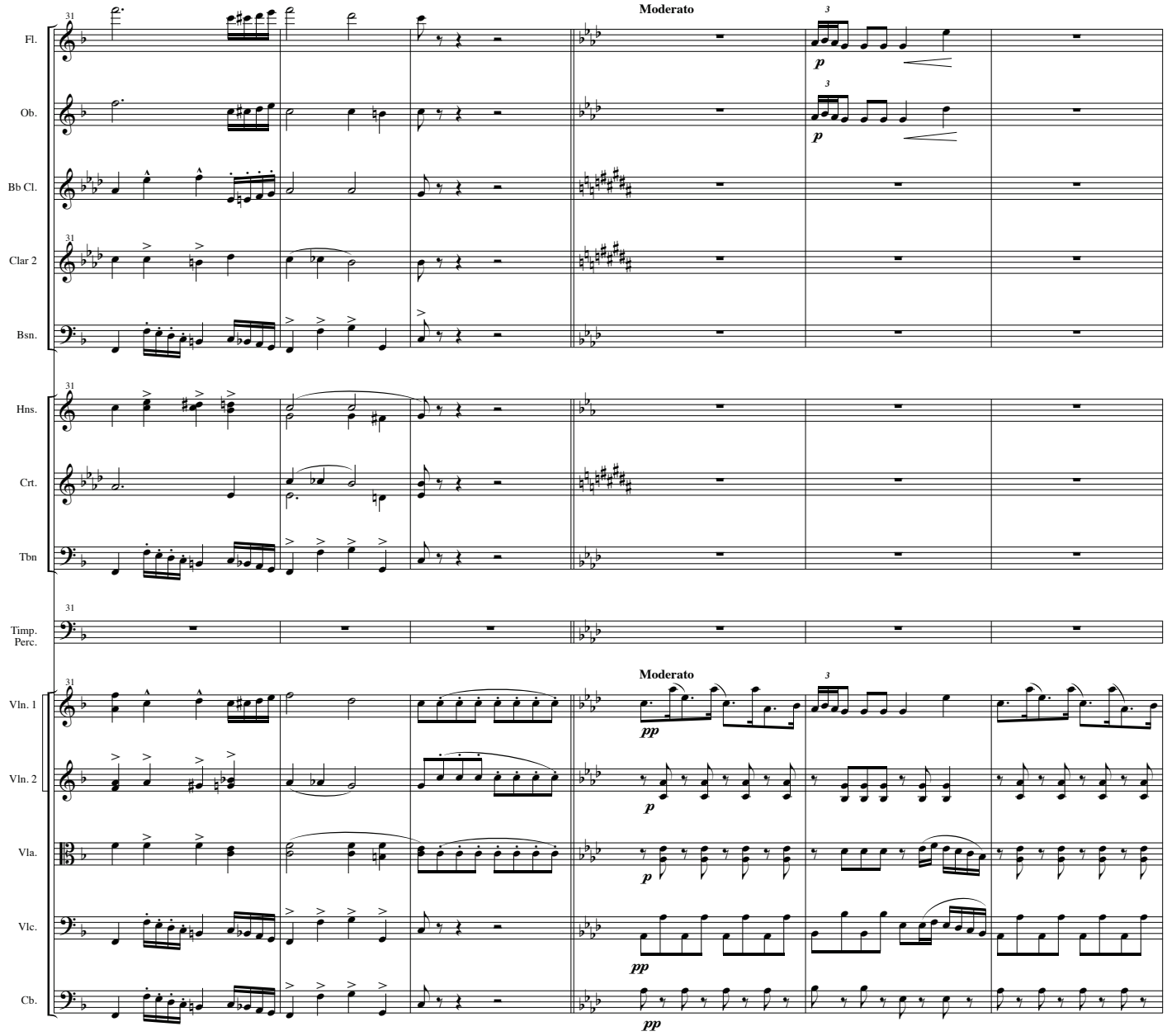
2. Scene

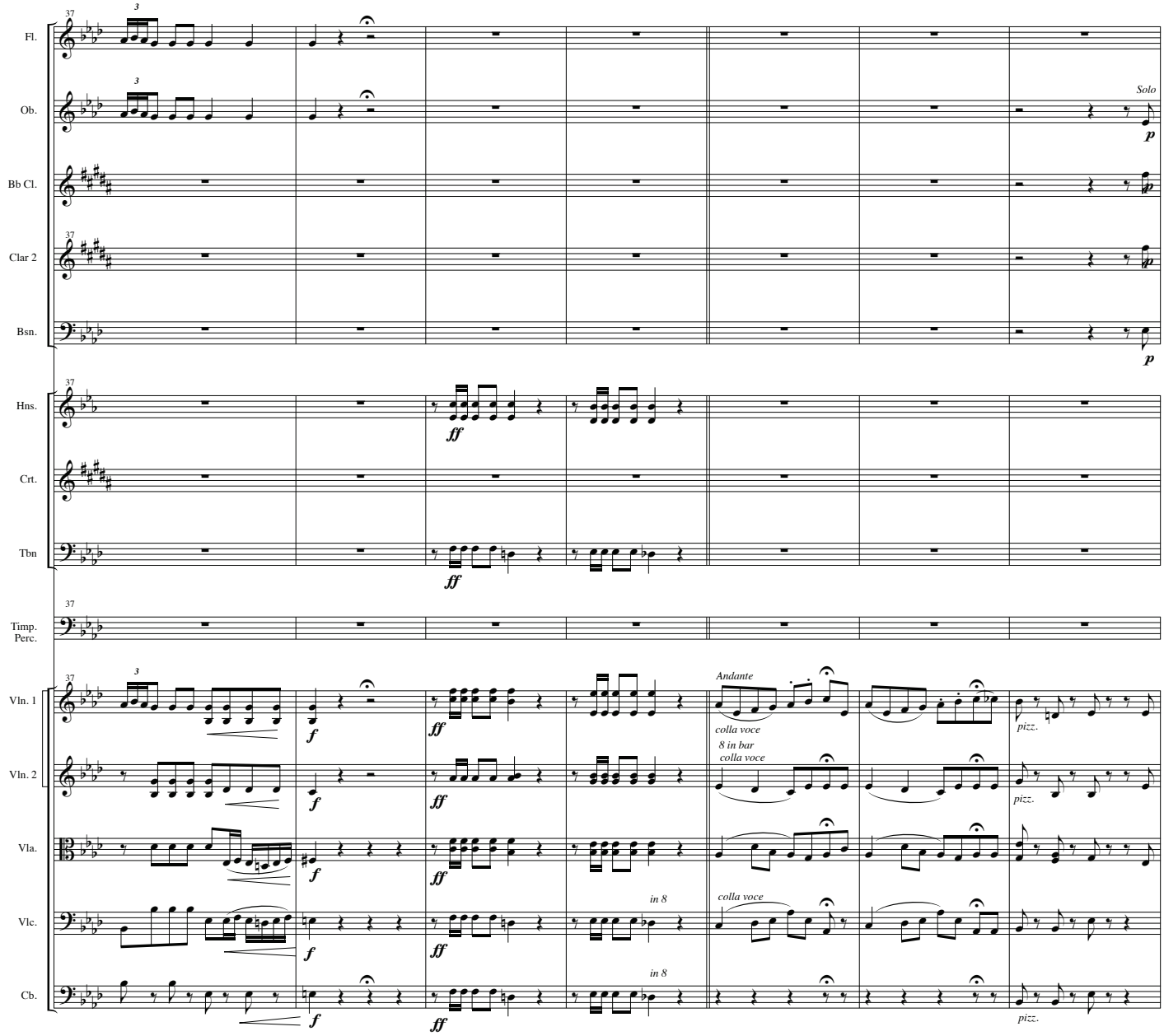

Moderato
a tempo
Flute
Oboe
(original Clar in A)
Clarinet 1
(original Clar in A)
Clarinet 2
Bassoon
Horns
Cornets in A
Trombone
Timpani
Percussion
Violin 1
Violin 2
Viola
Cello
Contrabass
Recit.
f
p

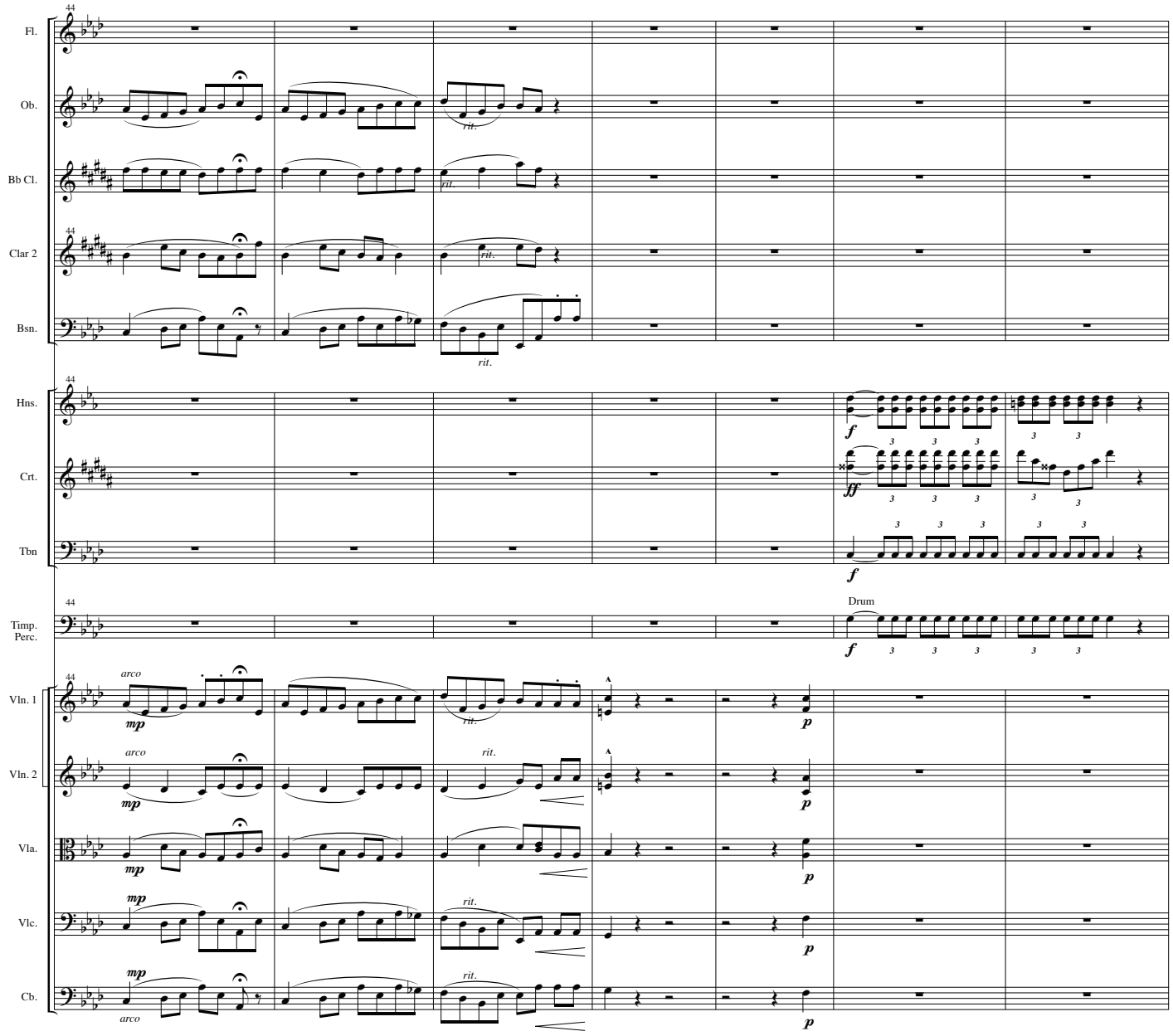

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
9
p
pp
tr

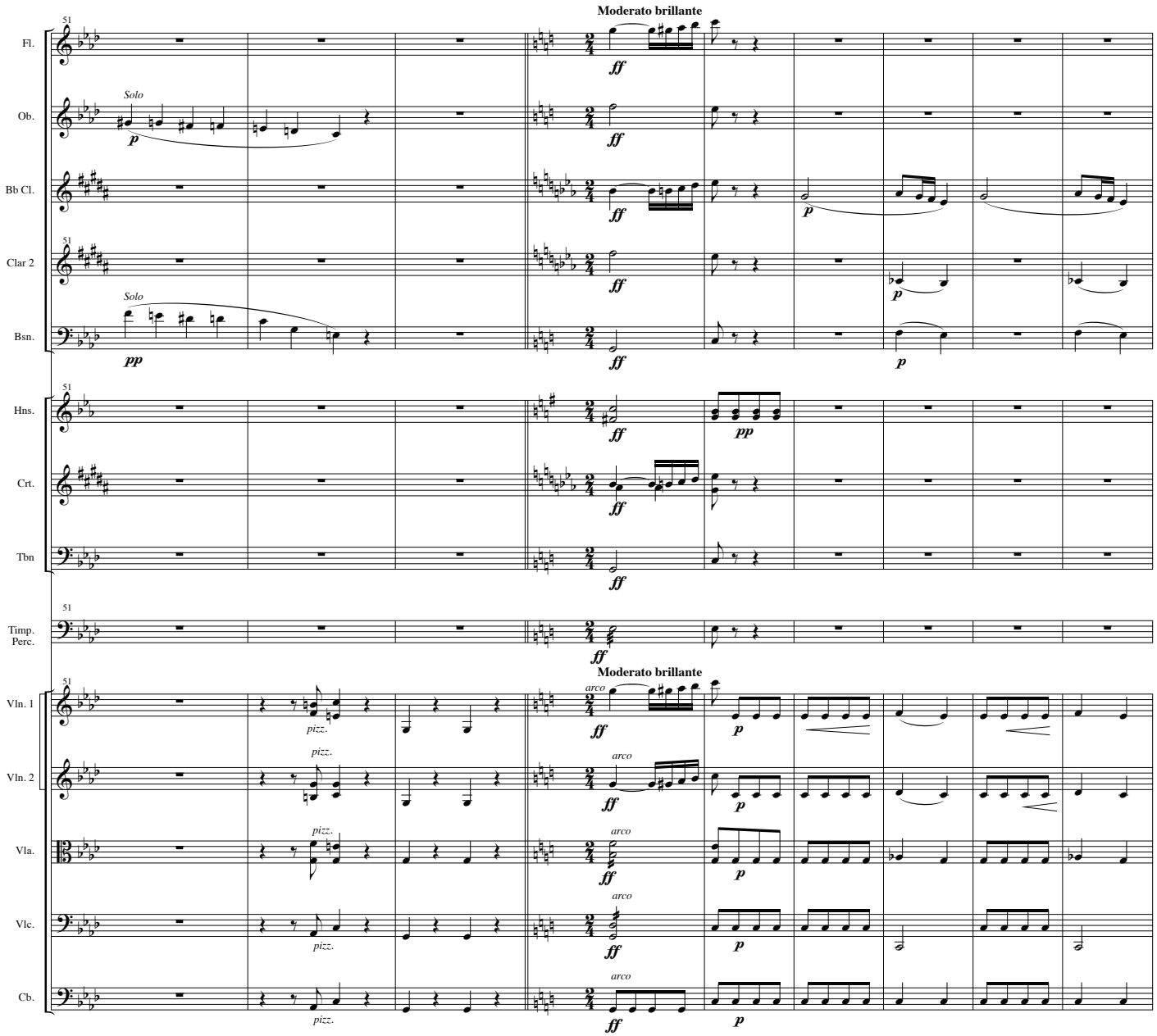

Maestoso
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Maestoso
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

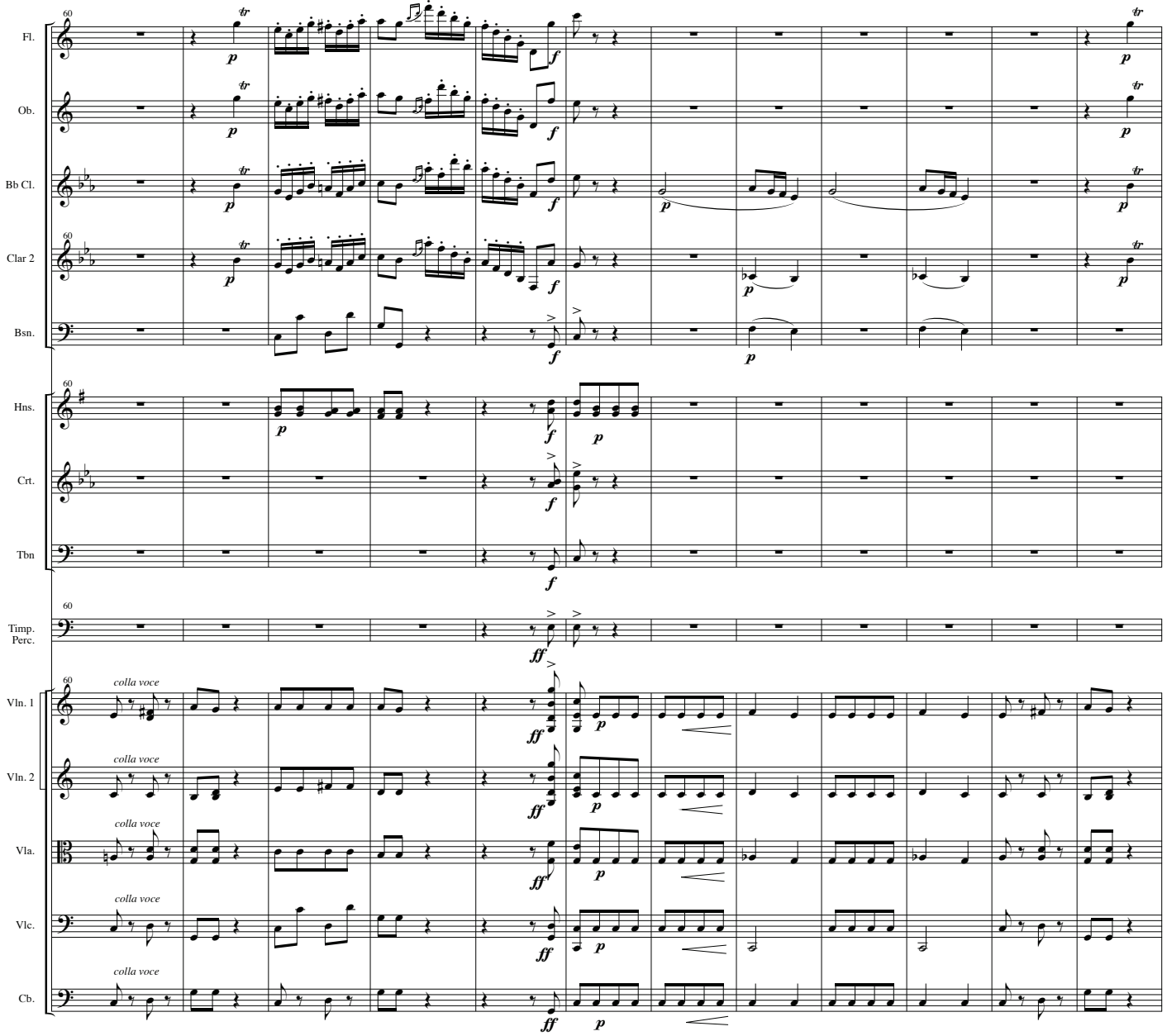

Allegretto
Maestoso
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Triangle
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.

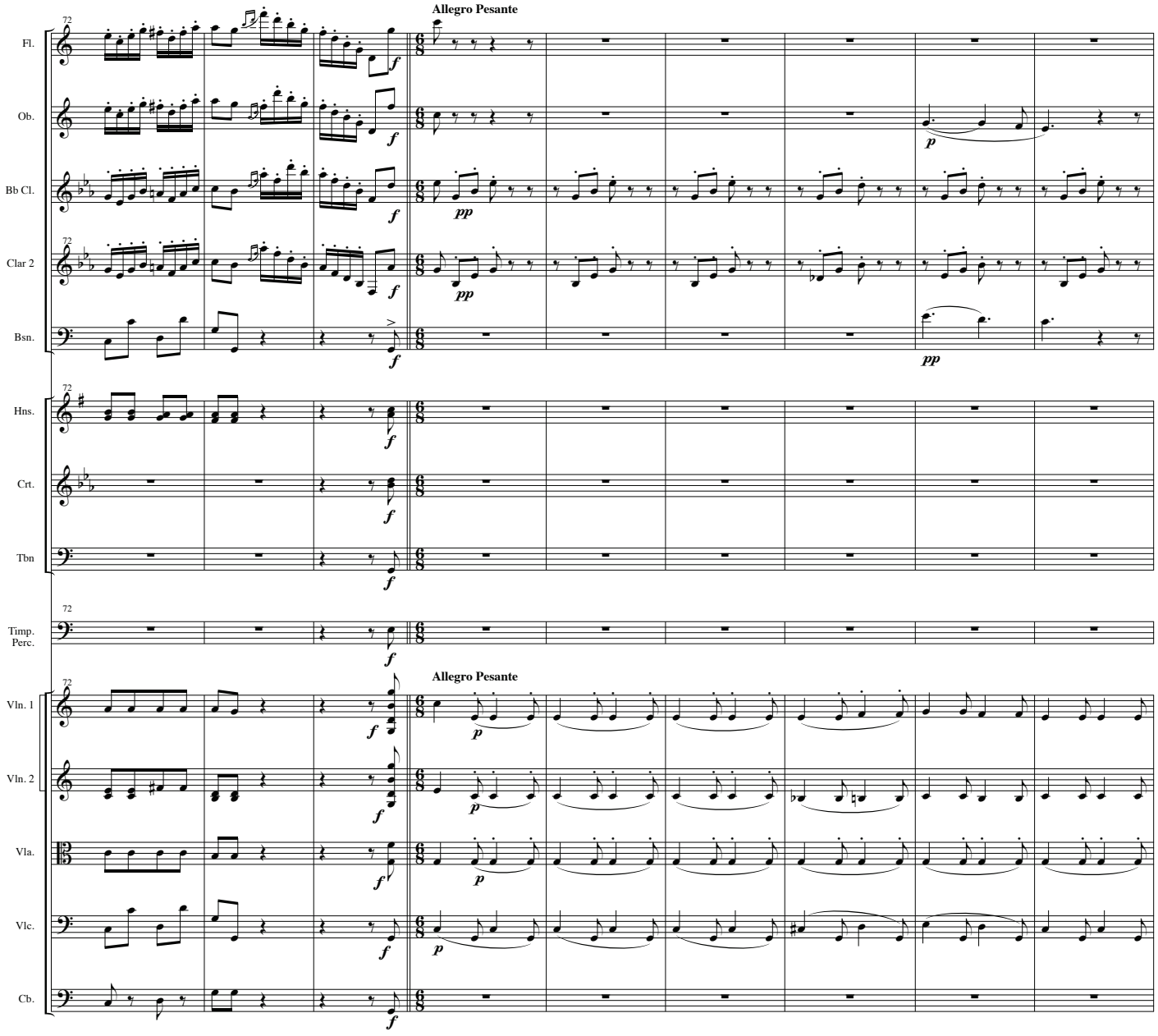

Moderato
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Moderato
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
pp

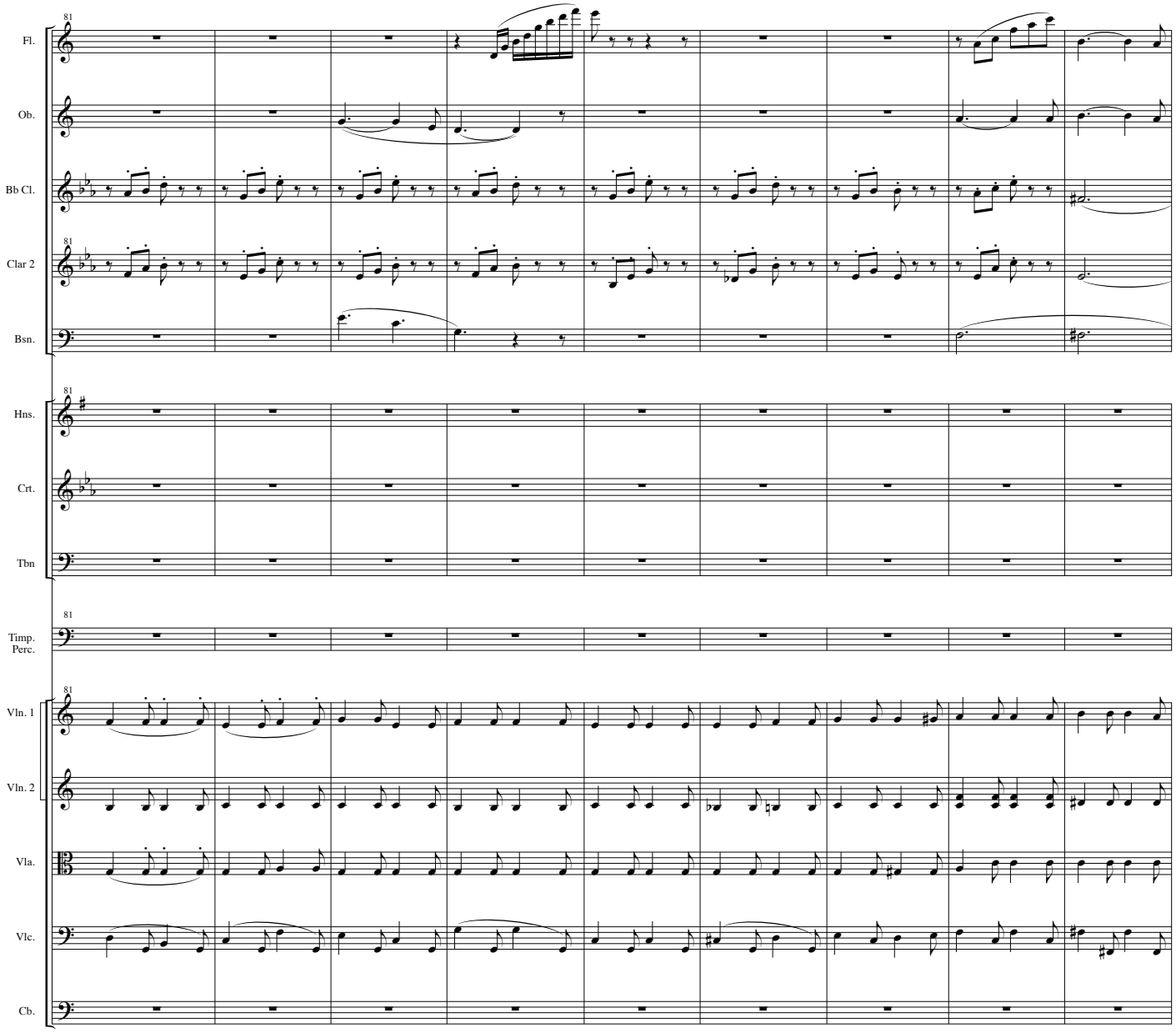

Fl.
Ob.
Solo
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Andante
colla voce
8 in bar
colla voce
in 8
colla voce
in 8
pizz.
pizz.
pizz.

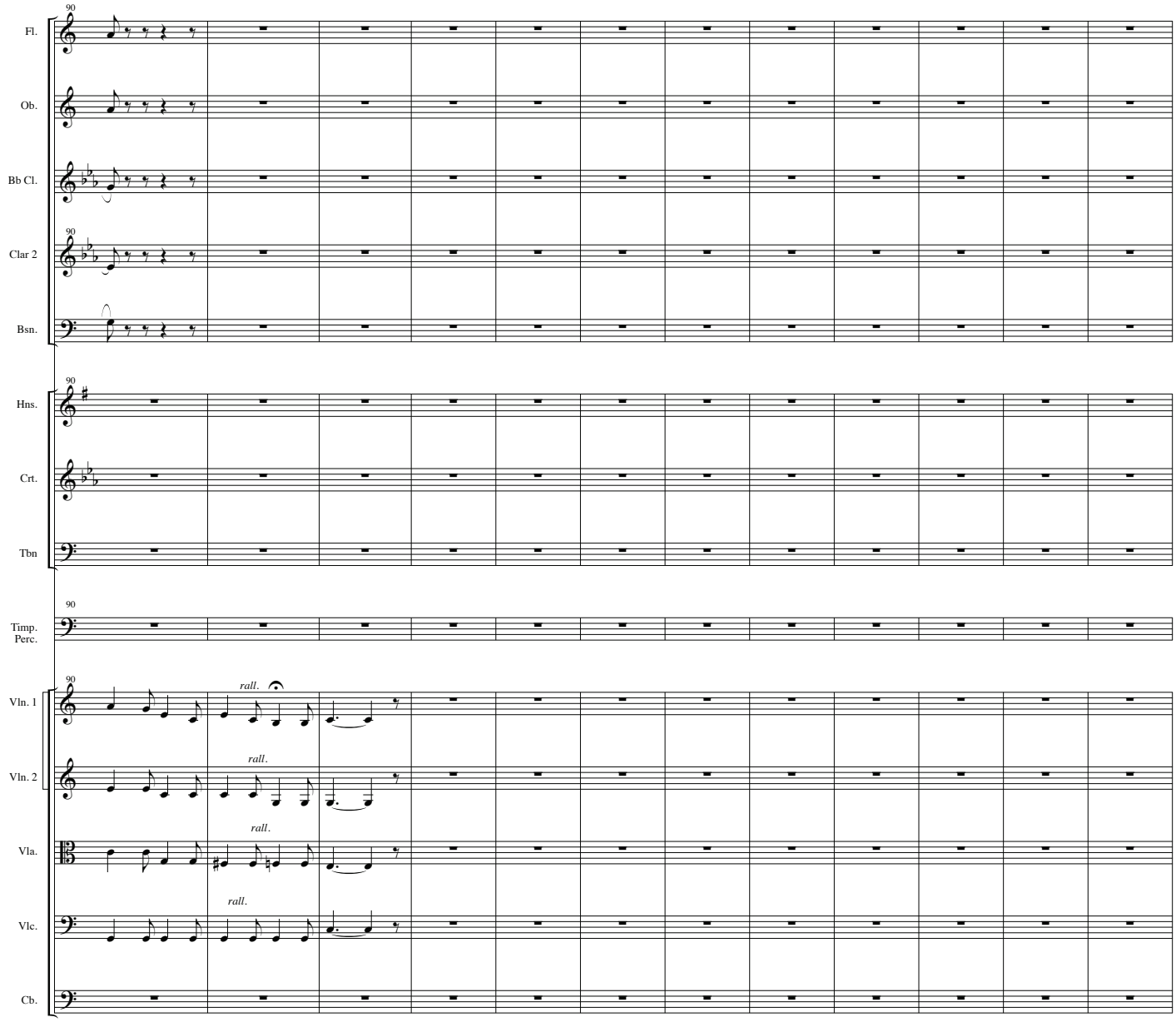

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Drum
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
44
rit.
arco
mp
p
f
ff

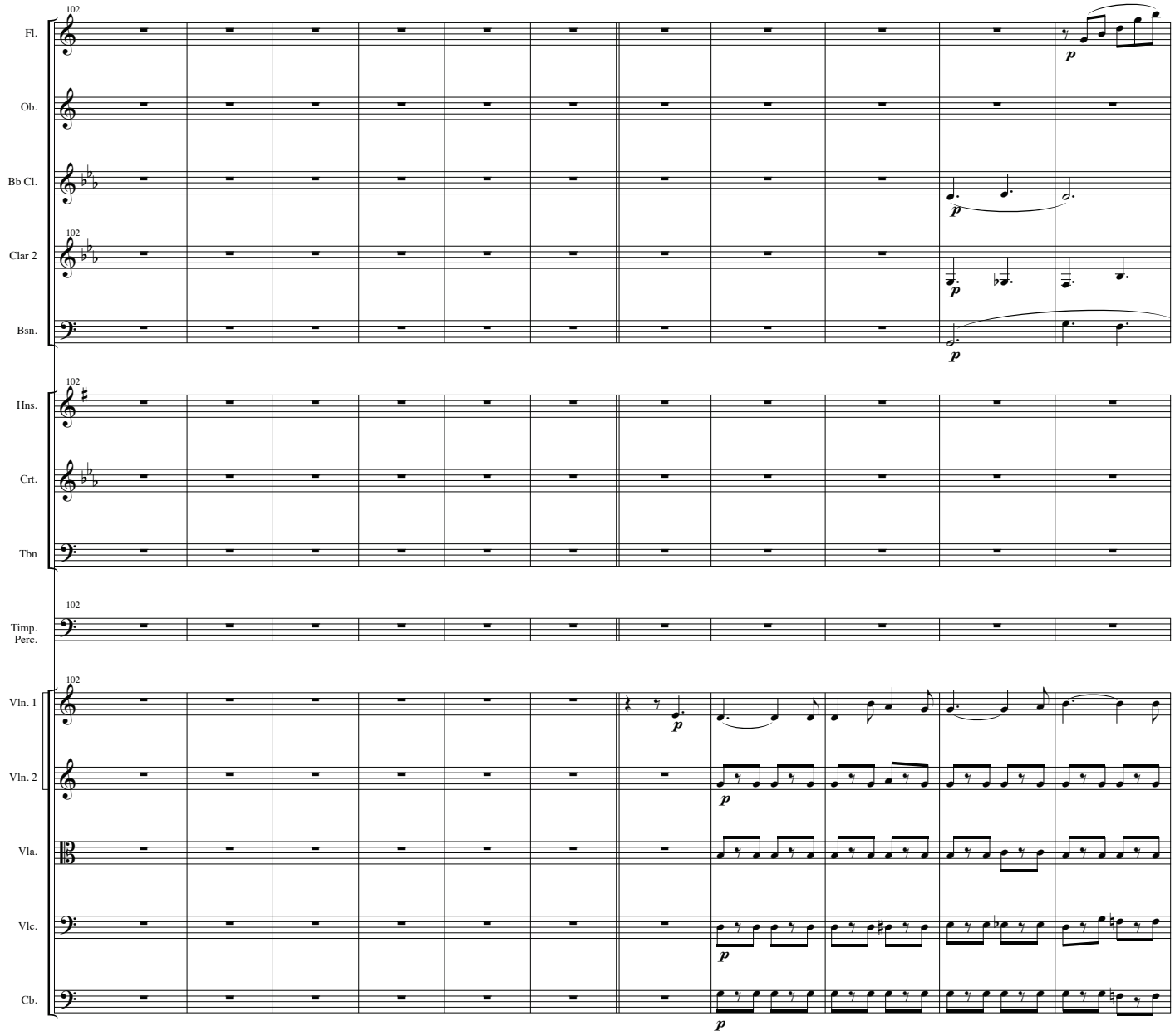

Moderato brillante
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Solo
pizz.
arco
ff
p
pp

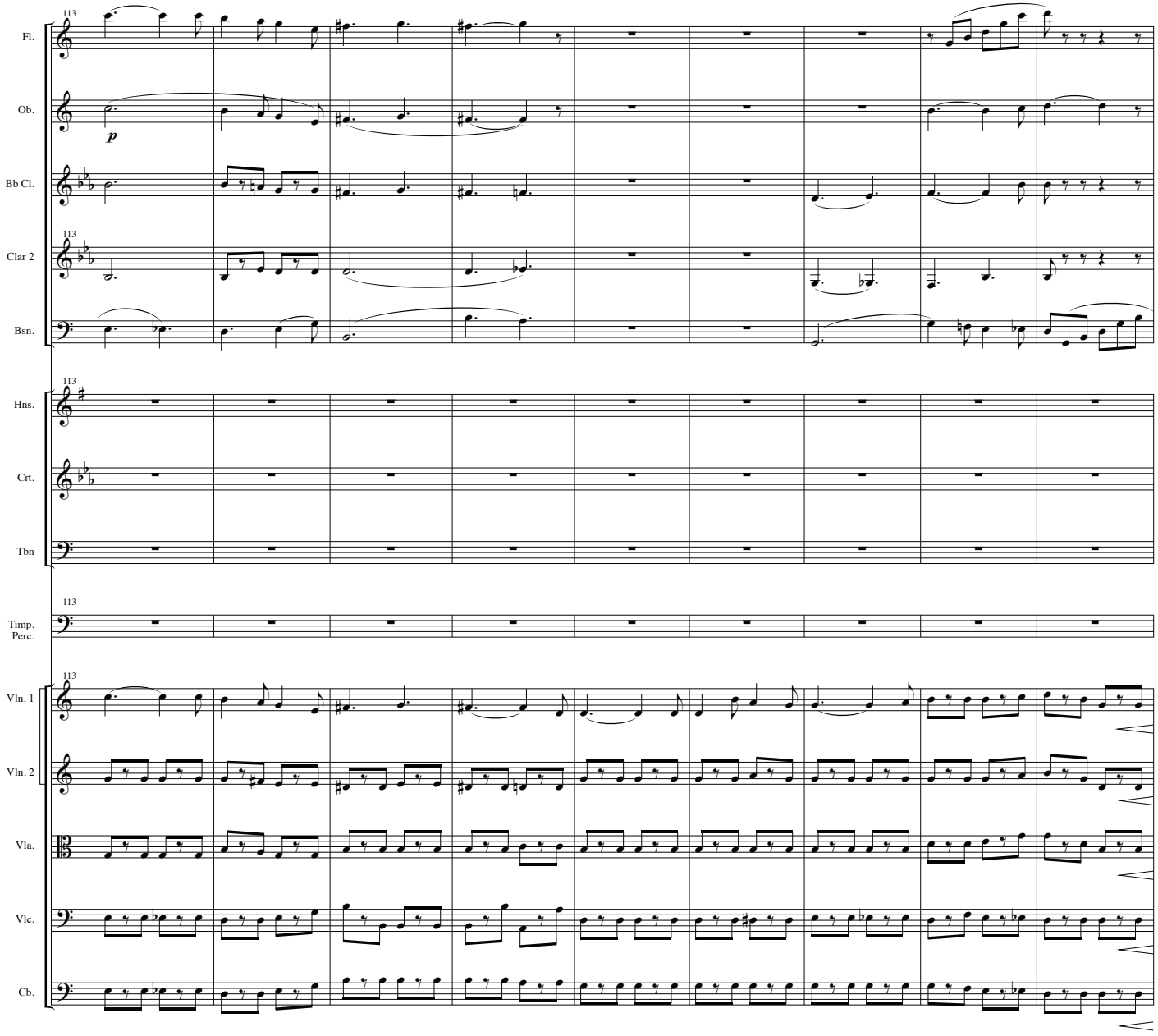

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
colla voce

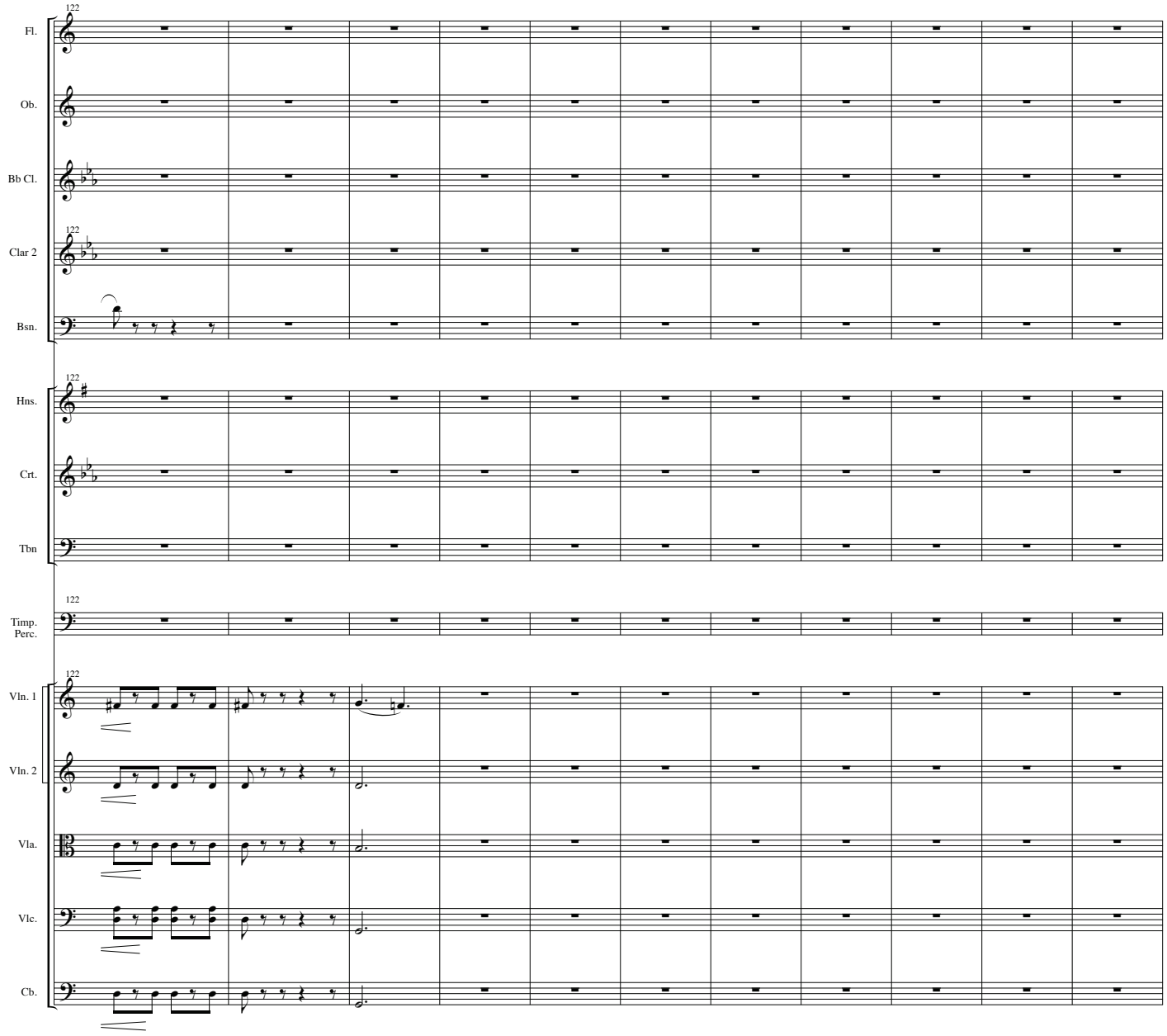

Allegro Pesante
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Allegro Pesante
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

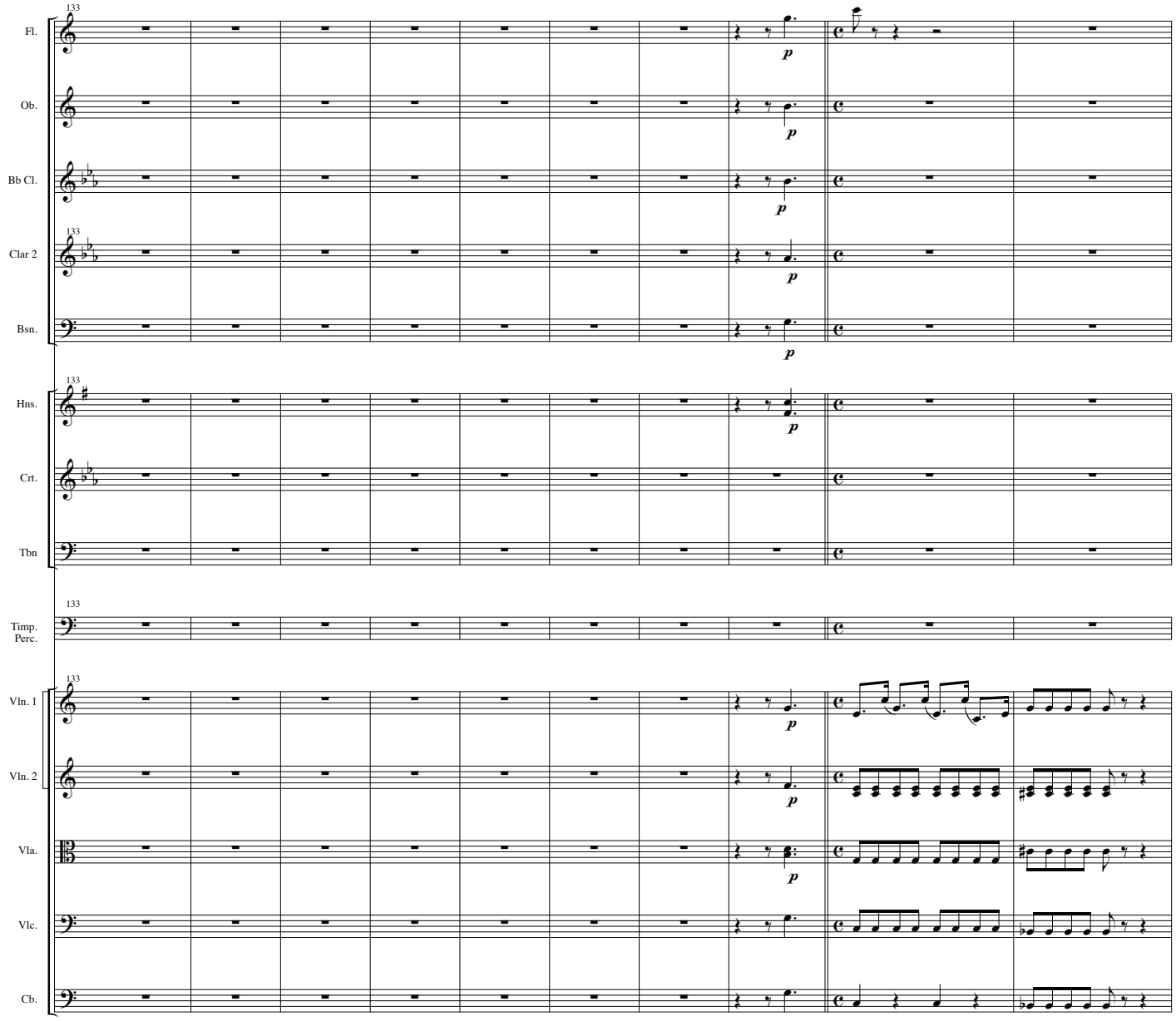

81
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

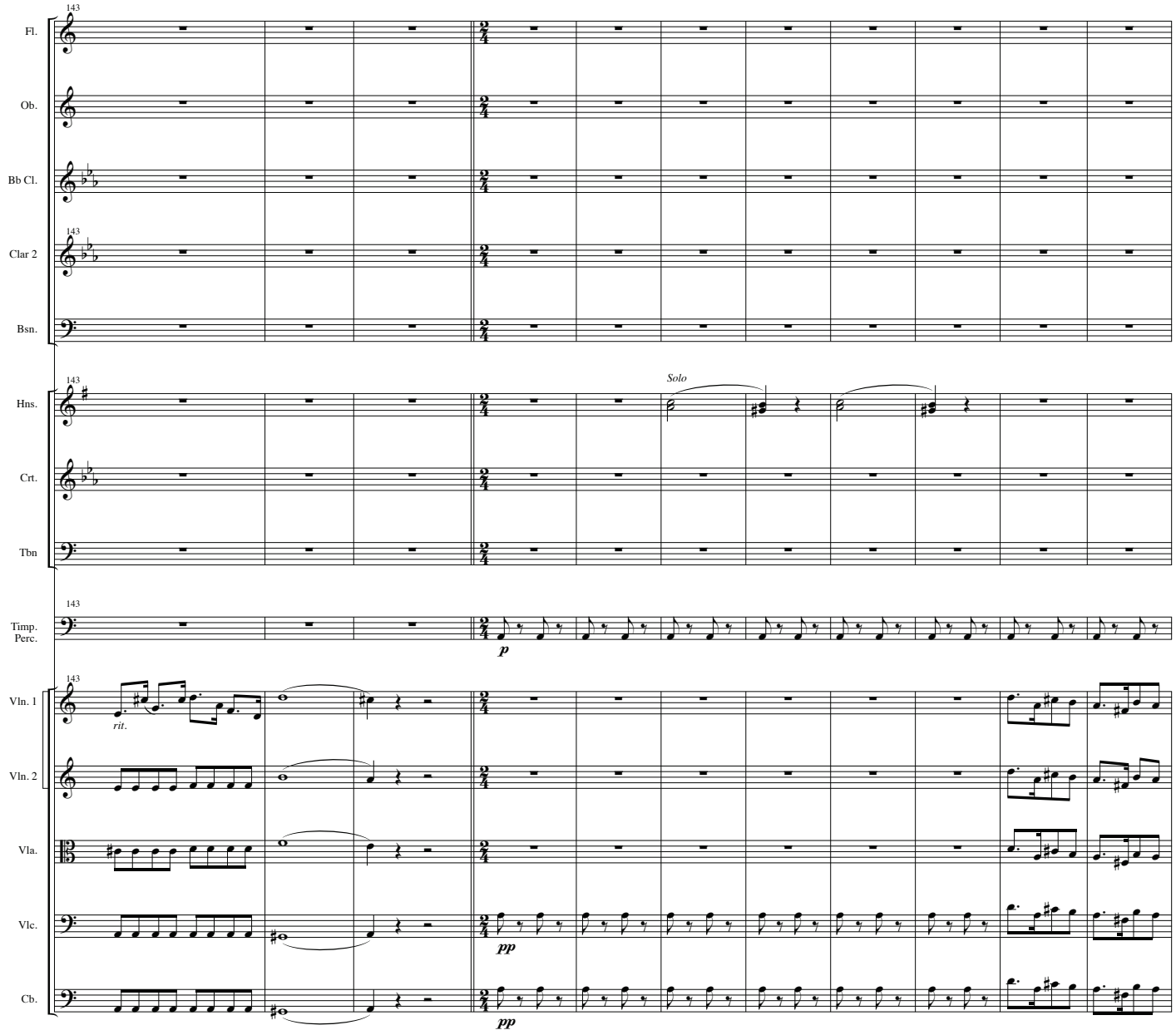

90
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rall.
rall.
rall.
rall.

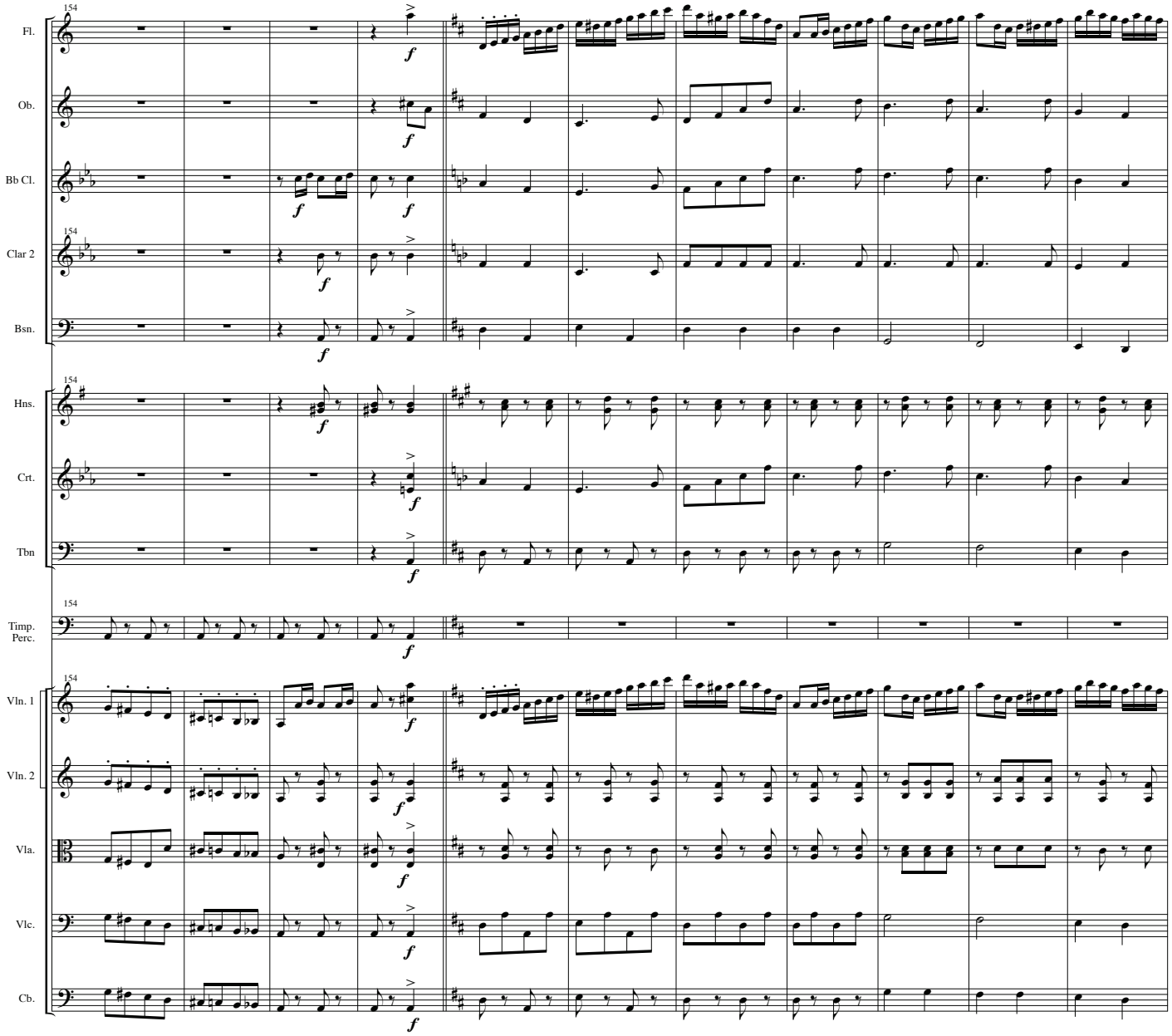

102
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p

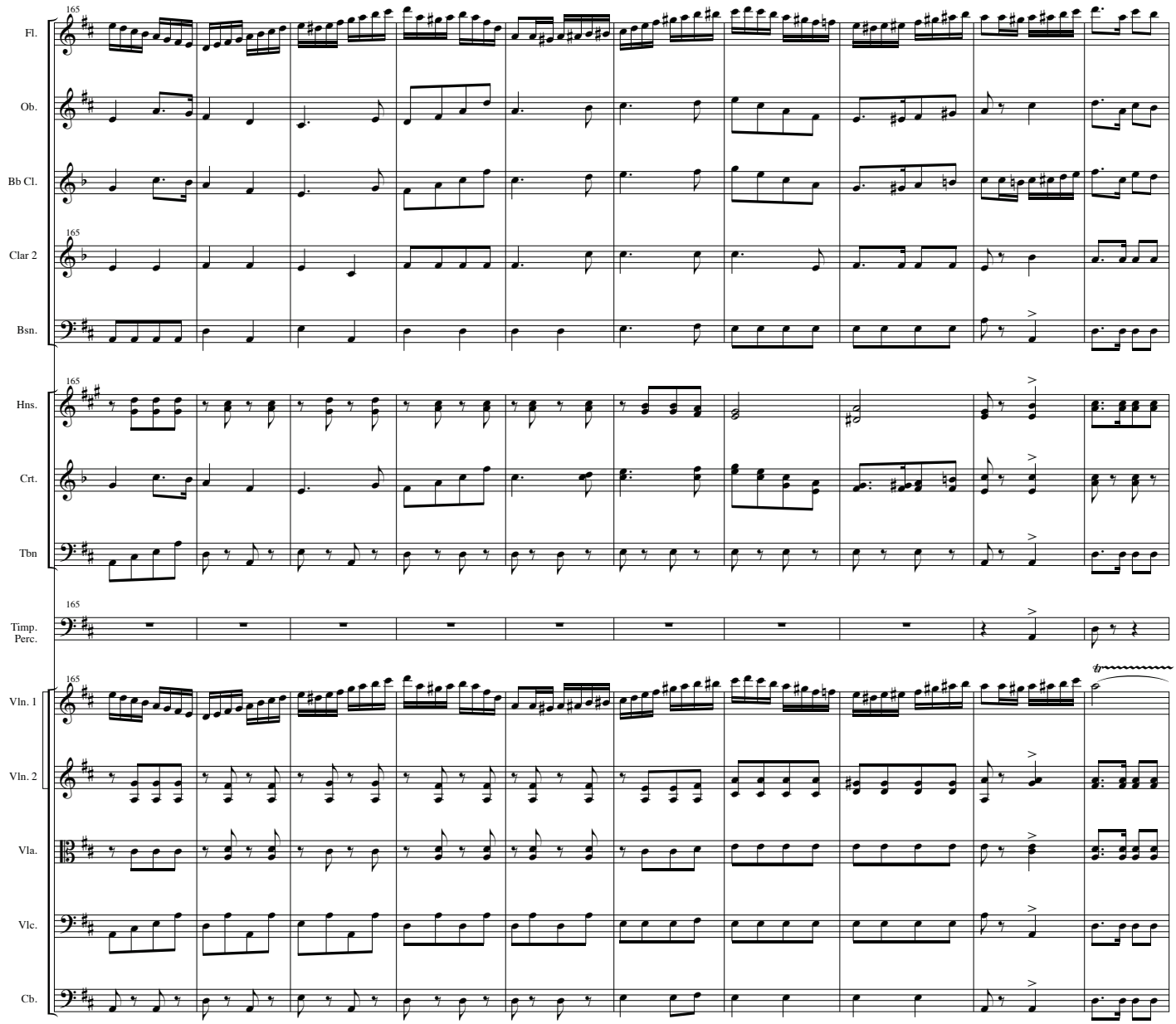

113
Fl.
Ob.
p
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

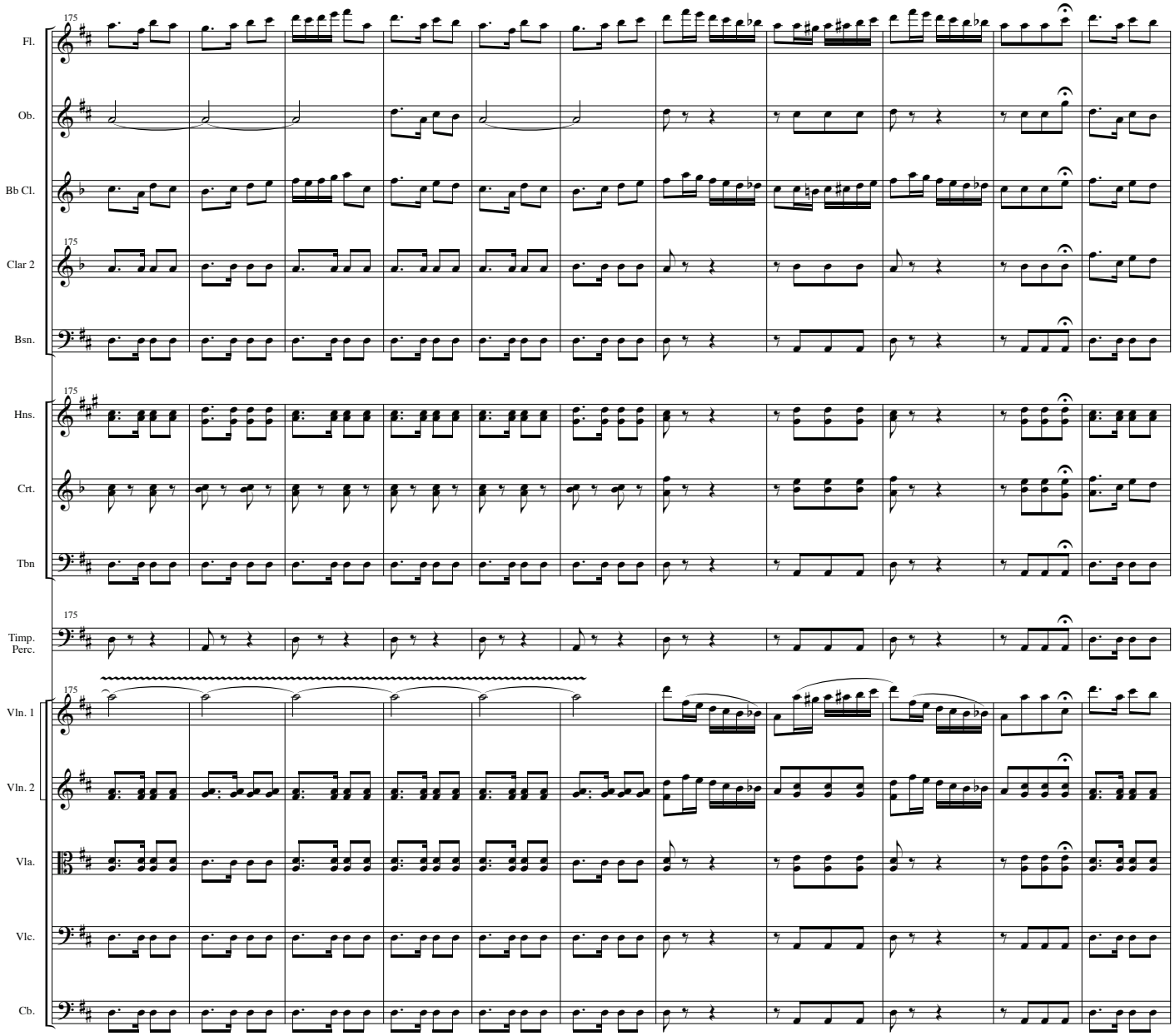

122
Fl.
Ob.
Bb Cl.
122
Clar 2
Bsn.
122
Hns.
Crt.
Tbn
122
Timp.
Perc.
122
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

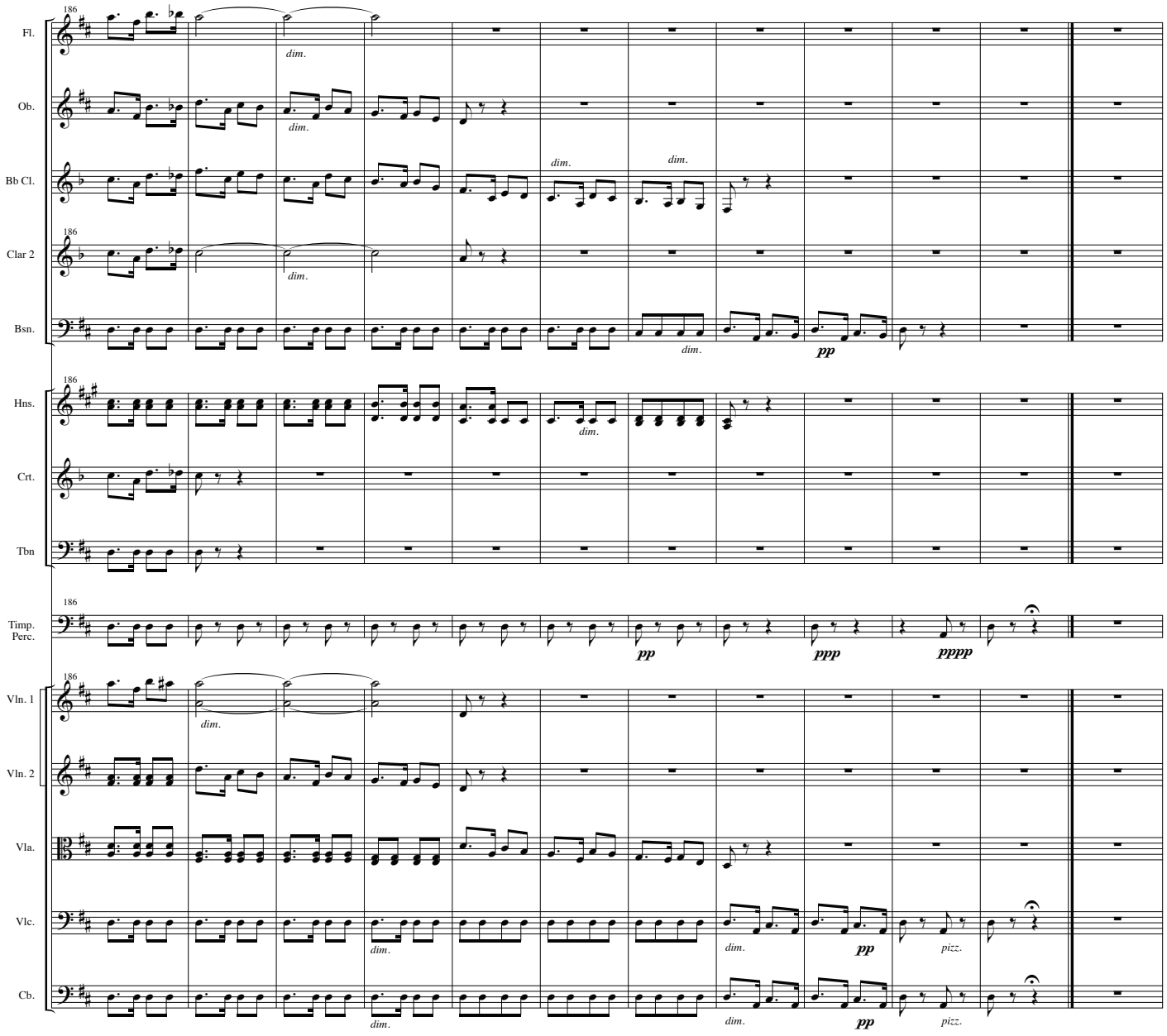

133
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p


143
Fl.
Ob.
Bb Cl.
143
Clar 2
Bsn.
143
Hns.
Solo
Crt.
Tbn
143
Timp.
Perc.
p
143
Vln. 1
rit.
Vln. 2
Vla.
Vlc.
pp
Cb.
pp

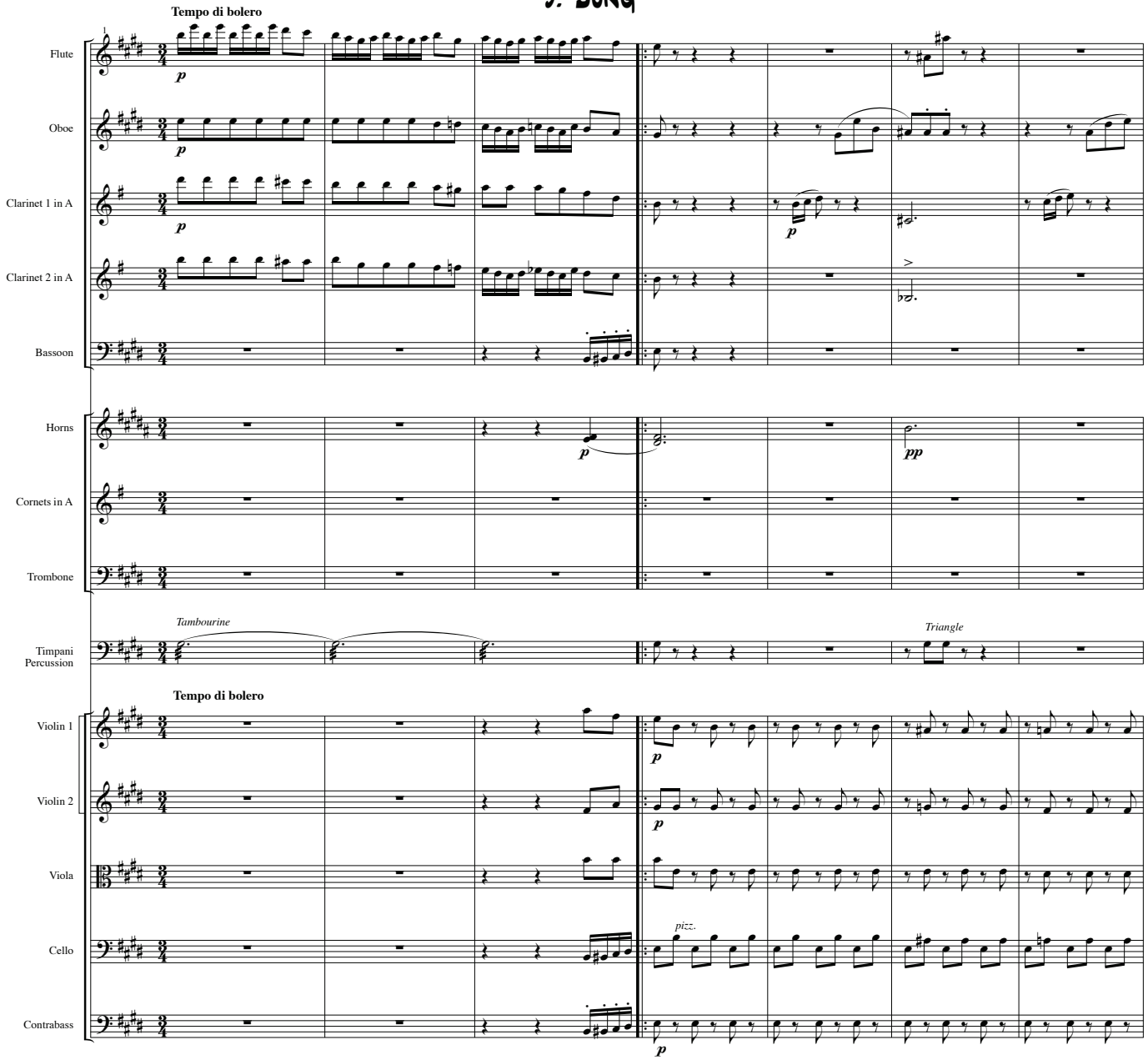

154
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f

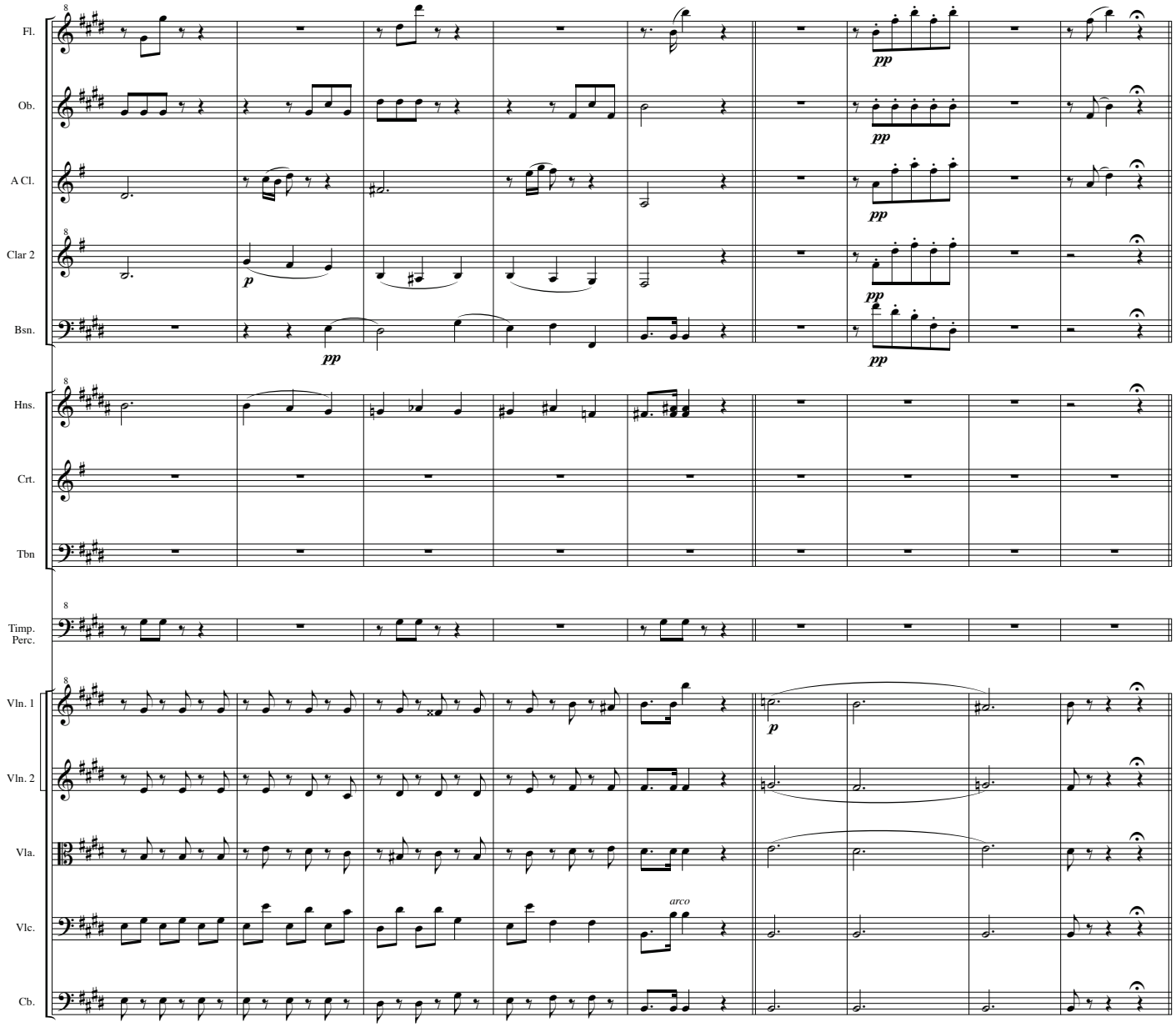

165
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

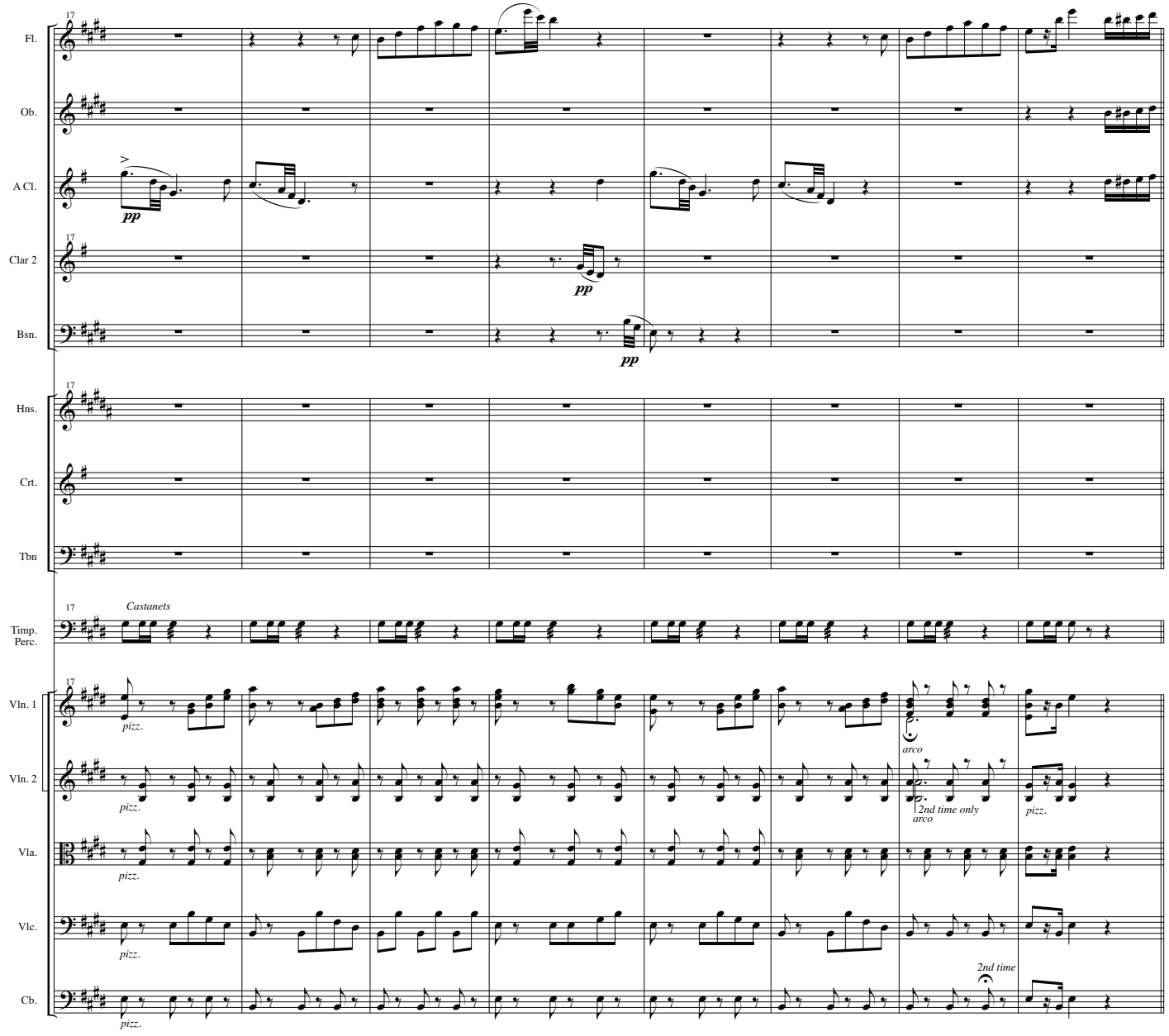

175
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

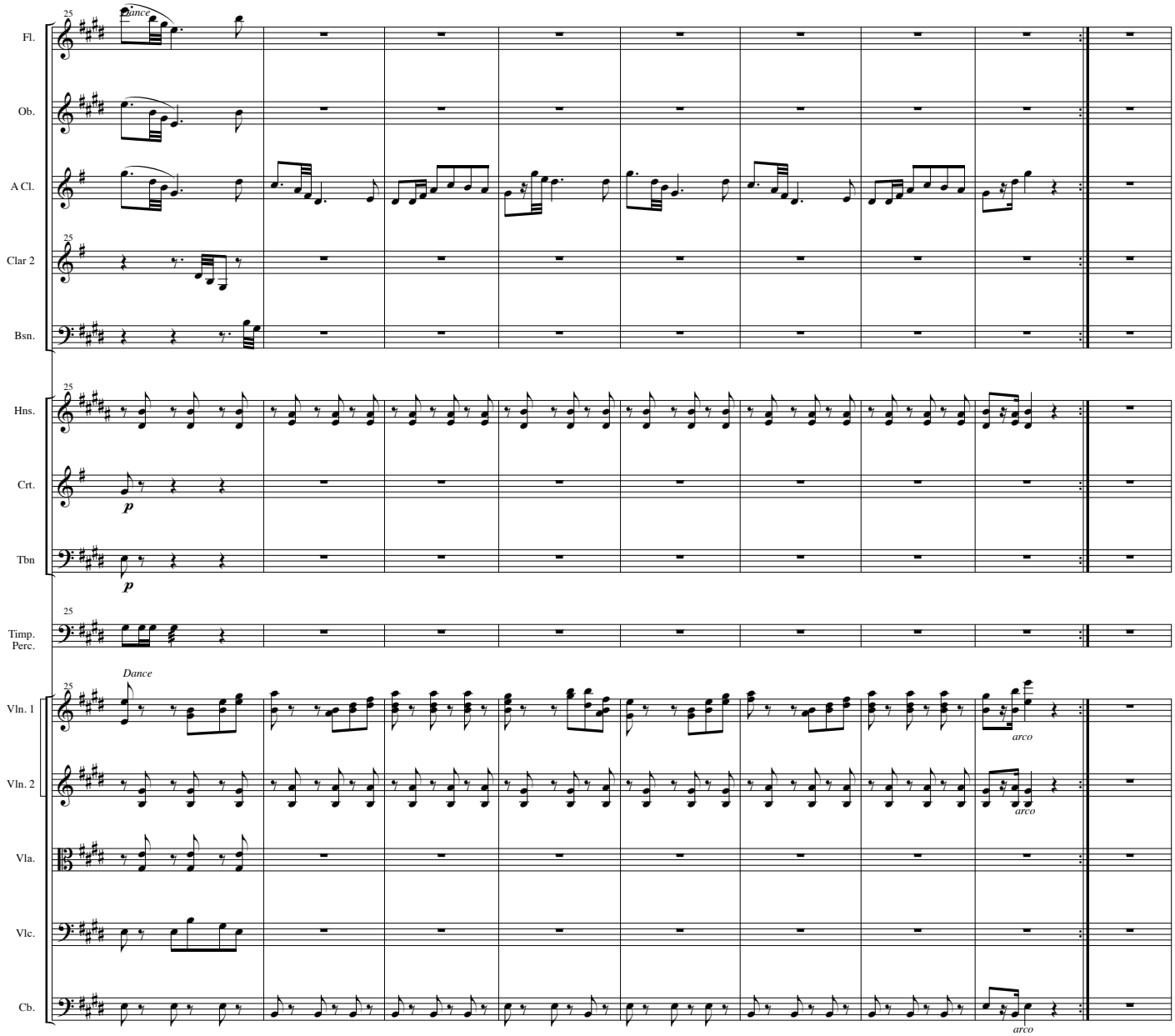

186
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
dim.
pp
ppp
pppp
pizz.

3. Song

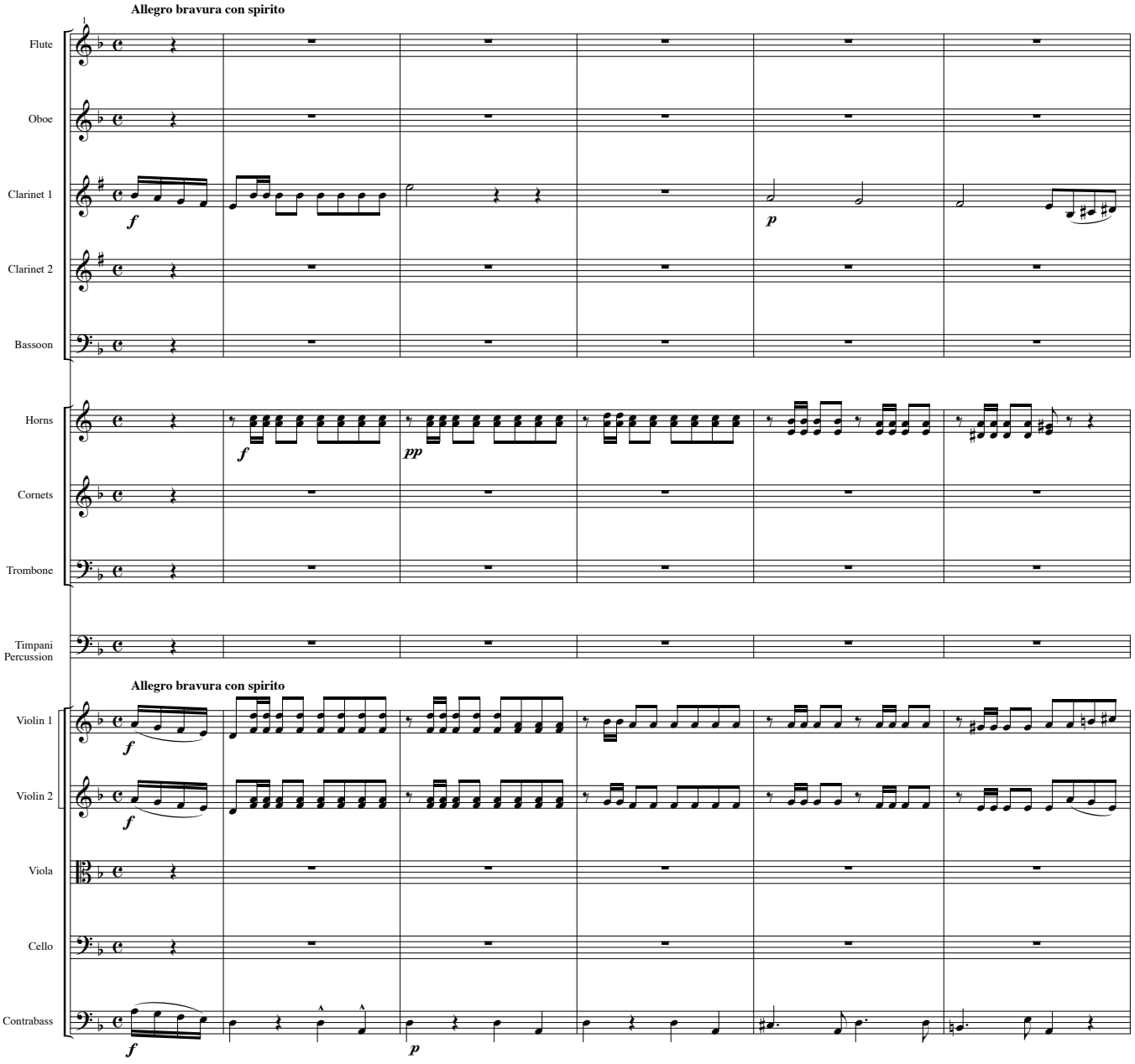

Tempo di bolero
Flute
Oboe
Clarinet 1 in A
Clarinet 2 in A
Bassoon
Horns
Cornets in A
Trombone
Tambourine
Timpani
Percussion
Triangle
Tempo di bolero
Violin 1
Violin 2
Viola
pizz.
Cello
Contrabass

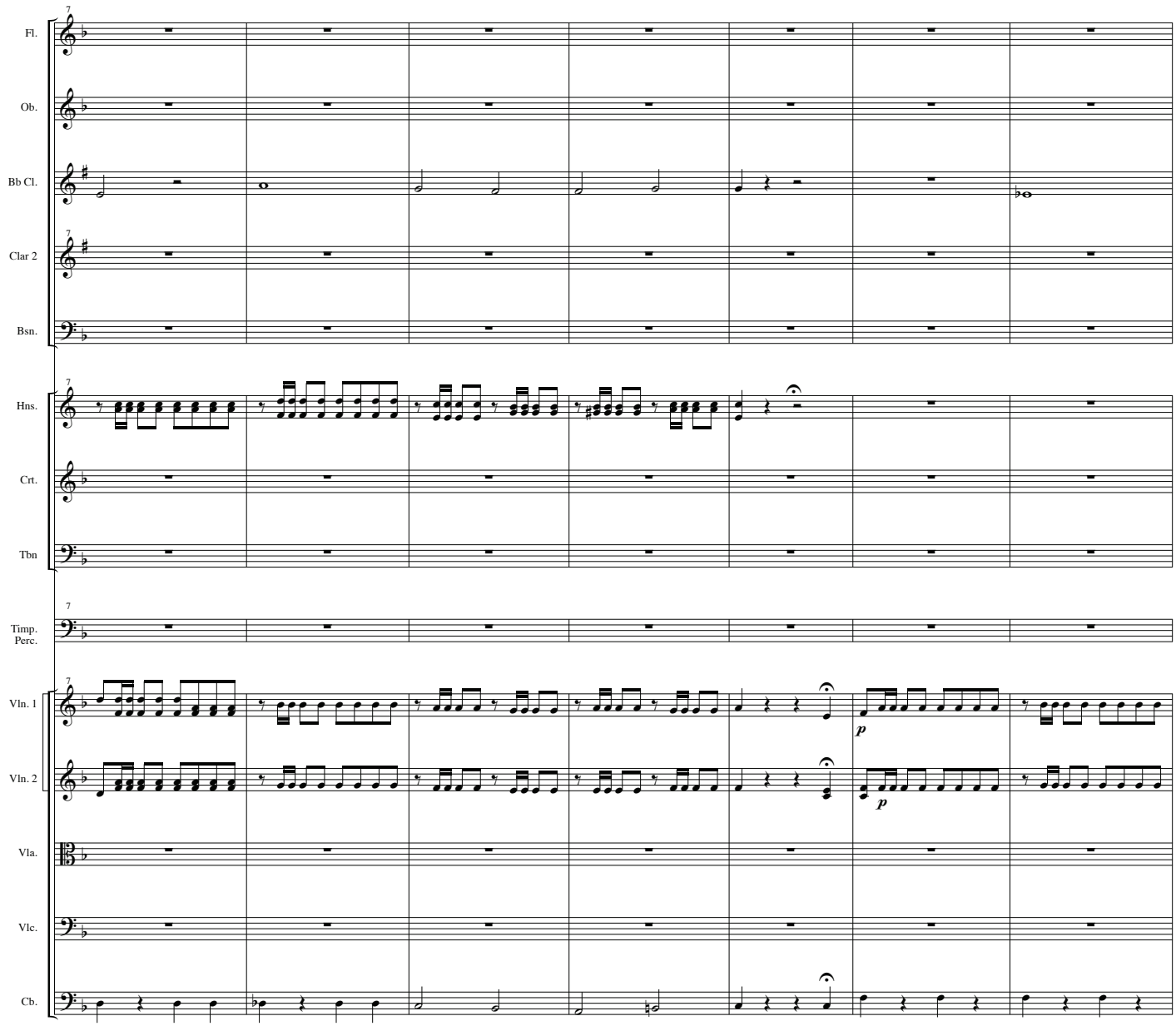

Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pp
p
arco

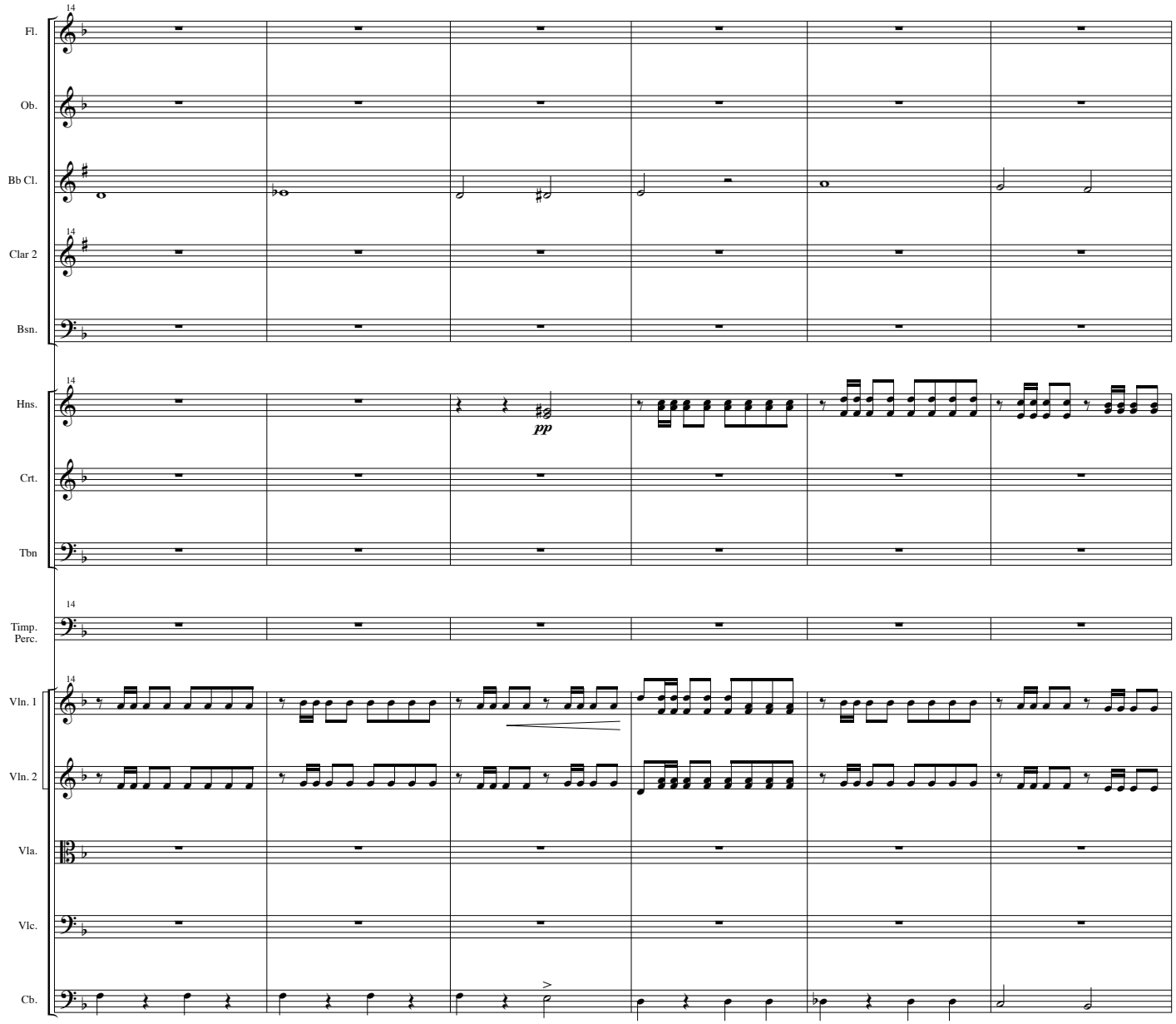

17
Fl.
Ob.
A Cl.
pp
Clar 2
pp
Bsn.
pp
Hns.
Crt.
Tbn
Timp.
Perc.
Castanets
Vln. 1
pizz.
arco
Vln. 2
pizz.
2nd time only
arco
pizz.
Vla.
pizz.
Vlc.
pizz.
2nd time
Cb.
pizz.

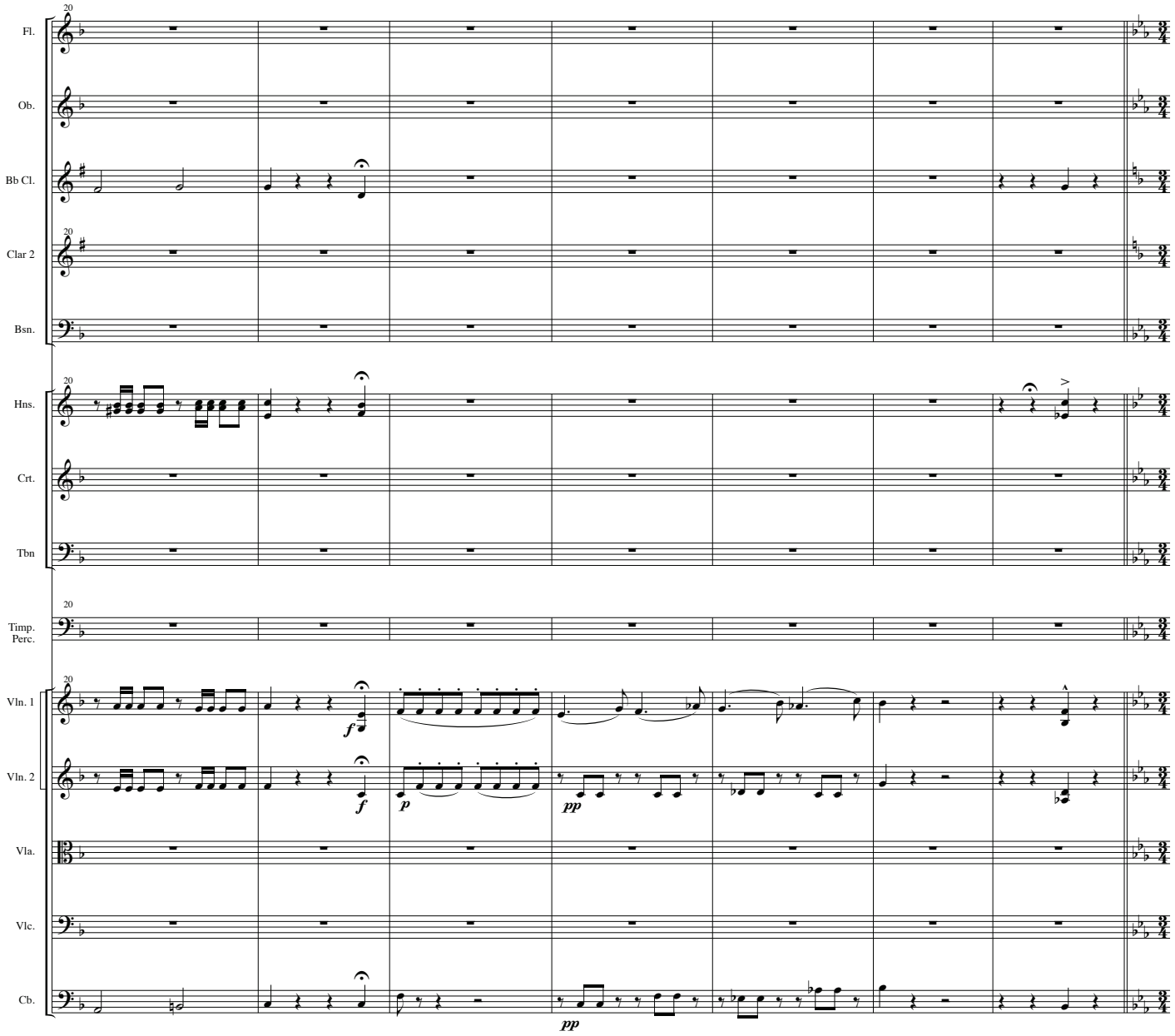

25
Dance
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
p
Tbn
p
Timp.
Perc.
Dance
Vln. 1
arco
Vln. 2
arco
Vla.
Vlc.
Cb.
arco

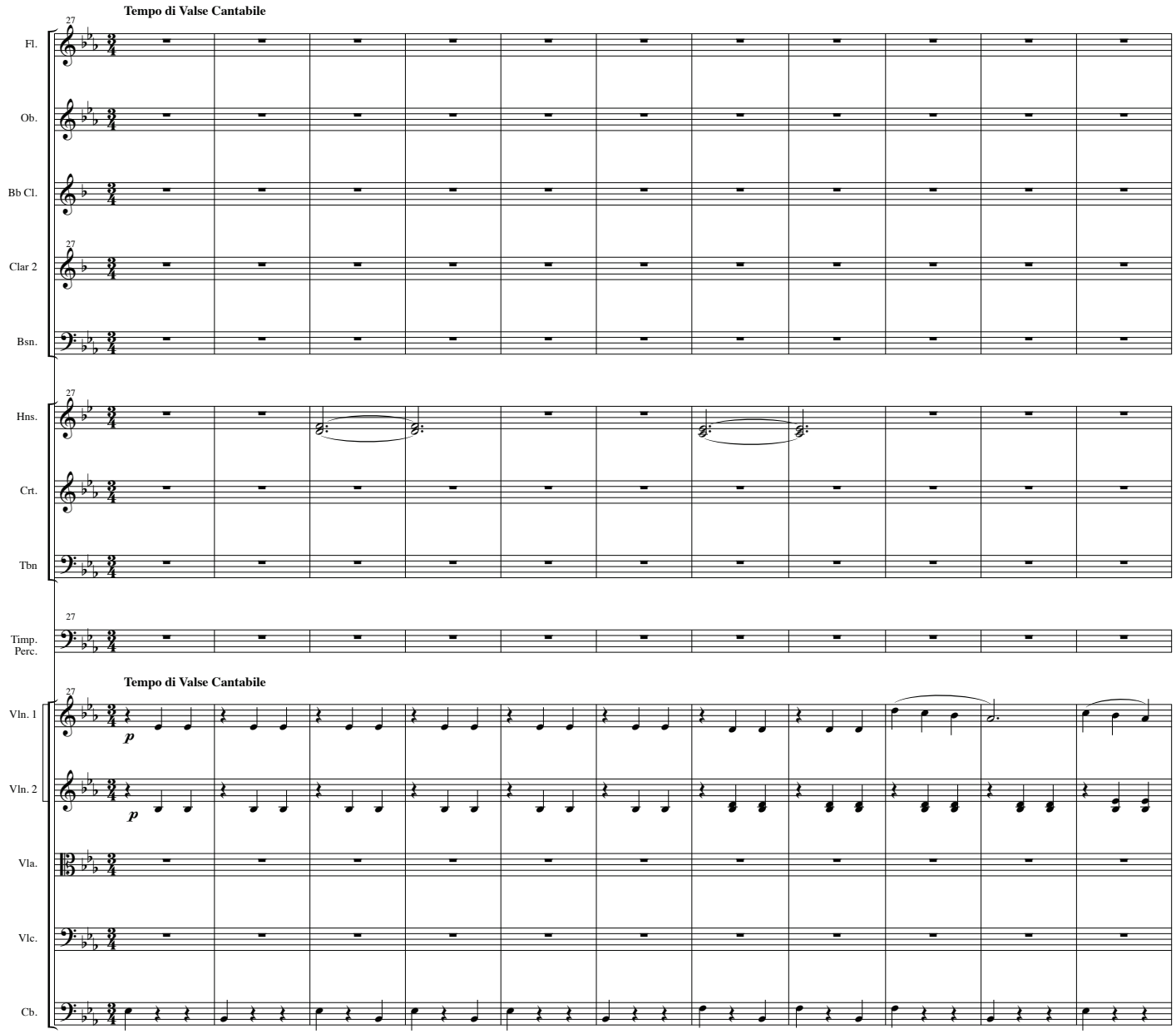
4. Trio

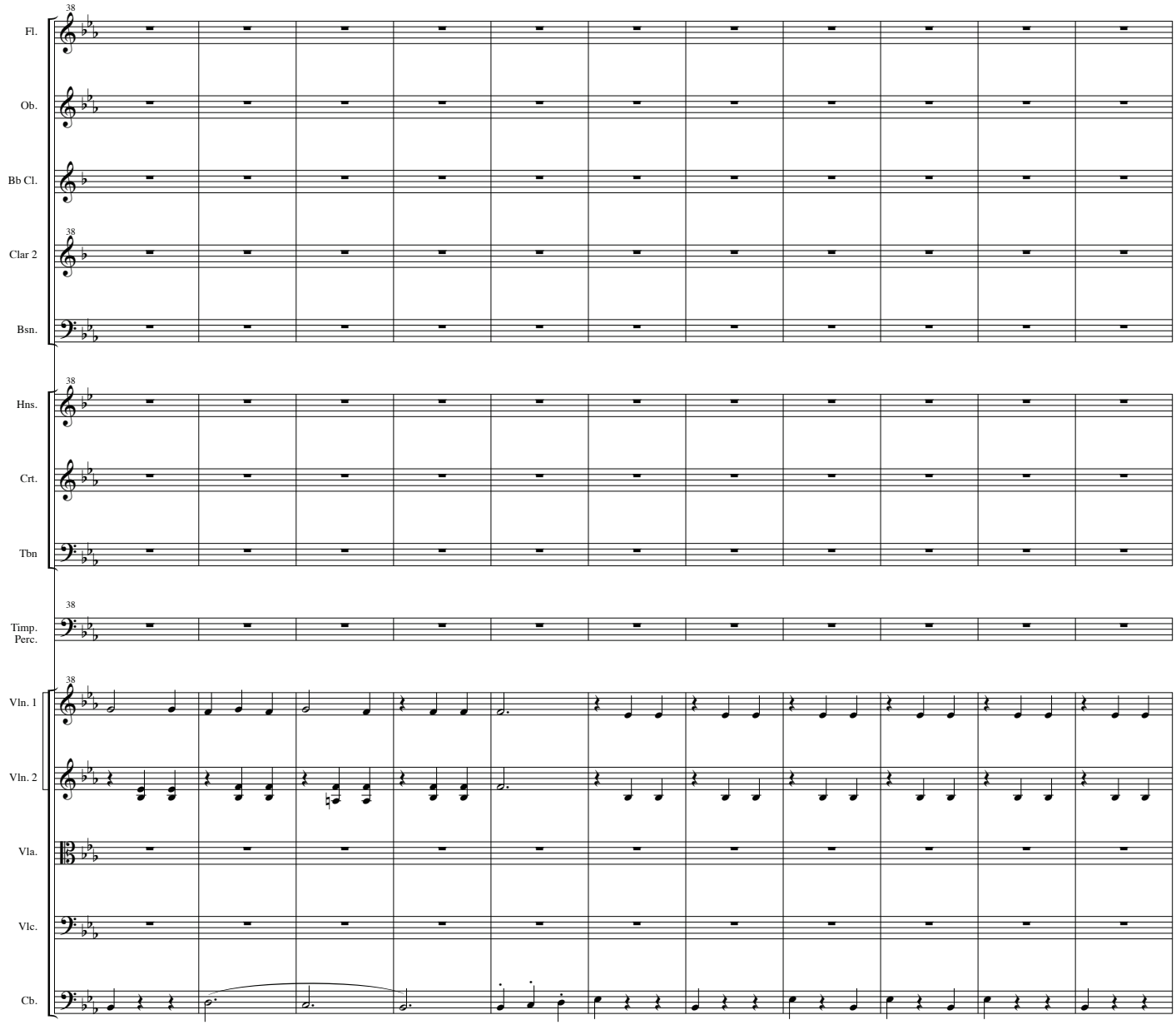

Allegro bravura con spirito
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Horns
Cornets
Trombone
Timpani
Percussion
Allegro bravura con spirito
Violin 1
Violin 2
Viola
Cello
Contrabass

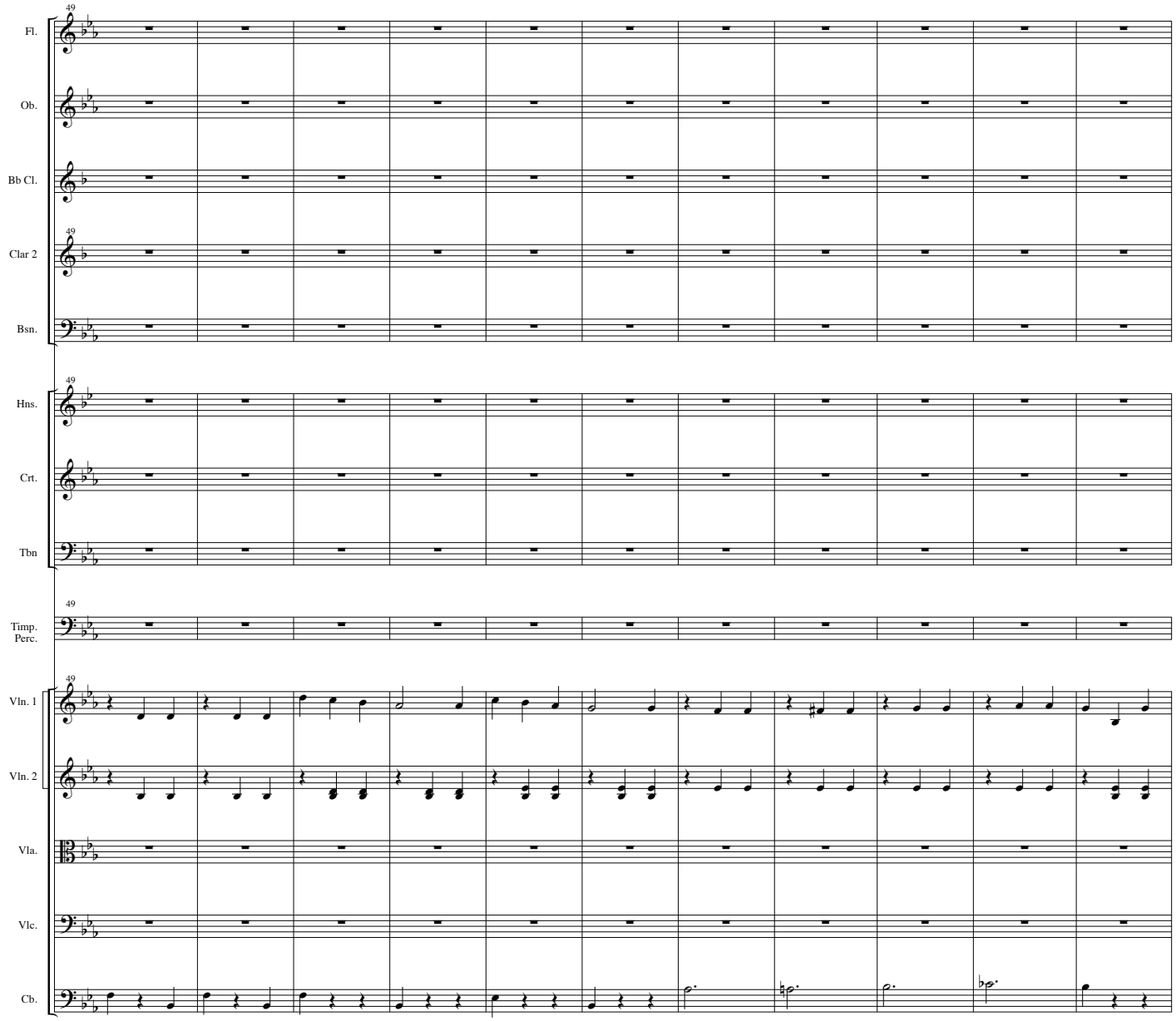

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
p

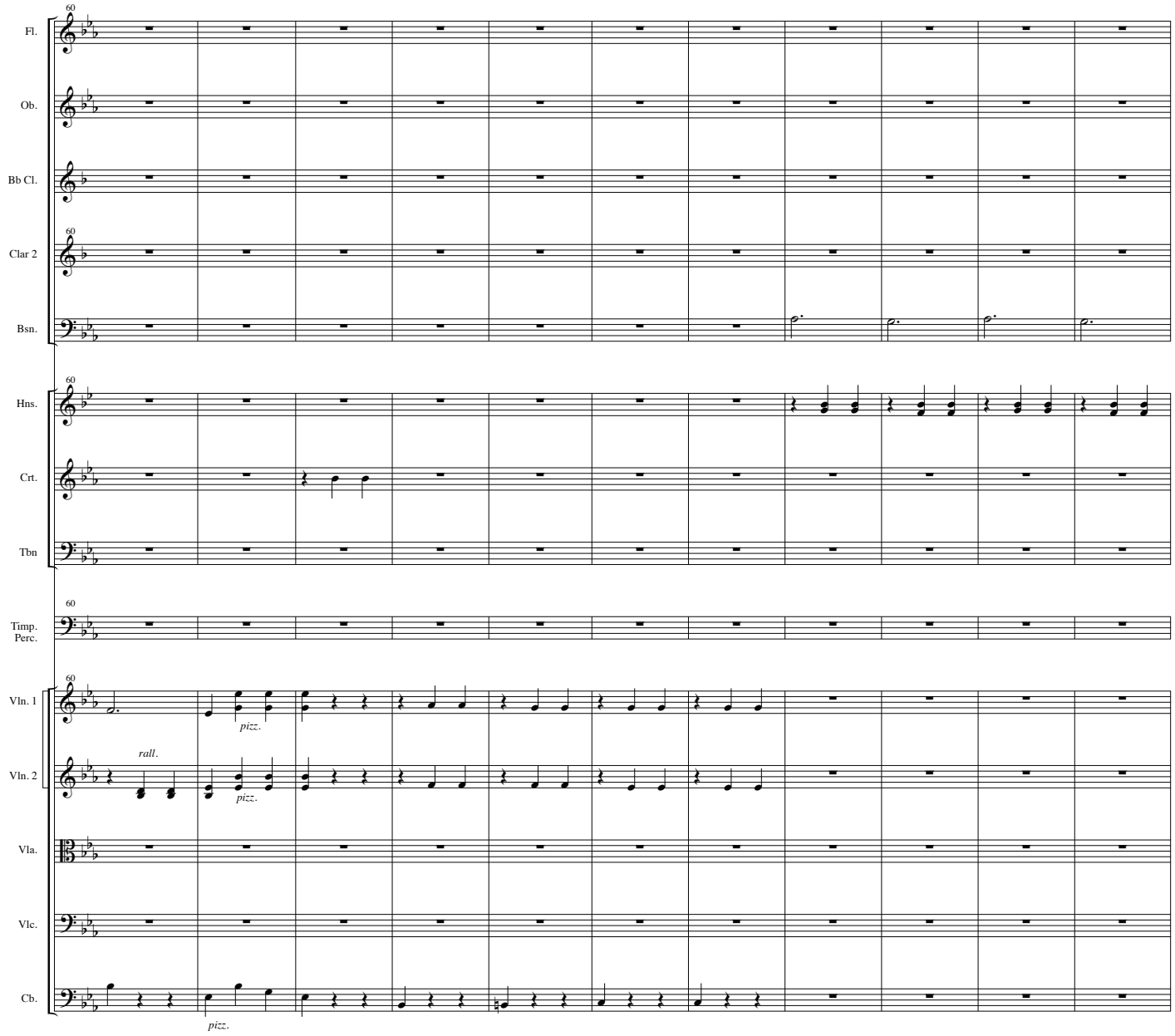

14
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
pp
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

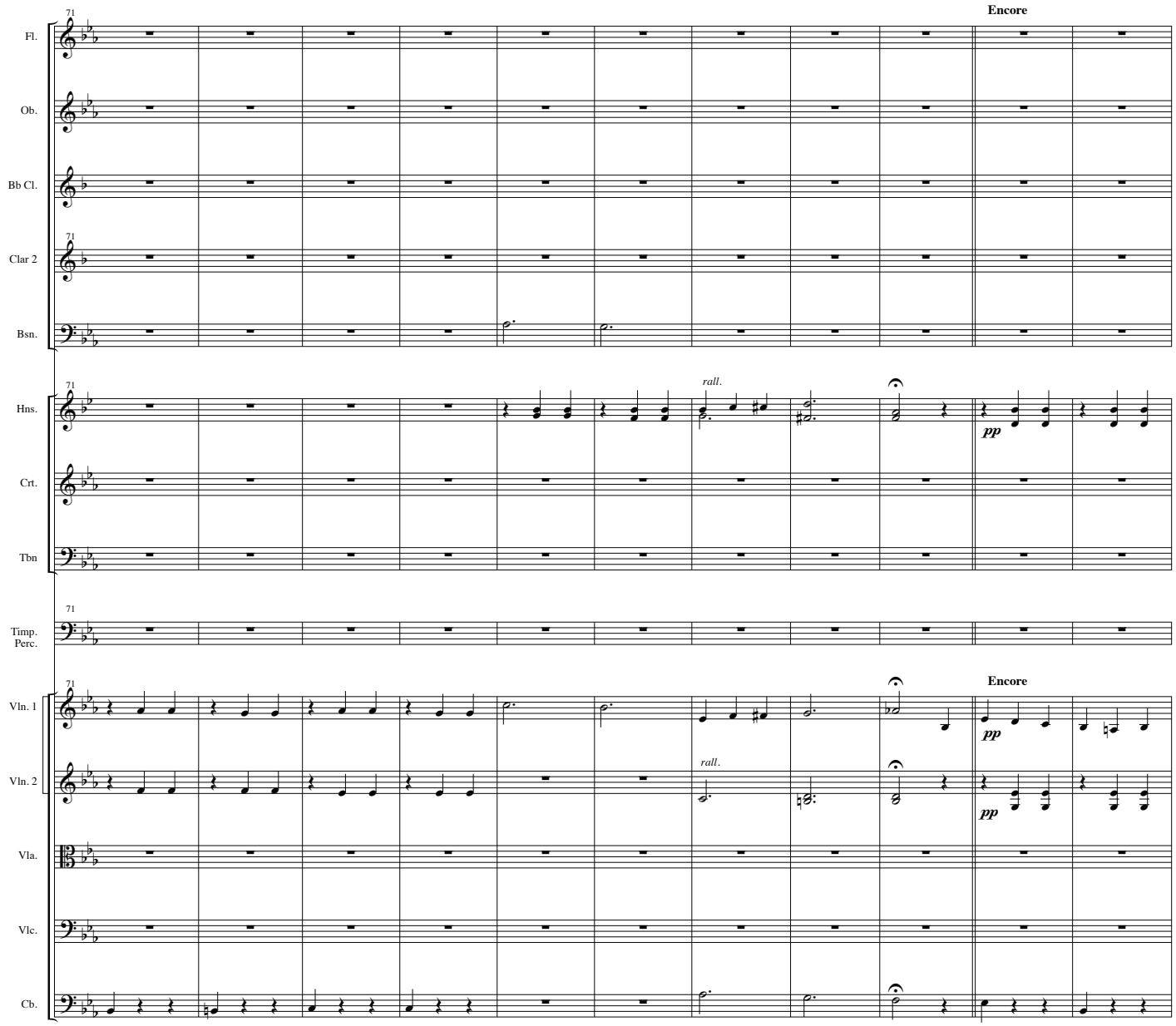

20
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
p
pp

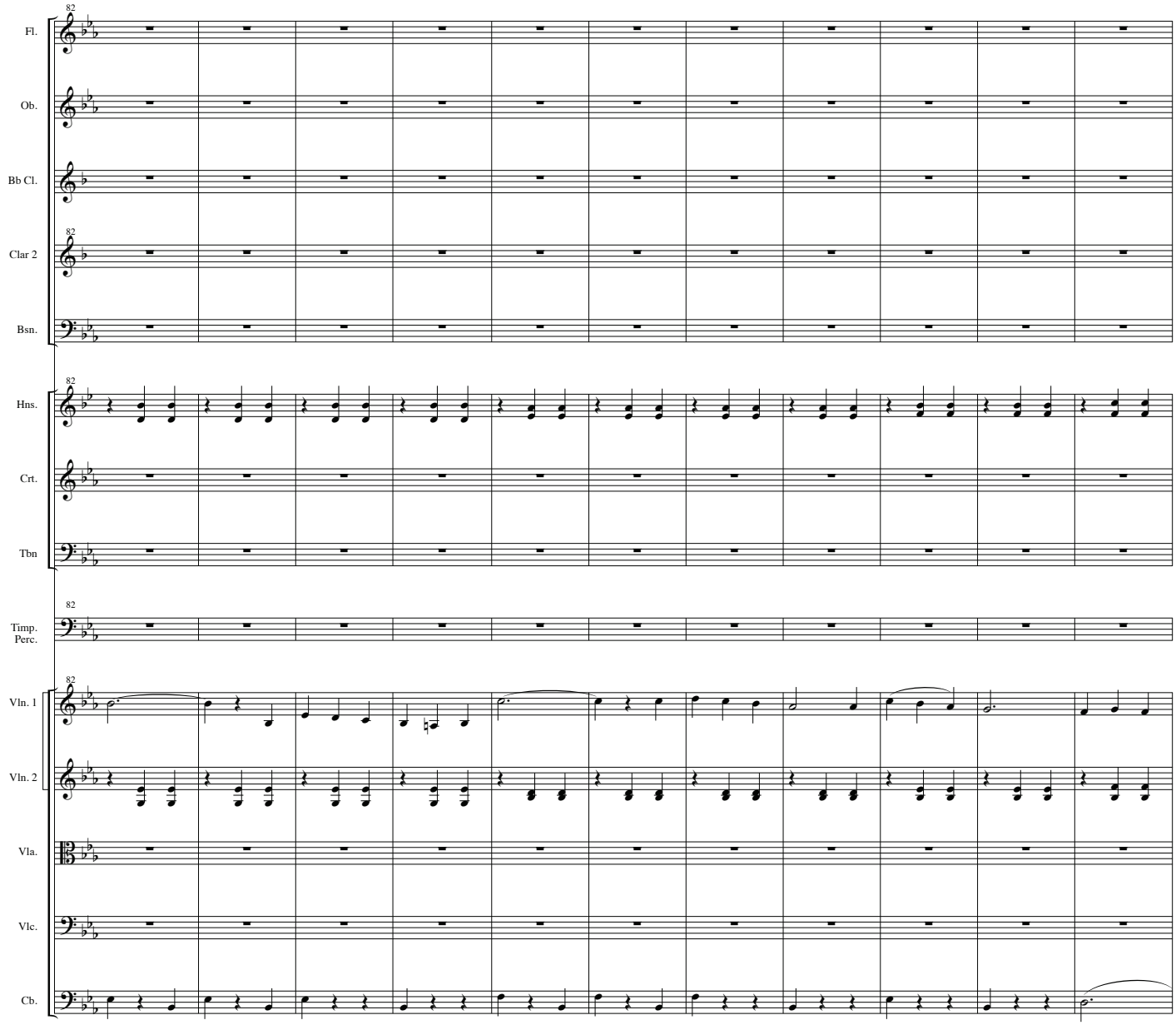

Tempo di Valse Cantabile
27
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Tempo di Valse Cantabile
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
p

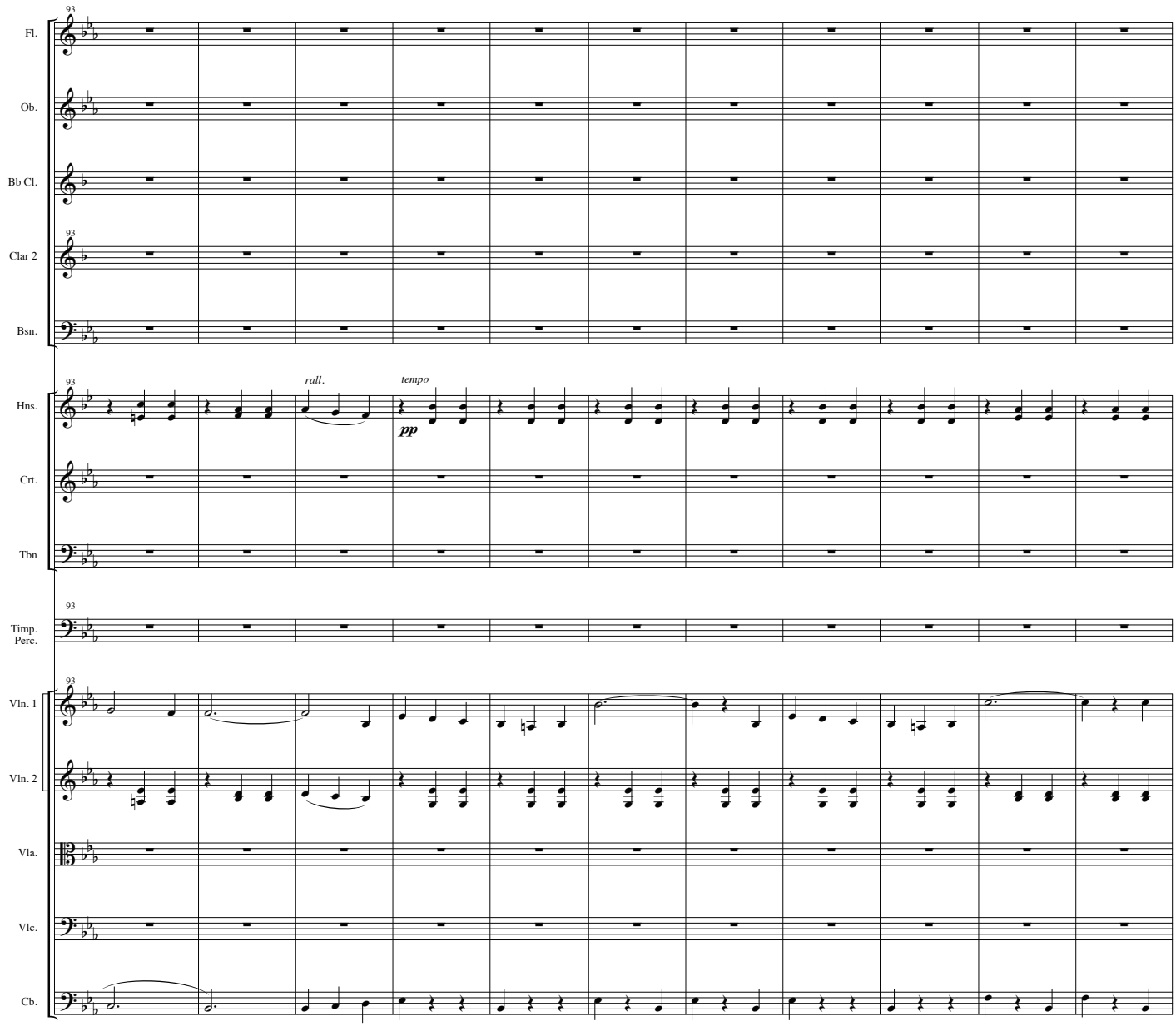

38
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

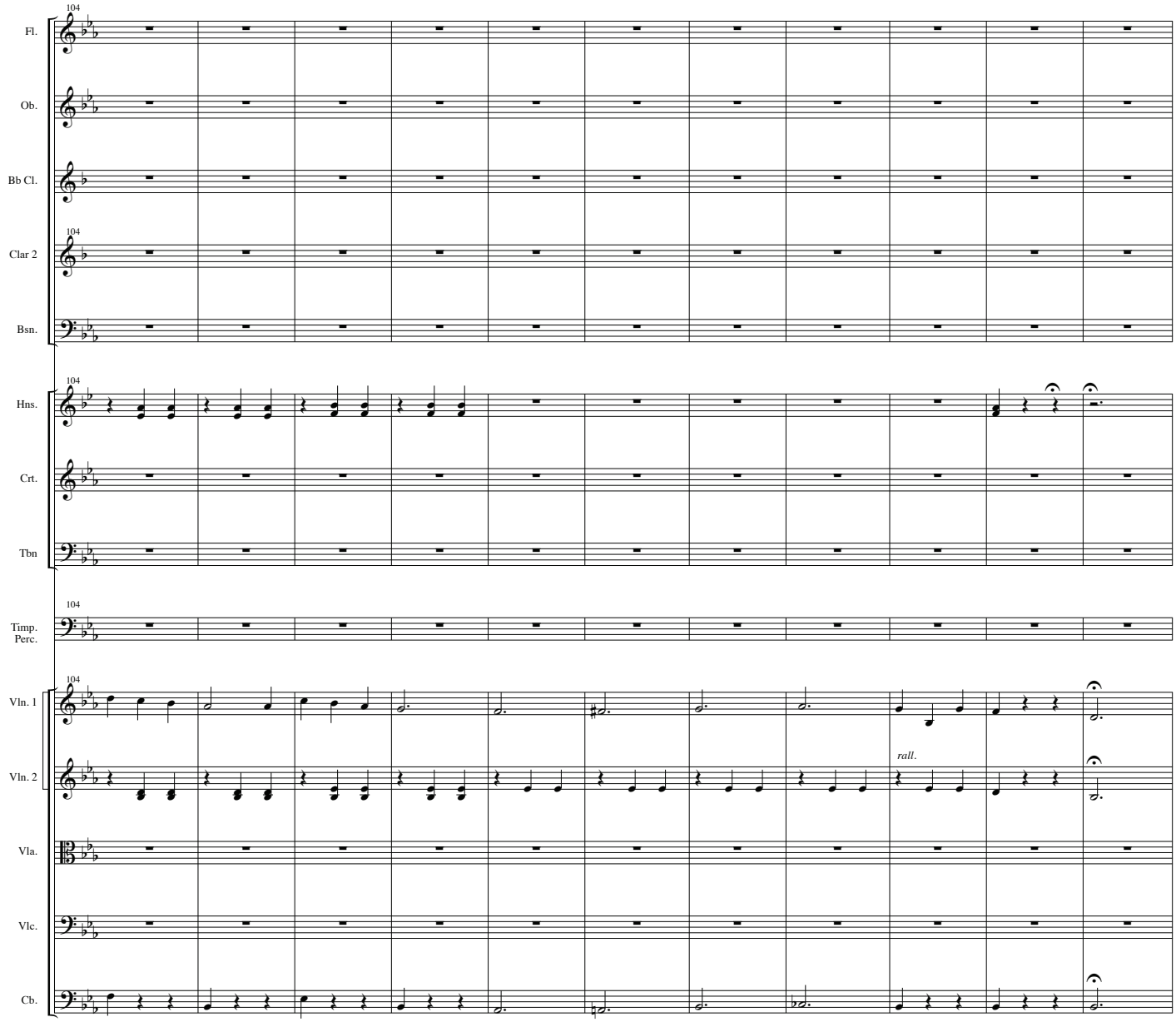

49
Fl.
Ob.
Bb Cl.
49
Clar 2
Bsn.
49
Hns.
Crt.
Tbn
49
Timp.
Perc.
49
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

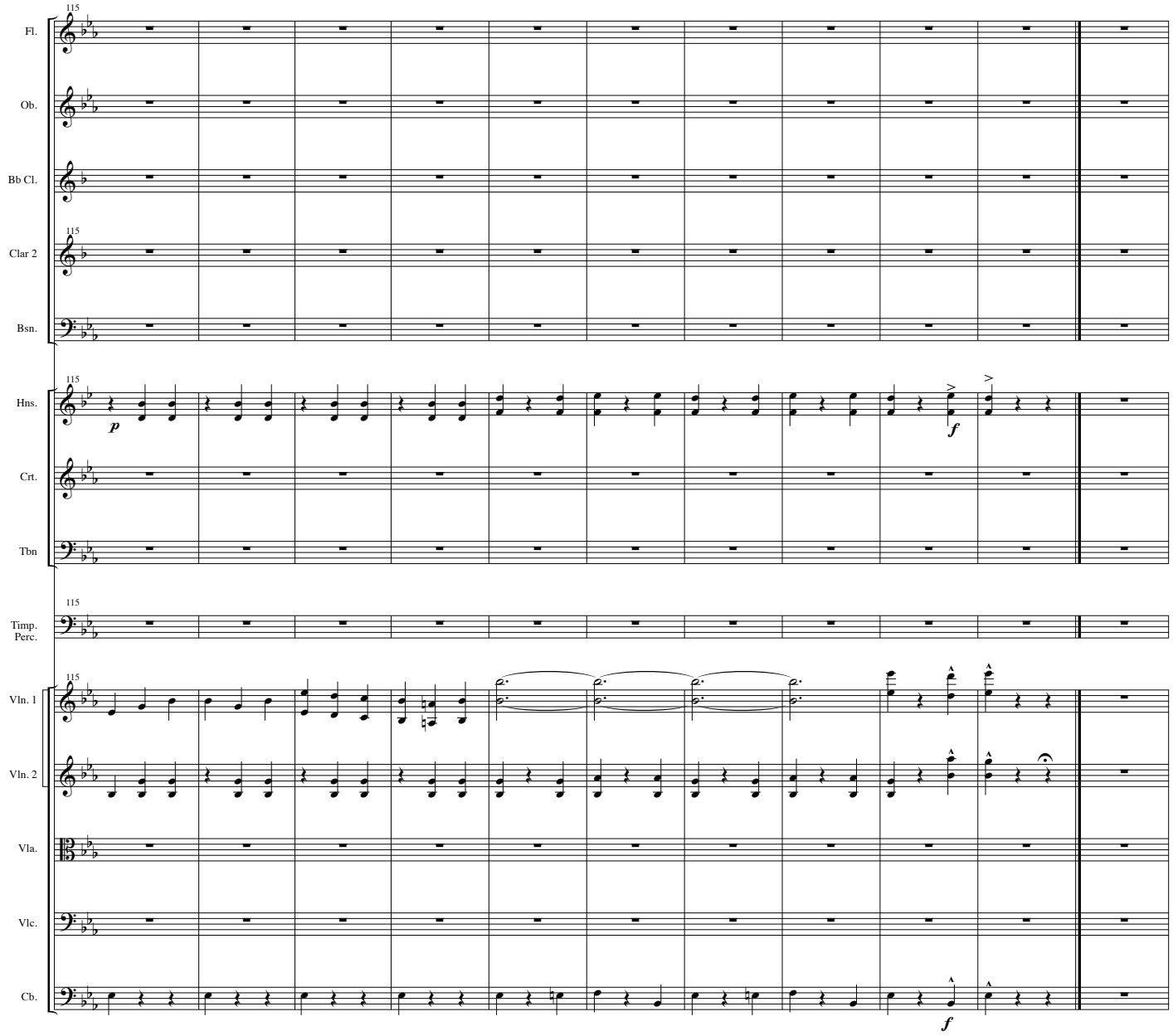

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rall.
pizz.
pizz.
pizz.


Encore
71
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
rall.
pp
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.


82
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

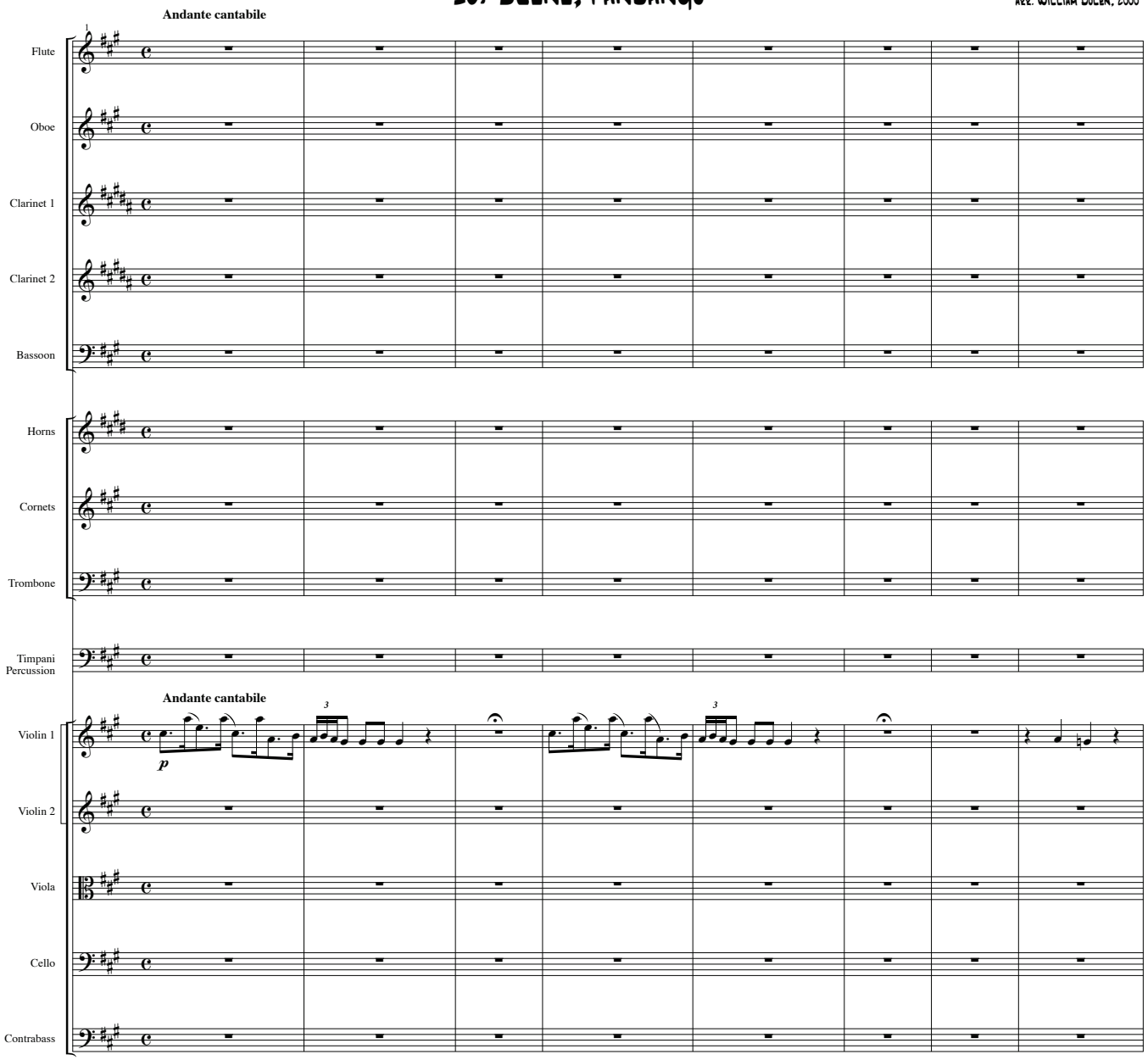

93
Fl.
Ob.
Bb Cl.
93
Clar 2
Bsn.
93
rall.
tempo
pp
Hns.
Crt.
Tbn
93
Timp.
Perc.
93
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

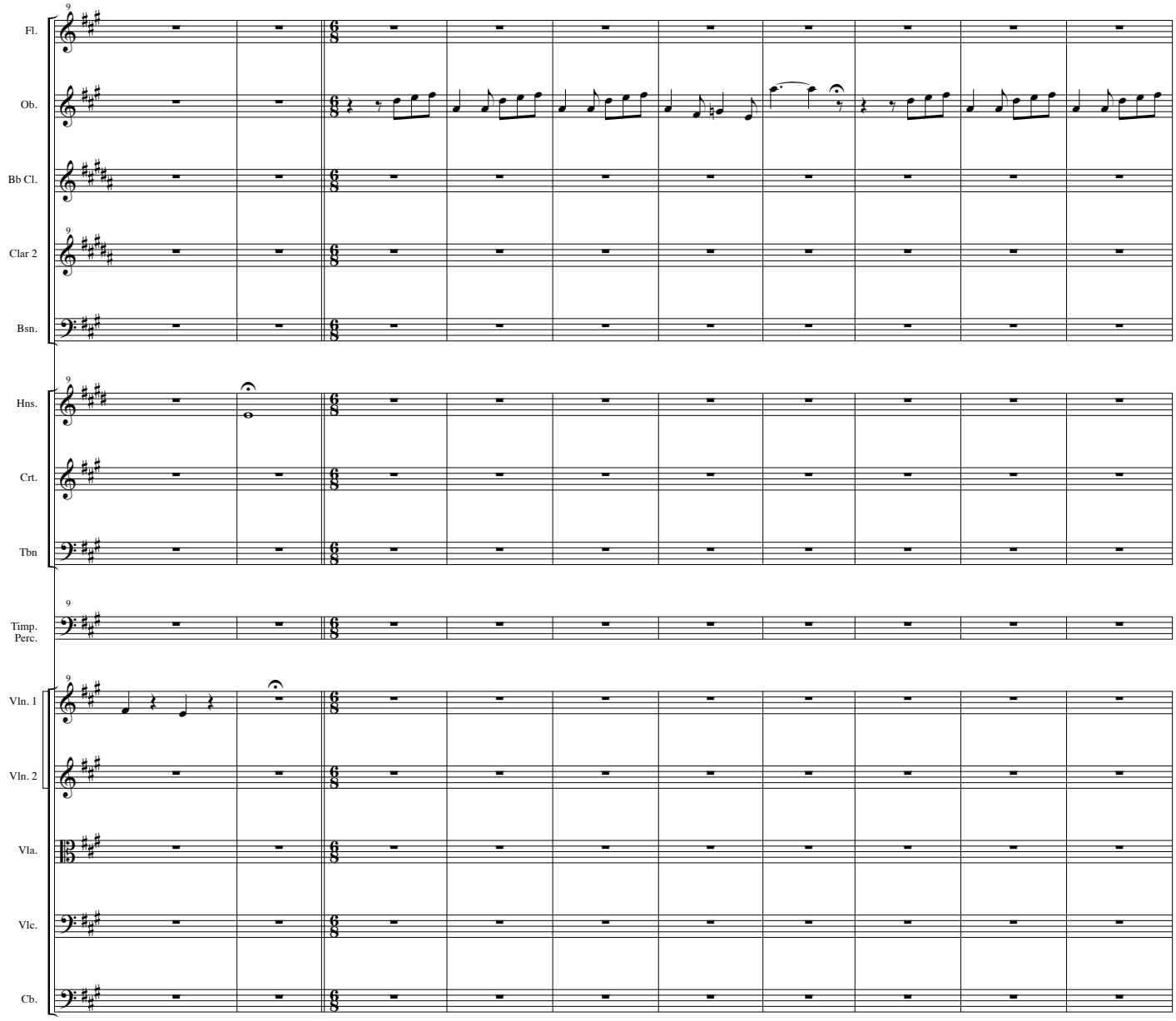

104
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rall.

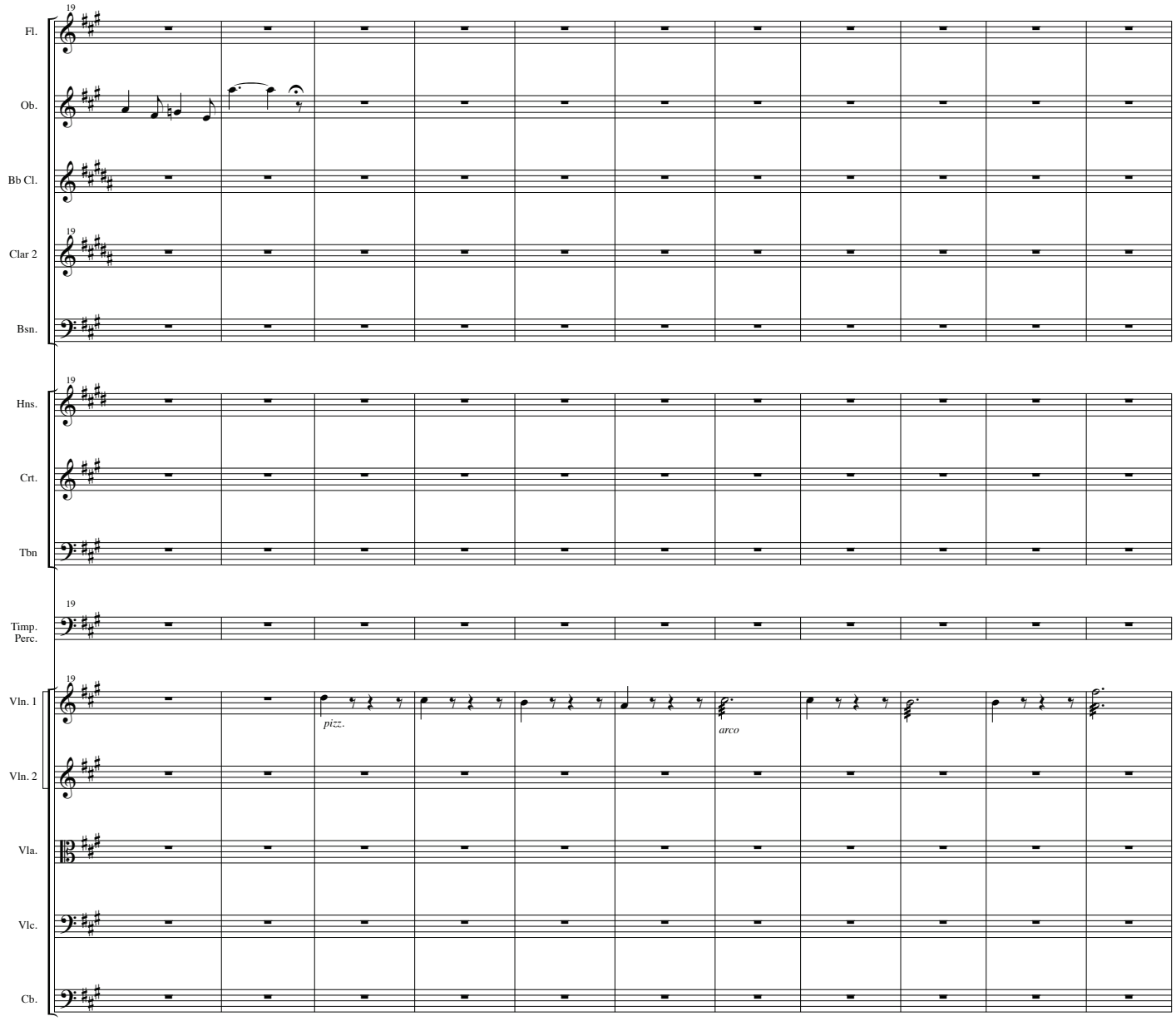

115
Fl.
Ob.
Bb Cl.
115
Clar 2
Bsn.
115
Hns.
p
f
Crt.
Tbn
115
Timp.
Perc.
115
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f

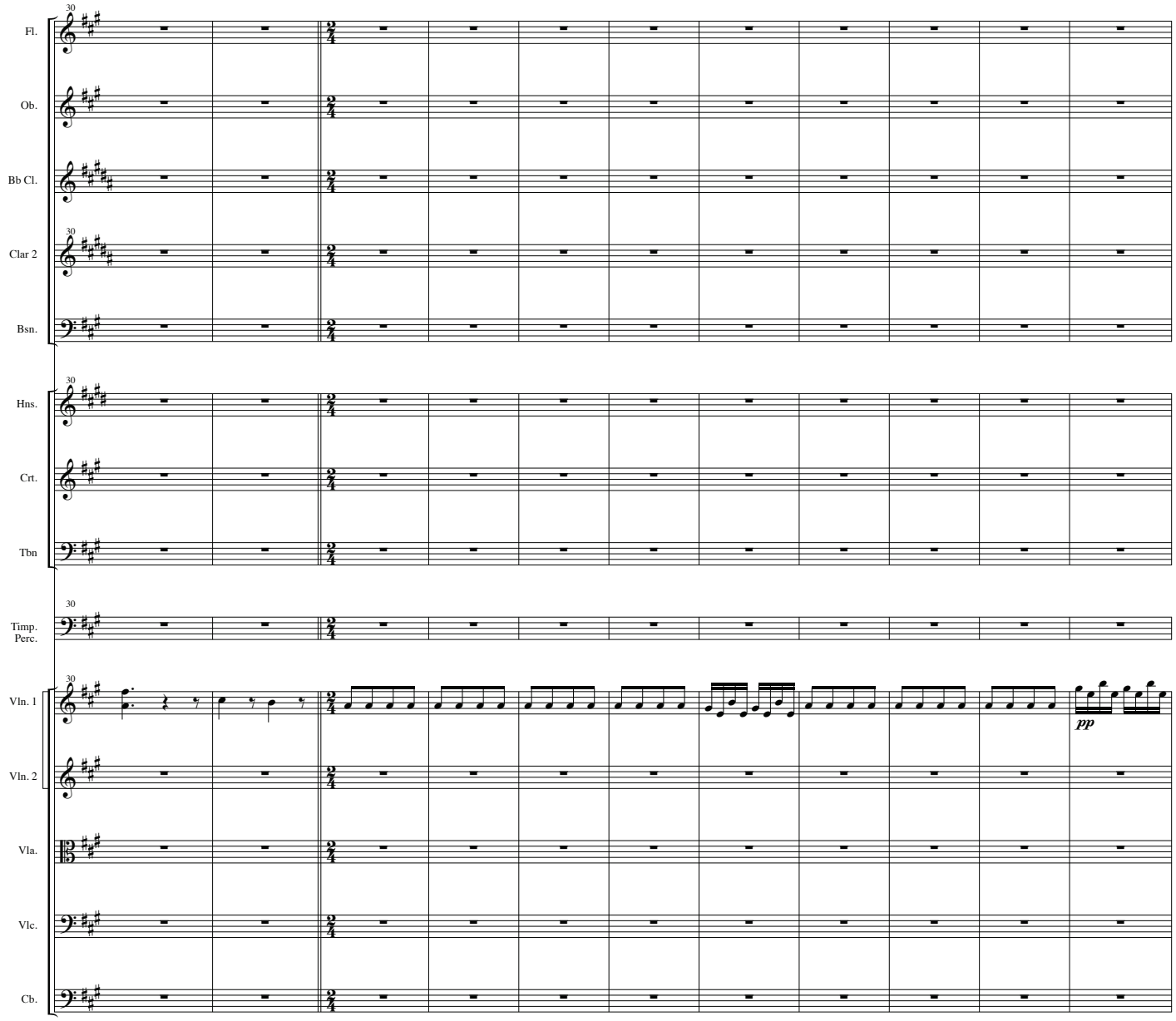
10. Scene, Fandango

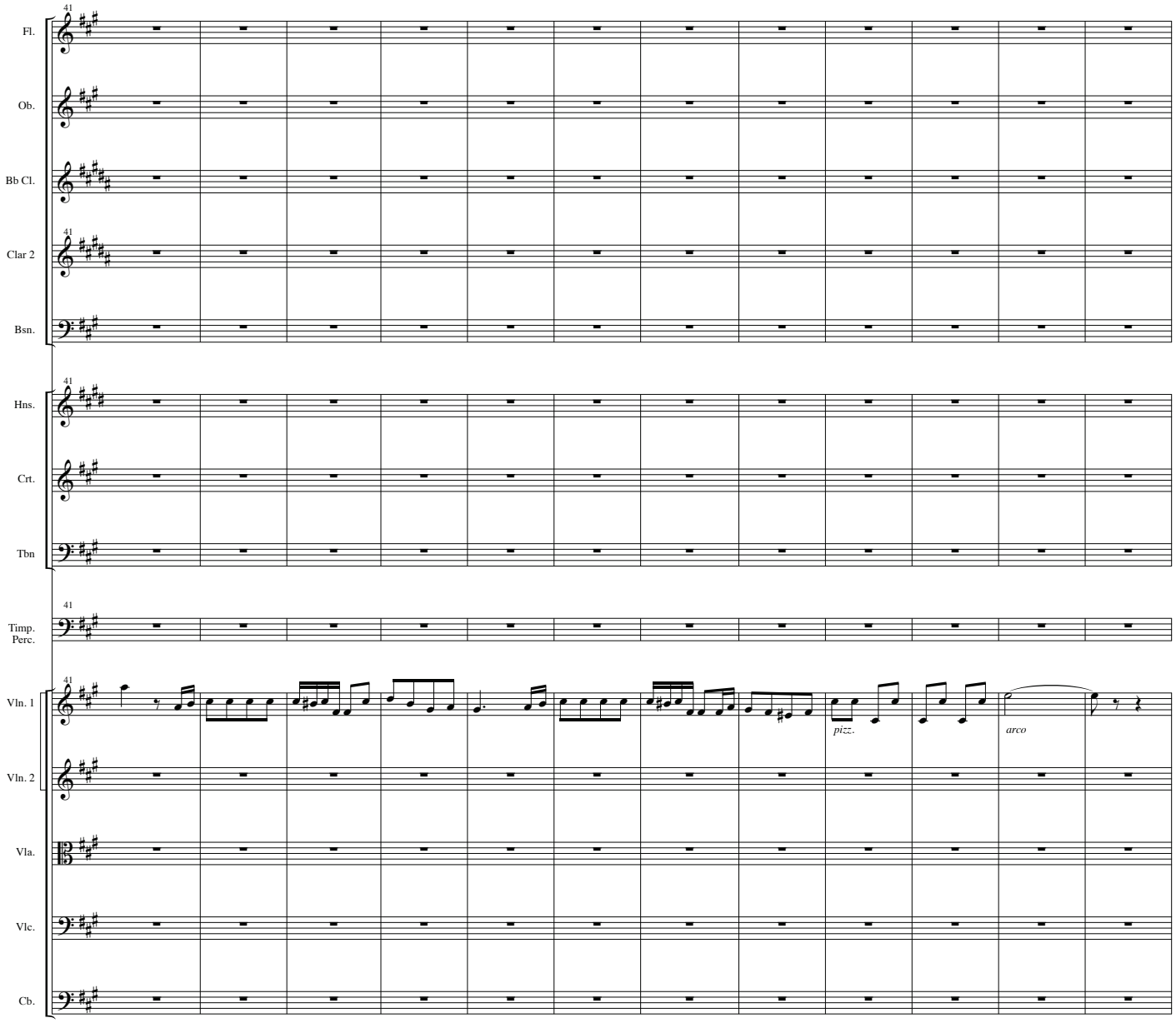
arr. William Bolen, 2000

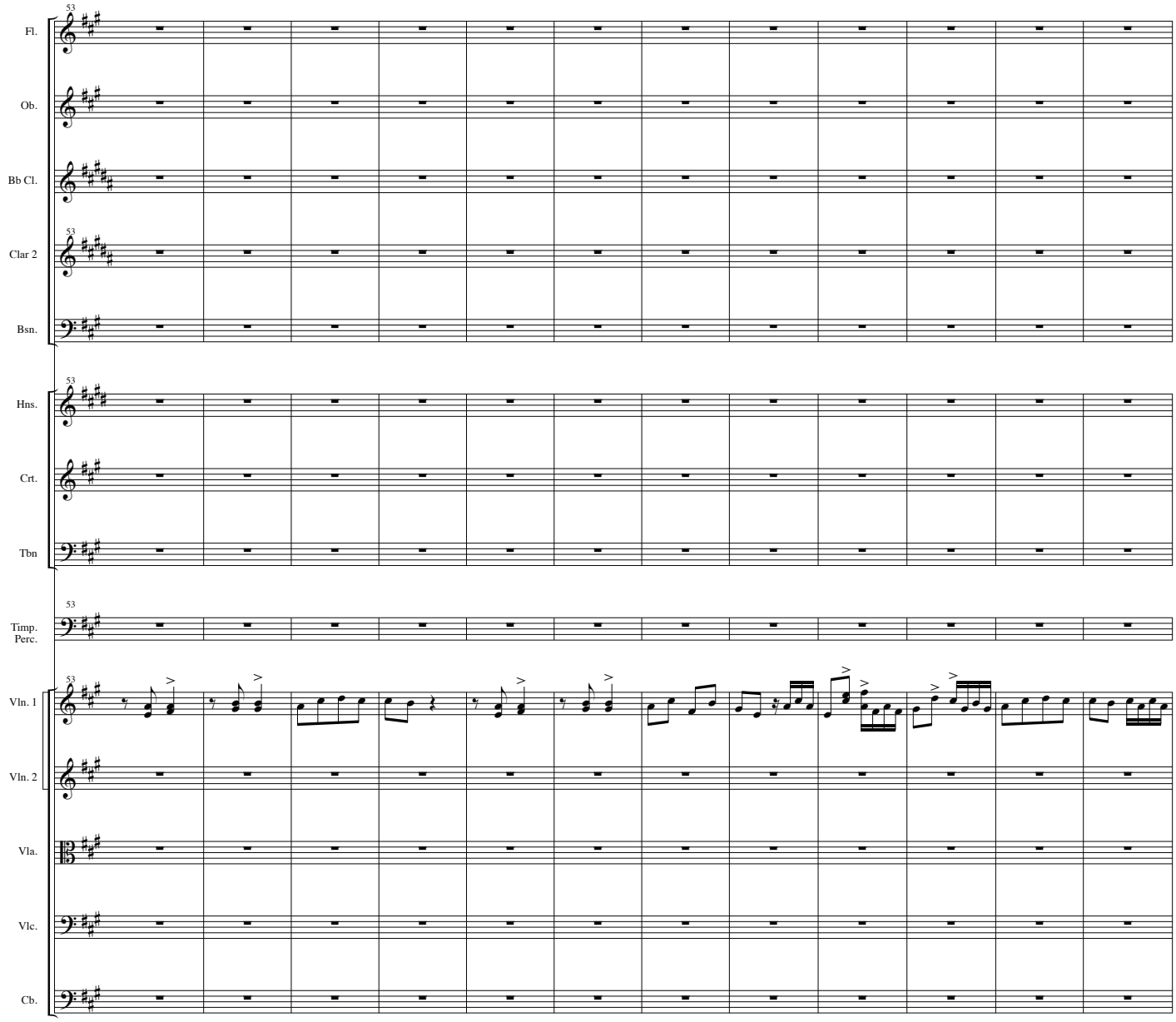


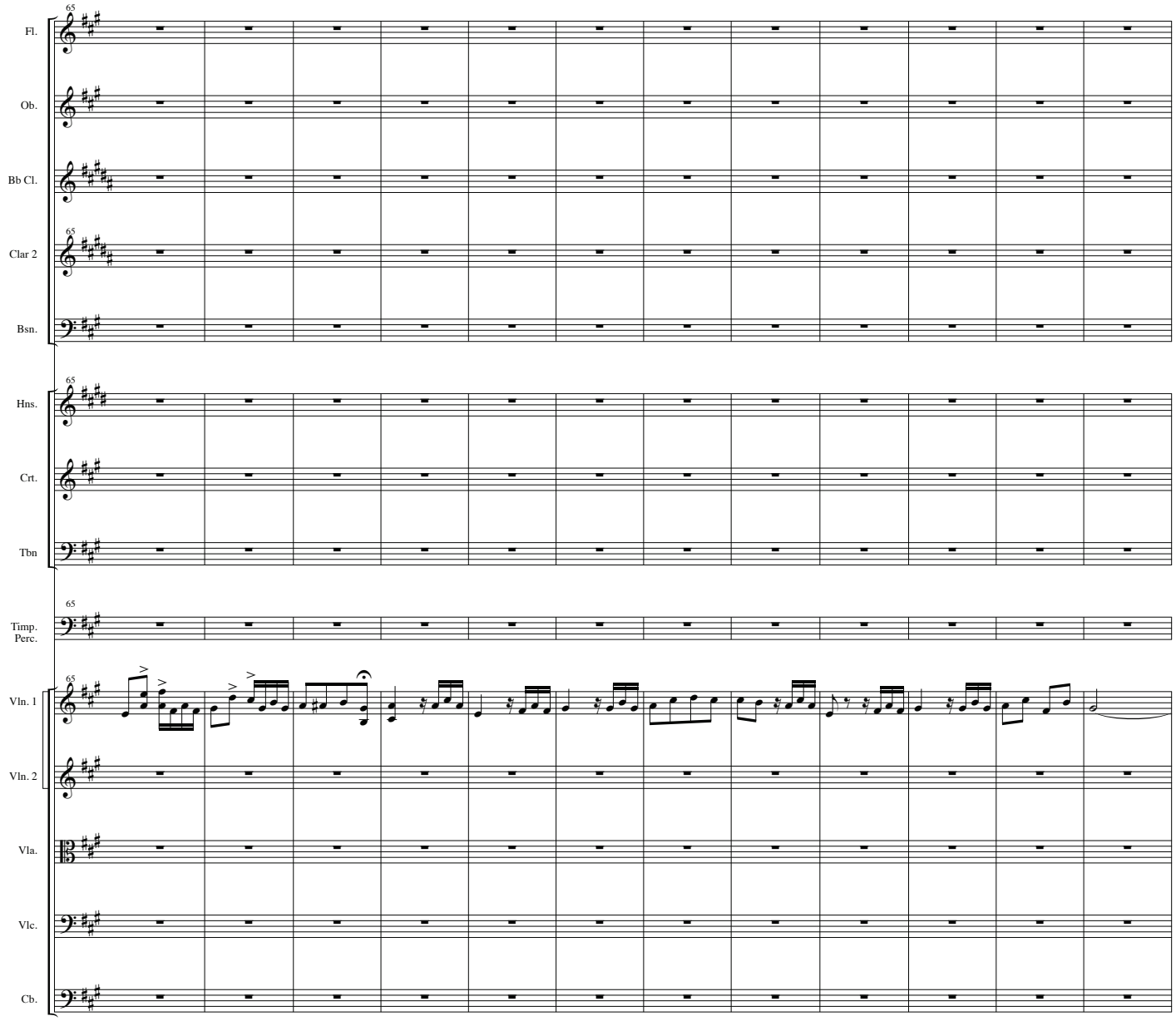

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

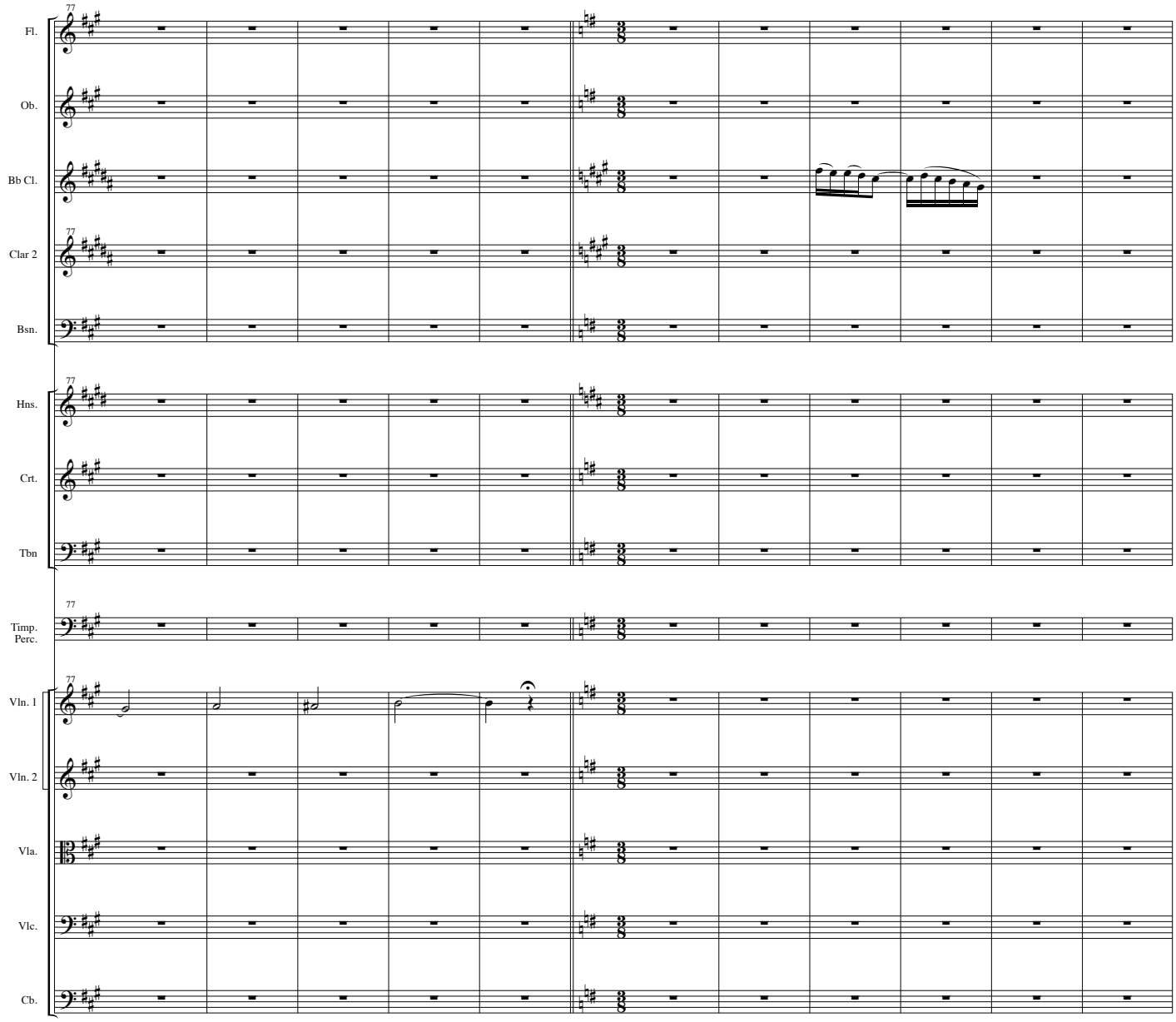

19
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
arco

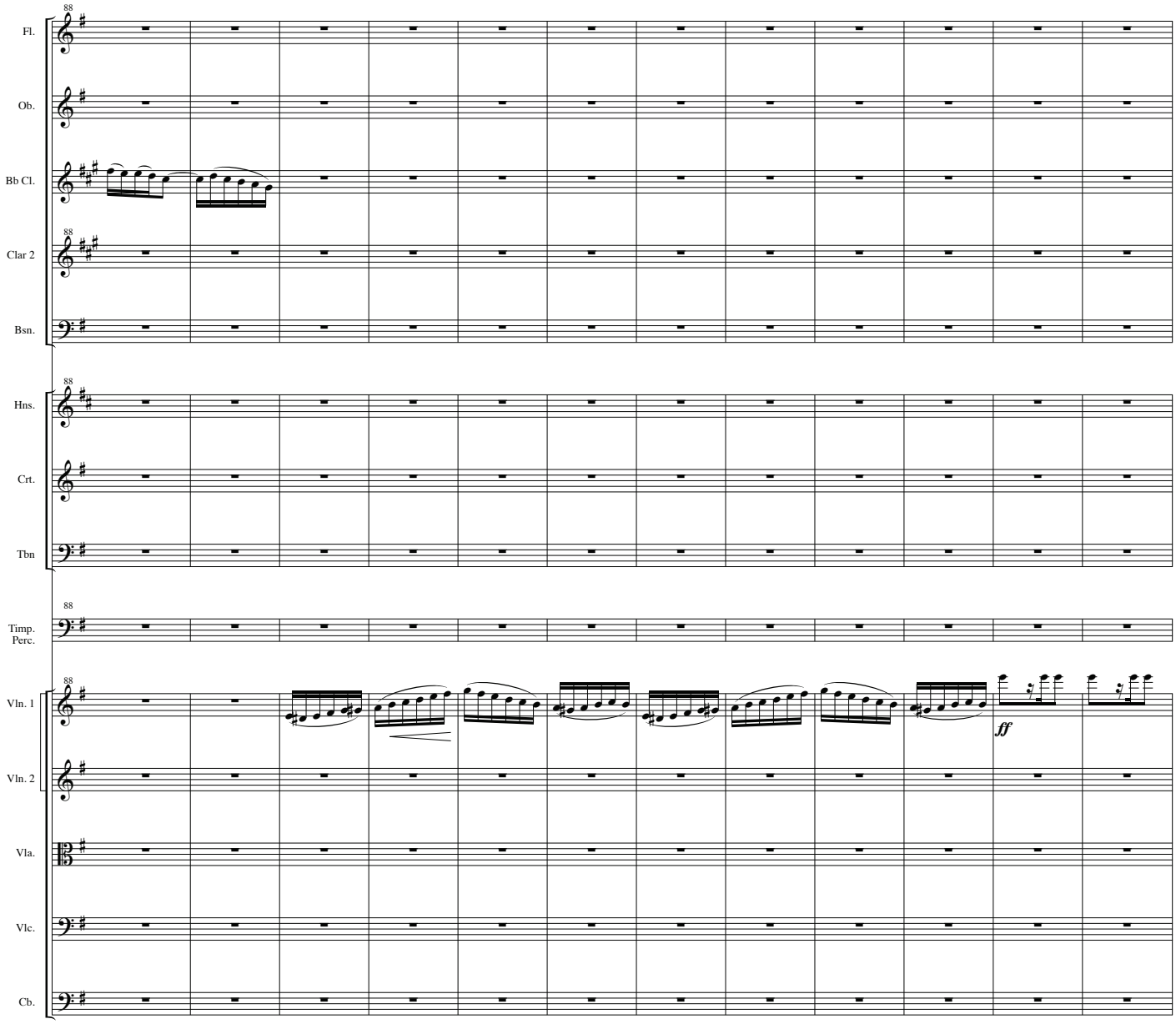

30
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pp

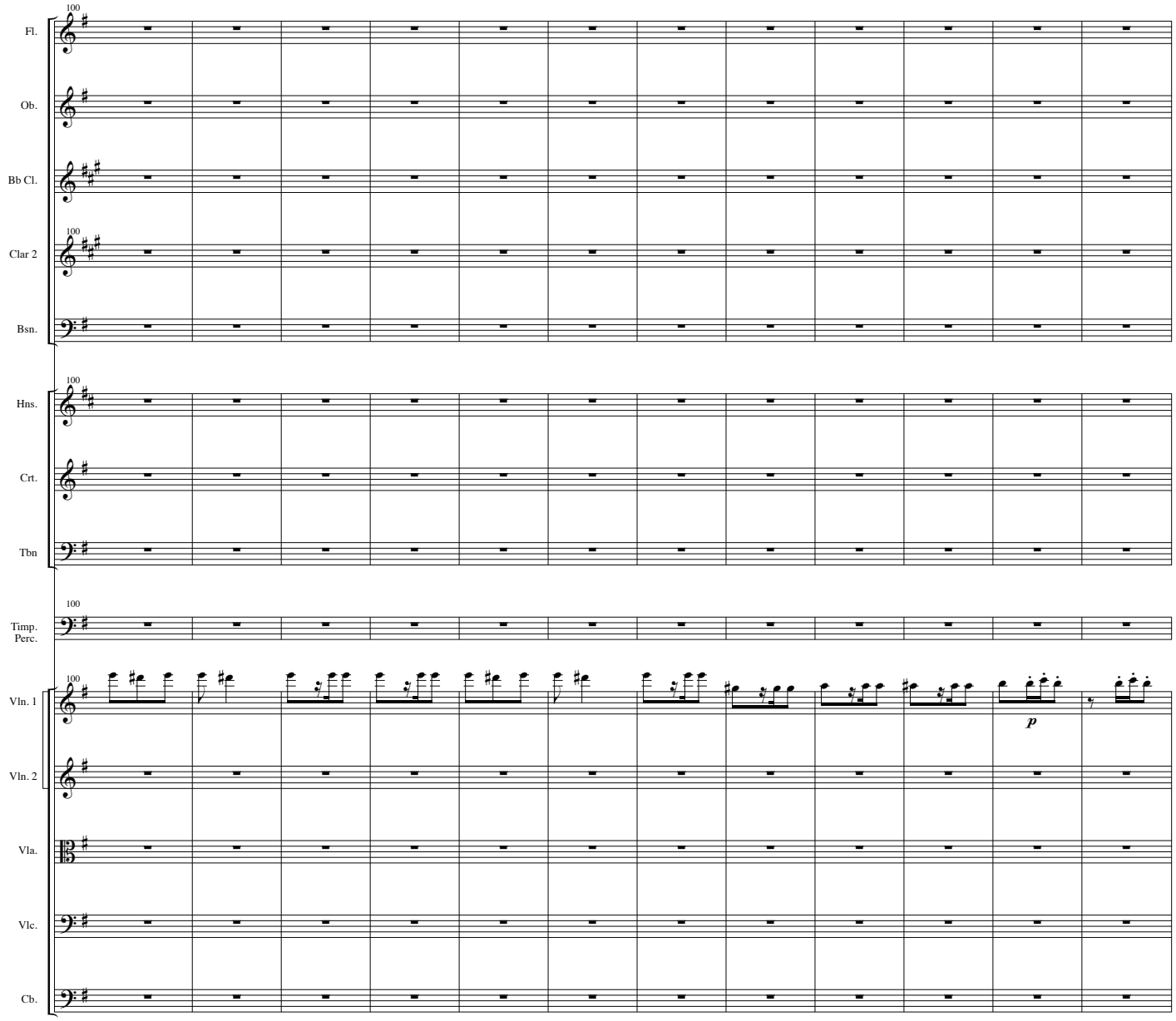

41
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
arco

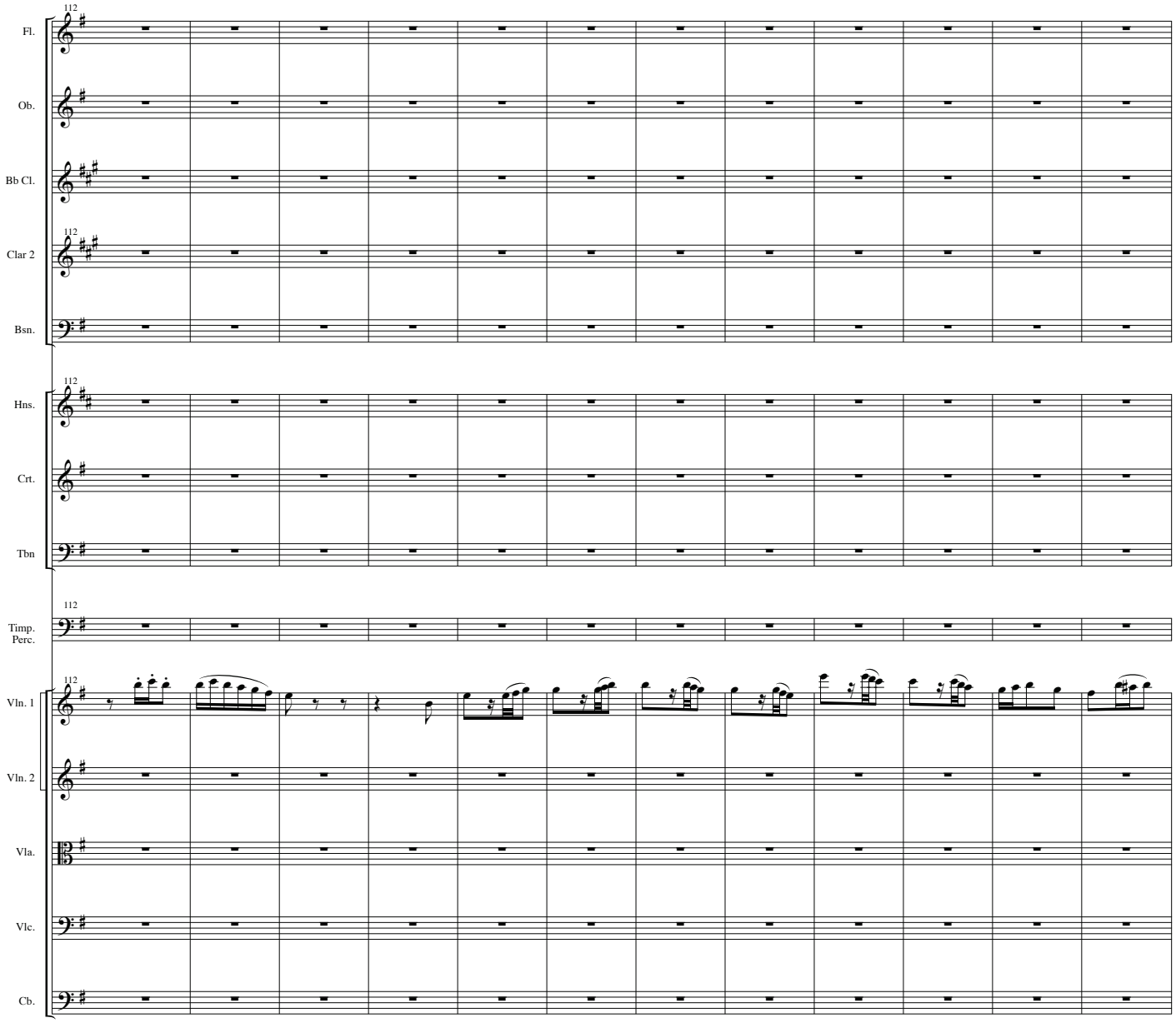

53
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

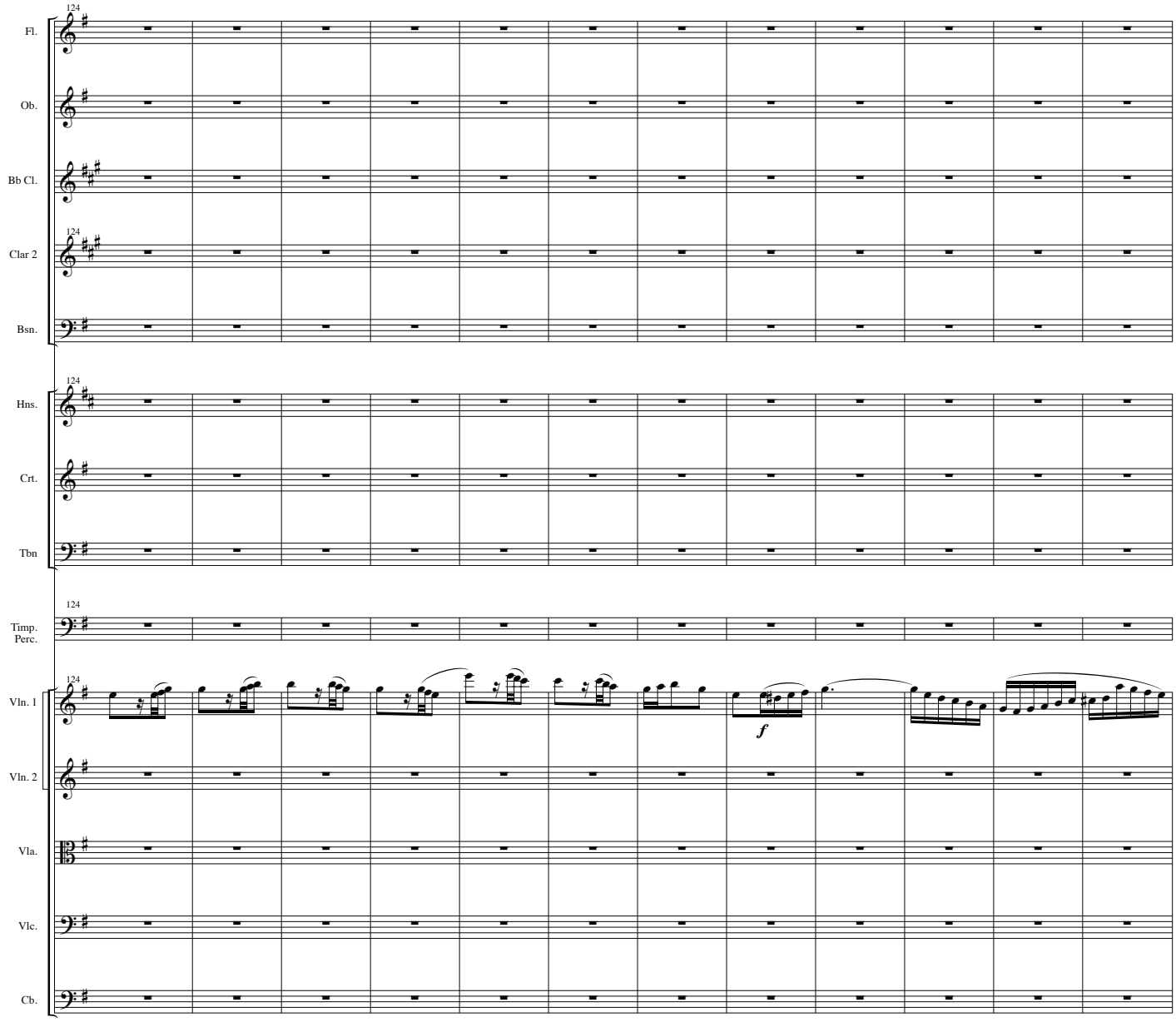

65
Fl.
Ob.
Bb Cl.
65
Clar 2
Bsn.
65
Hns.
Crt.
Tbn
65
Timp.
Perc.
65
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

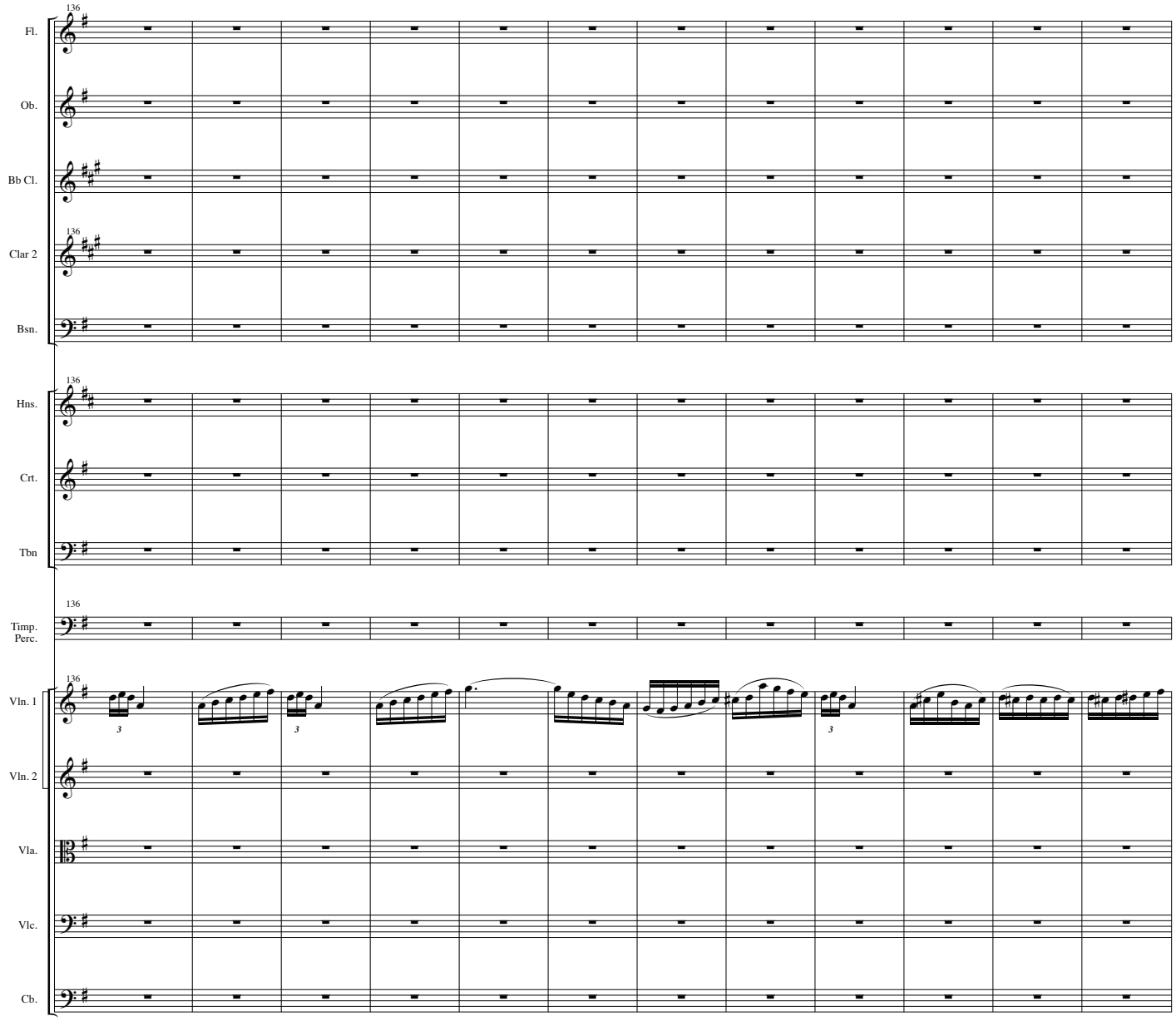

77
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

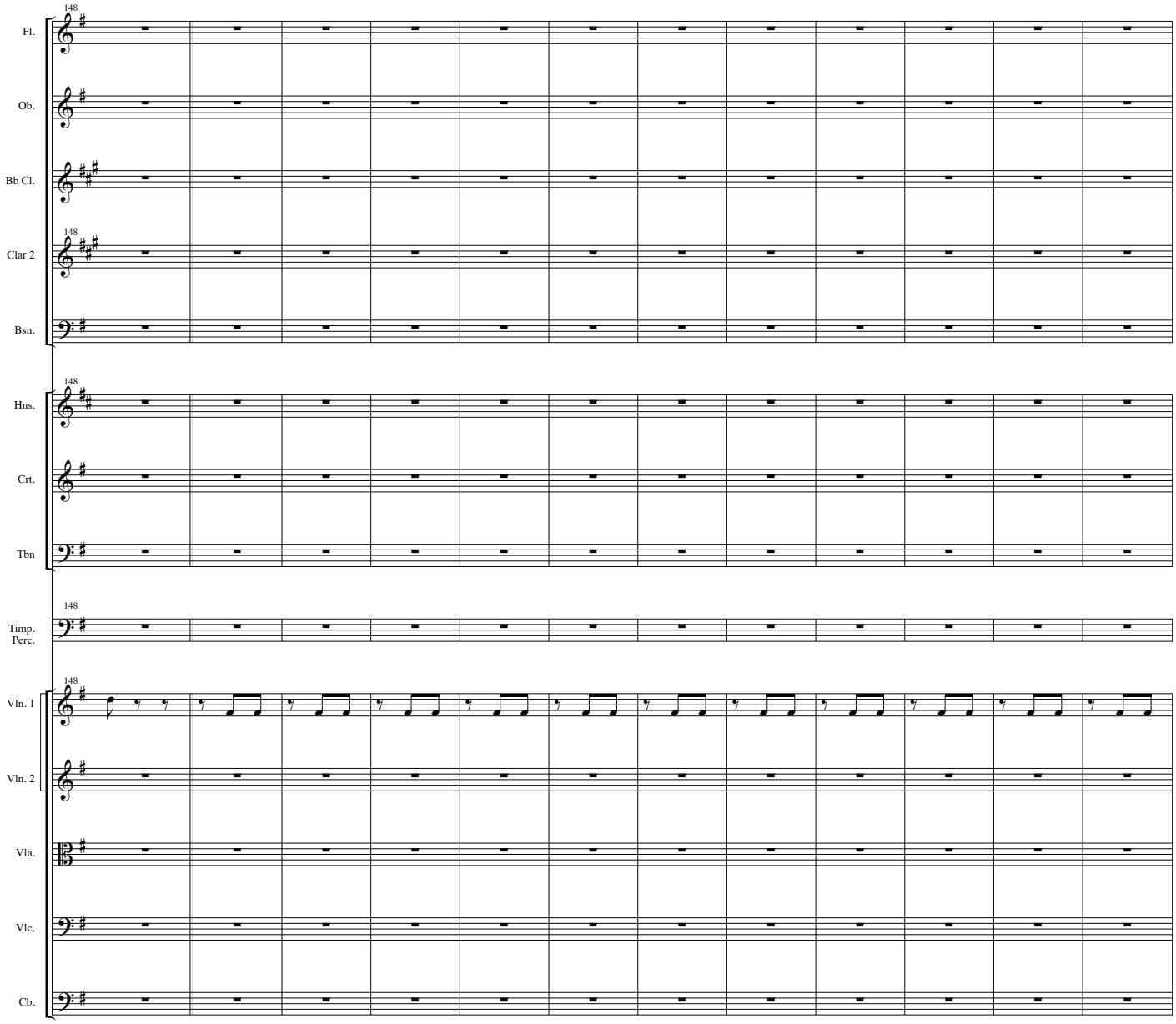

88
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff

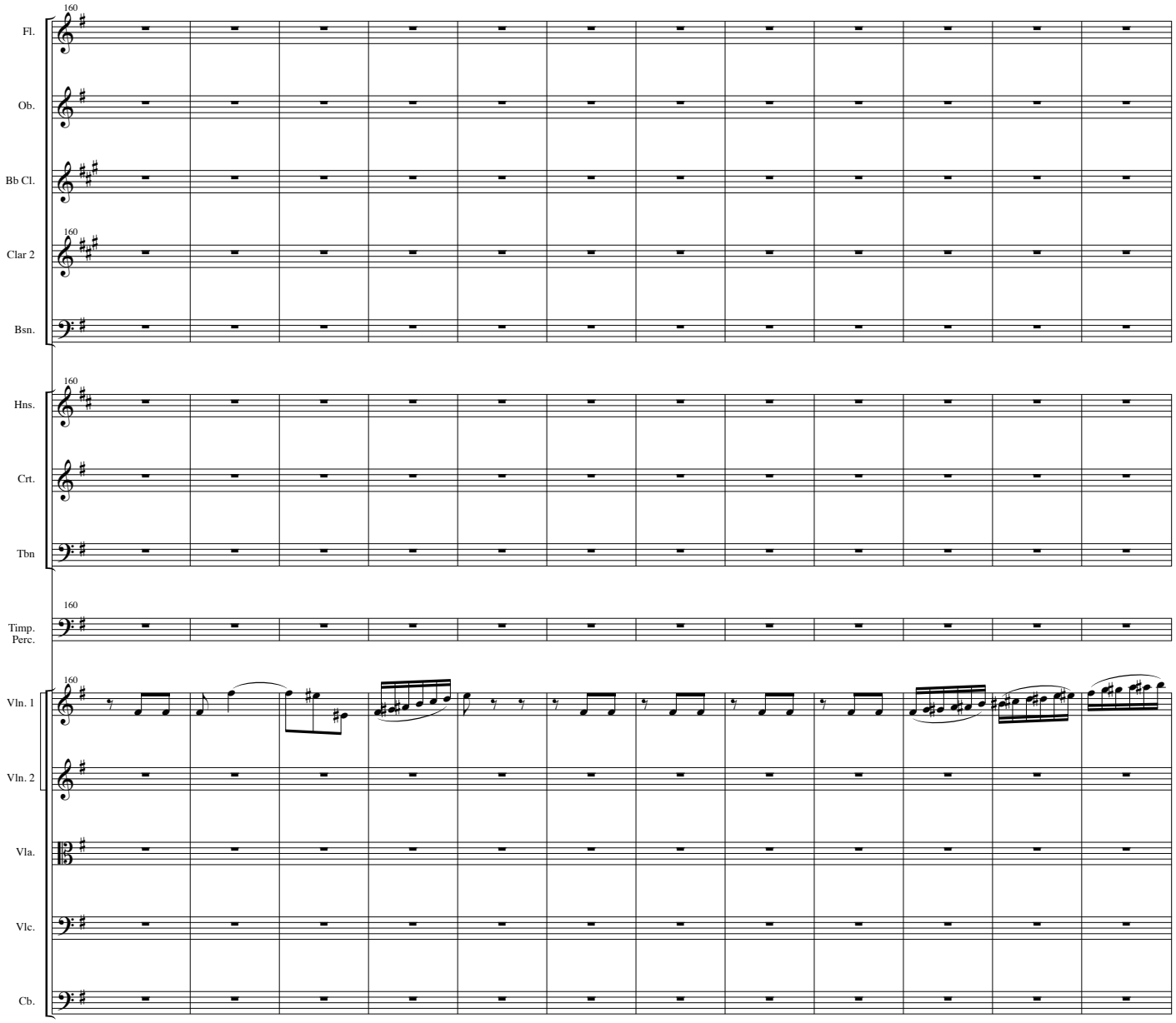

100
Fl.
Ob.
Bb Cl.
100
Clar 2
Bsn.
100
Hns.
Crt.
Tbn
100
Timp.
Perc.
100
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p

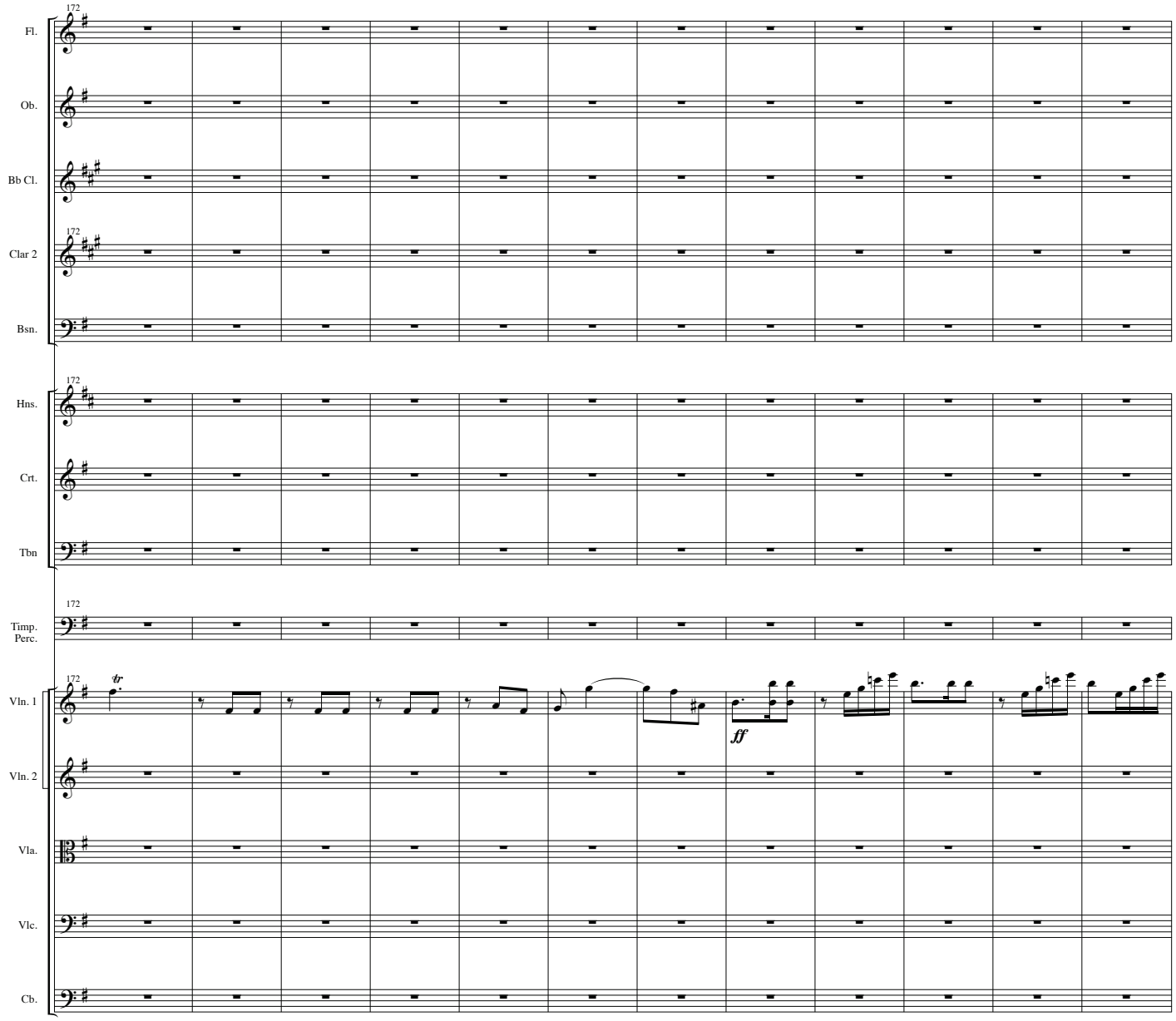

112
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

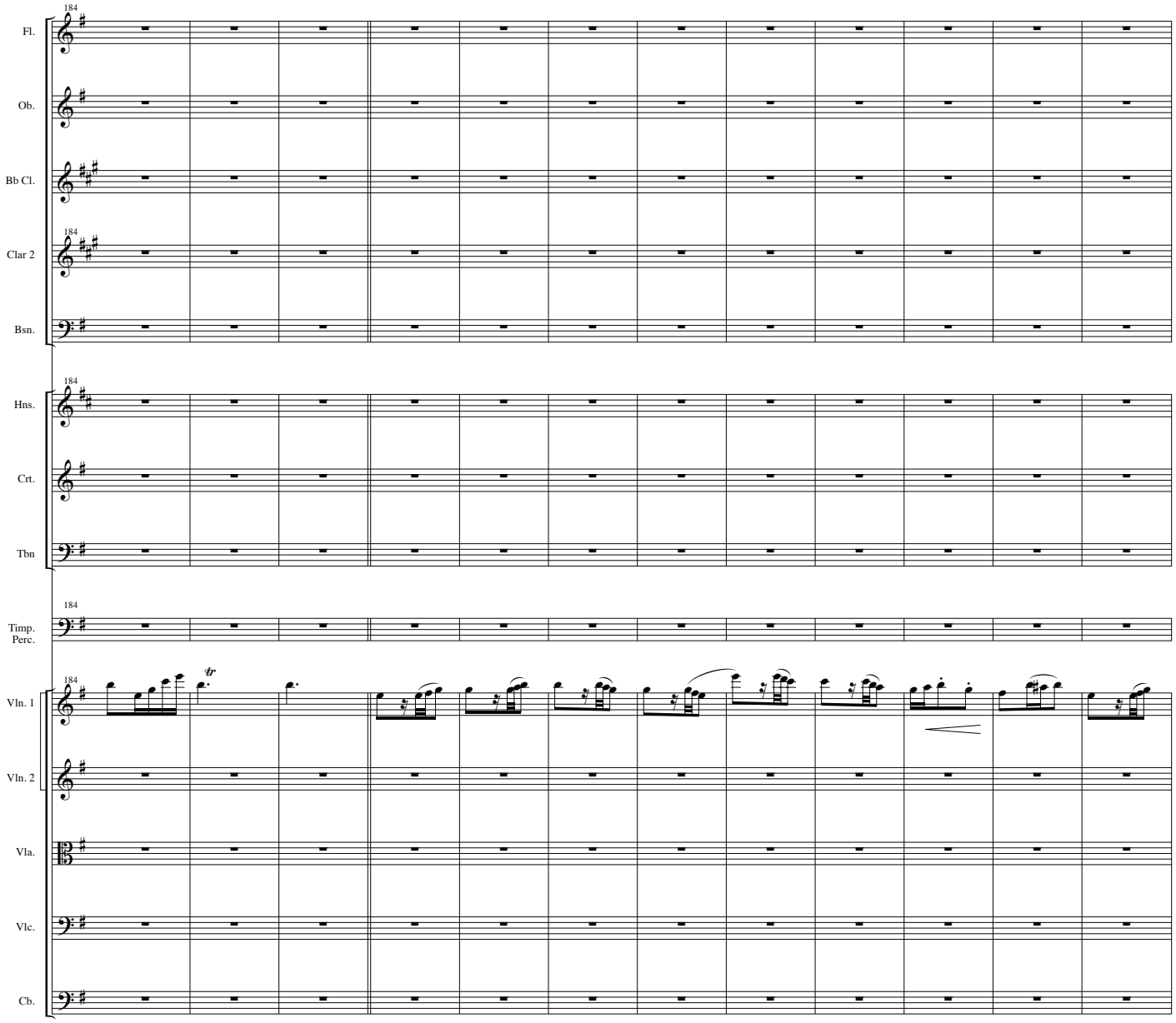

124
Fl.
Ob.
Bb Cl.
124
Clar 2
Bsn.
124
Hns.
Crt.
Tbn
124
Timp.
Perc.
124
Vln. 1
f
Vln. 2
Vla.
Vlc.
Cb.

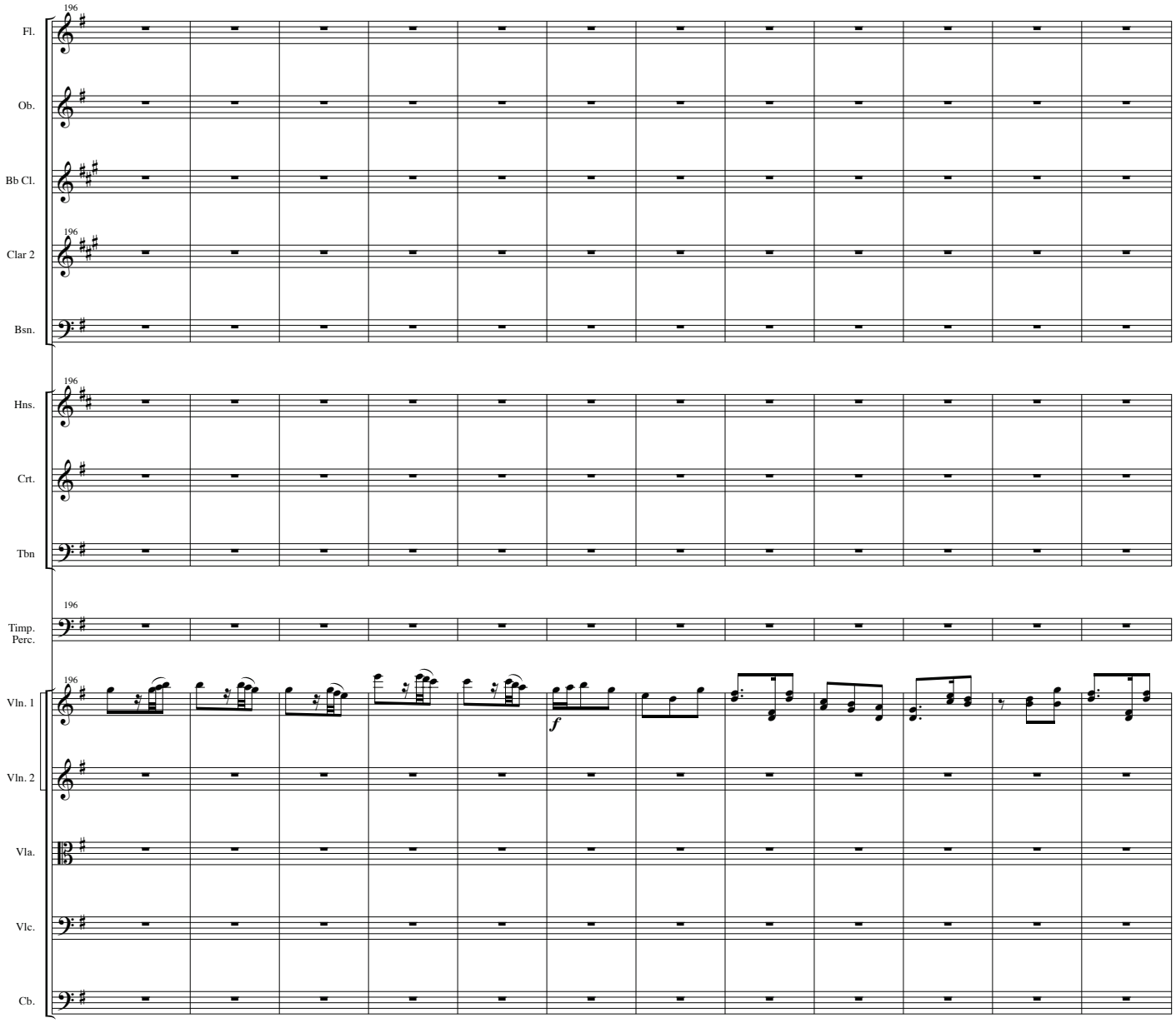

136
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

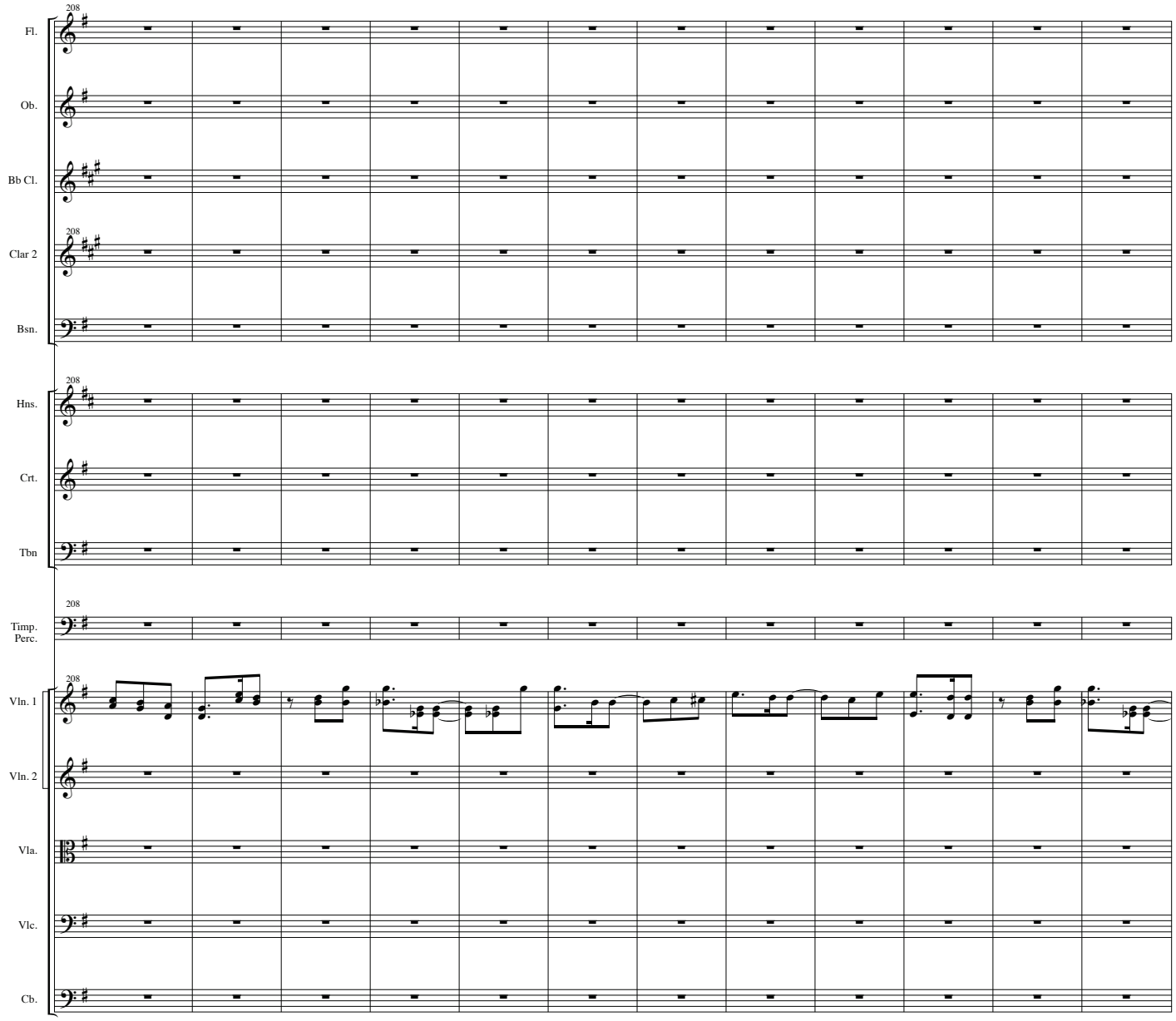

148
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

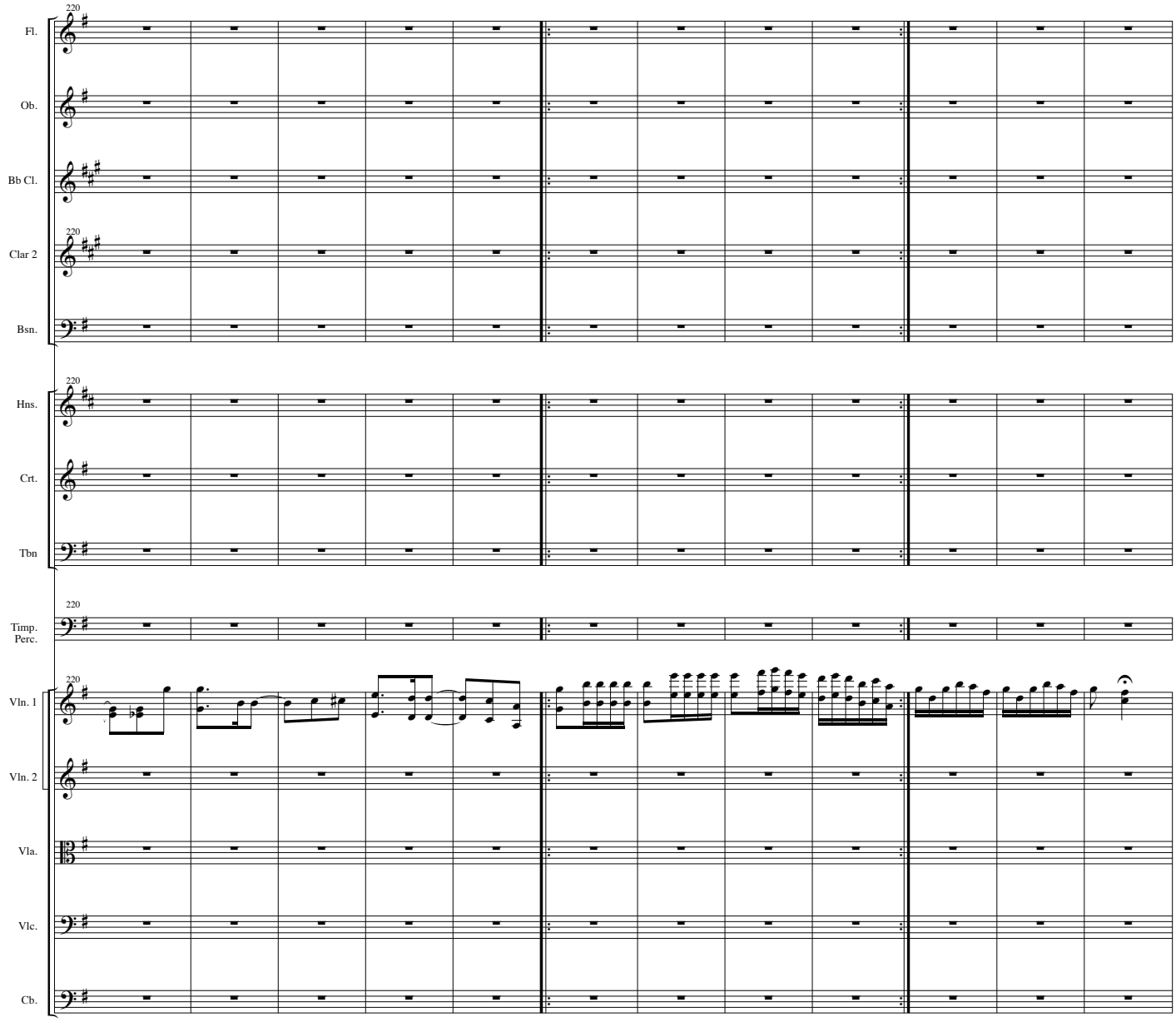

160
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

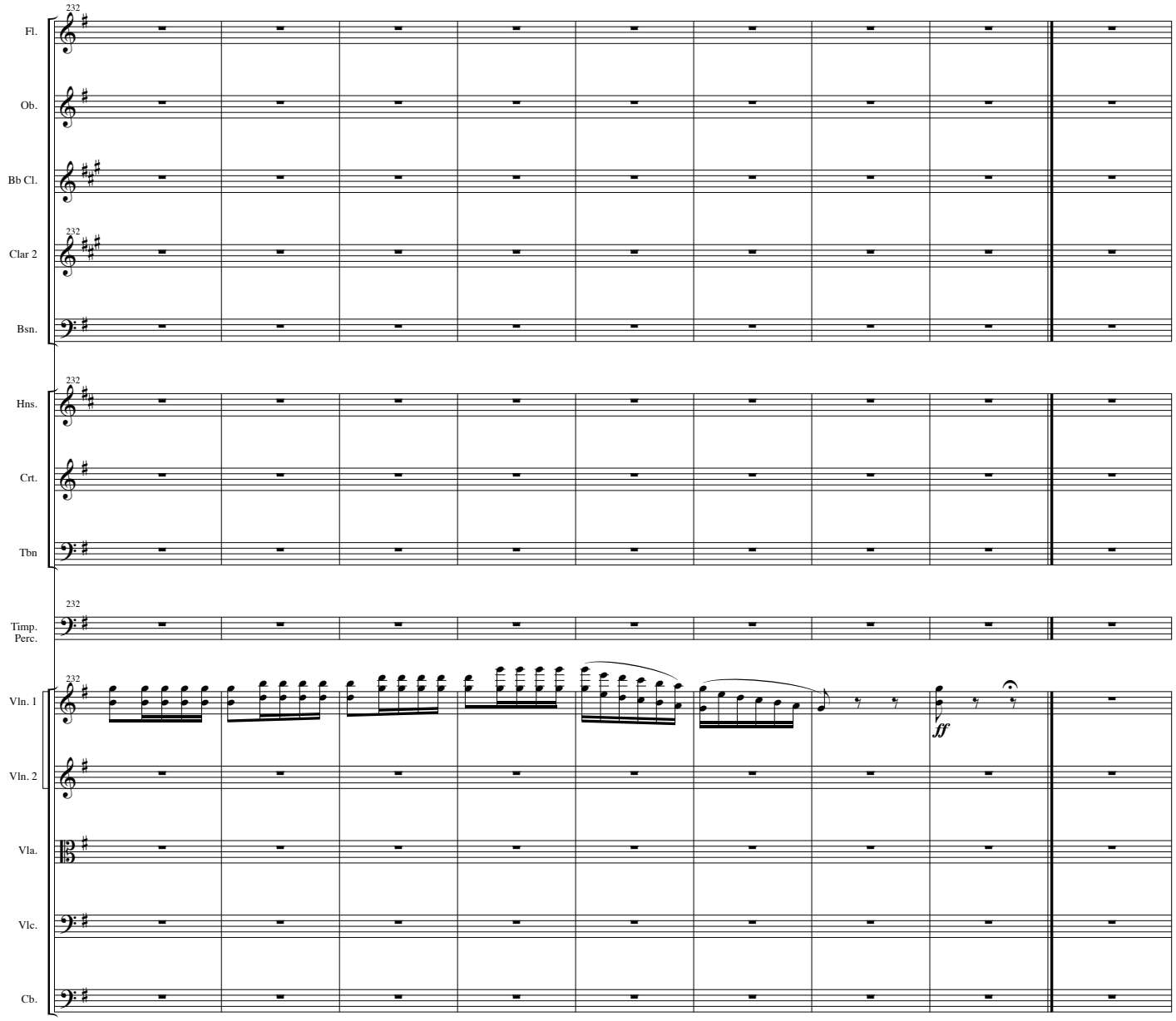

172
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff


184
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

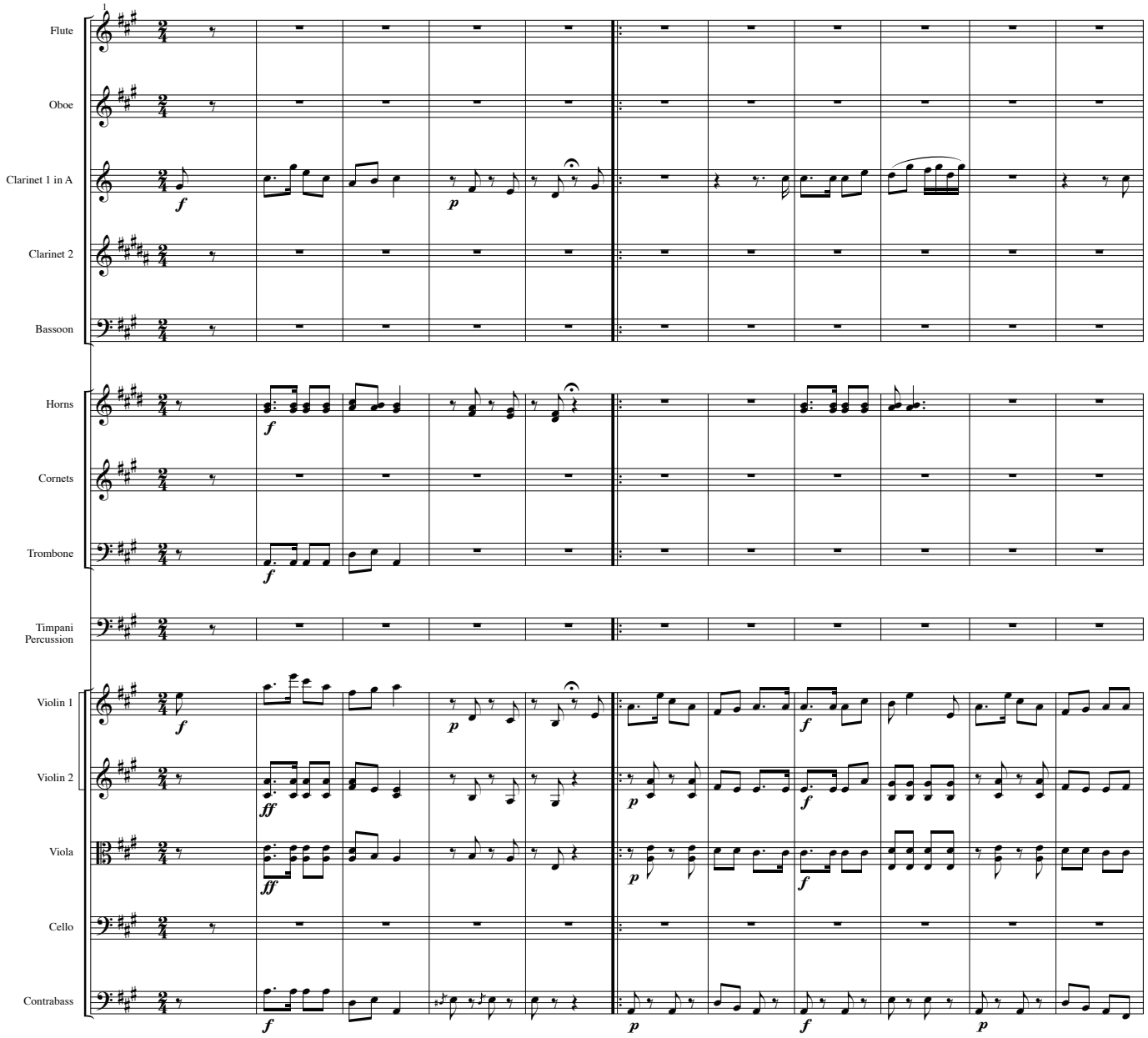

196
Fl.
Ob.
Bb Cl.
196
Clar 2
Bsn.
196
Hns.
Crt.
Tbn
196
Timp.
Perc.
196
Vln. 1
f
Vln. 2
Vla.
Vlc.
Cb.

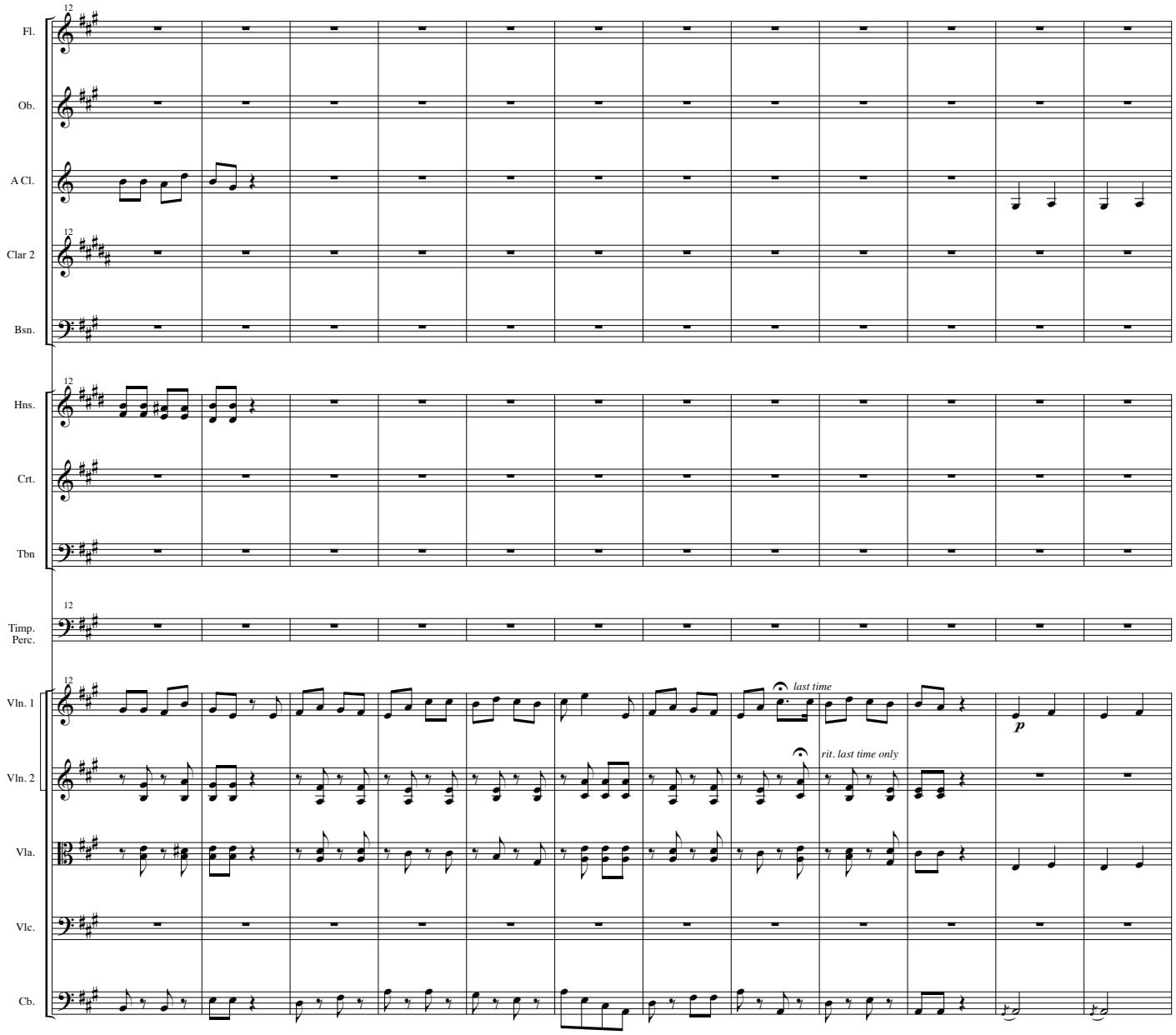

208
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

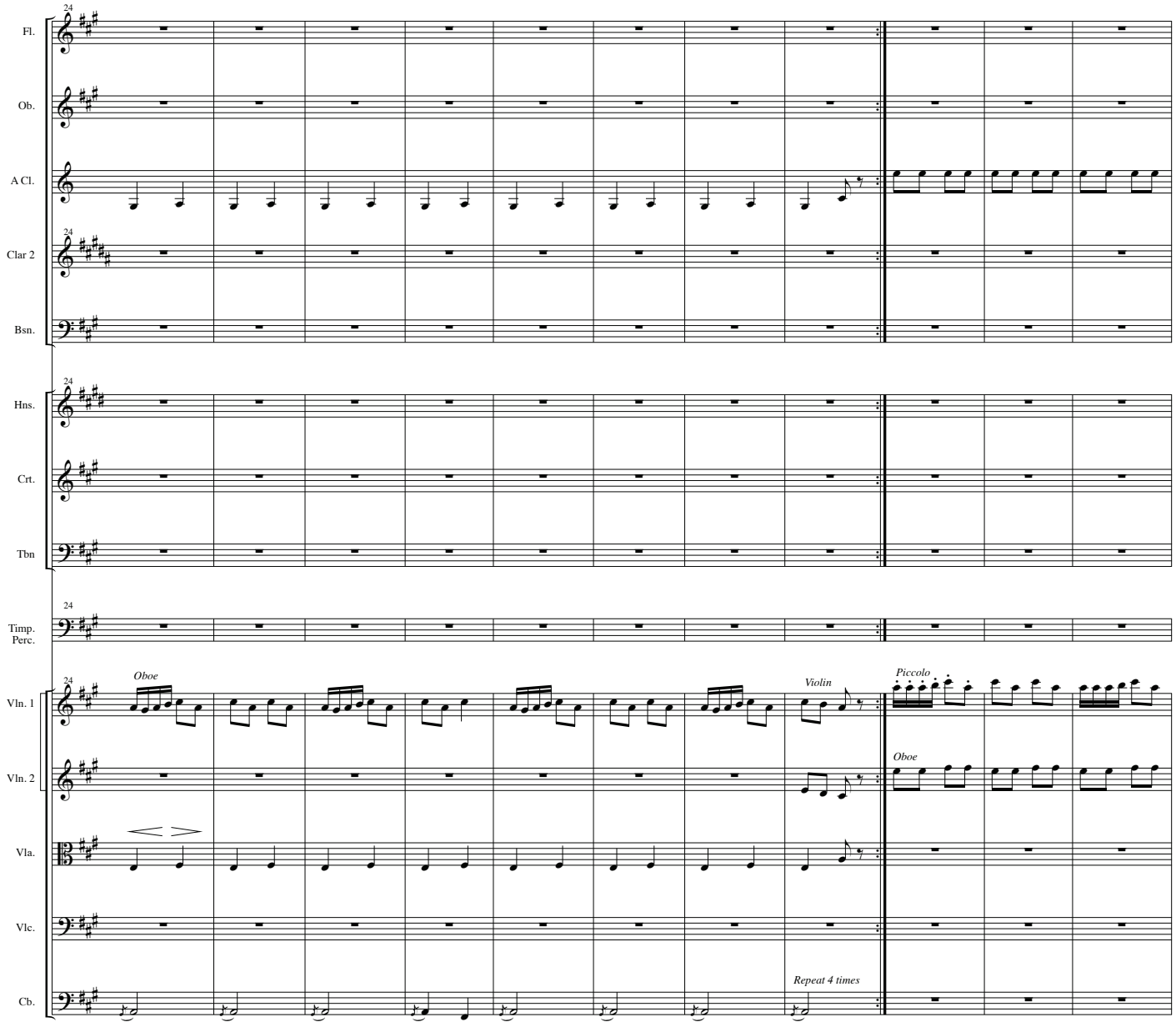

220
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

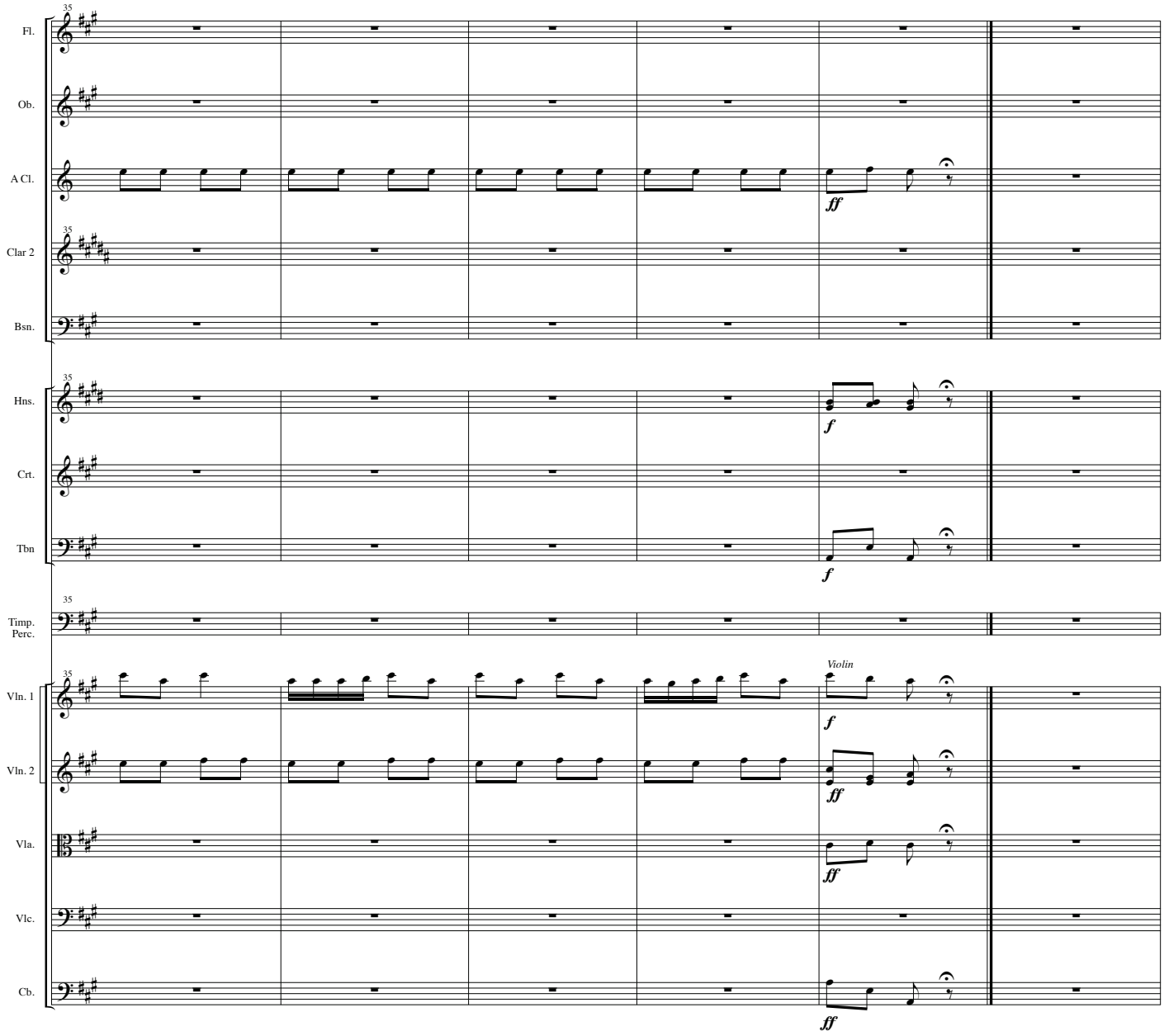

232
Fl.
Ob.
Bb Cl.
232
Clar 2
Bsn.
232
Hns.
Crt.
Tbn
232
Timp.
Perc.
232
Vln. 1
ff
Vln. 2
Vla.
Vlc.
Cb.

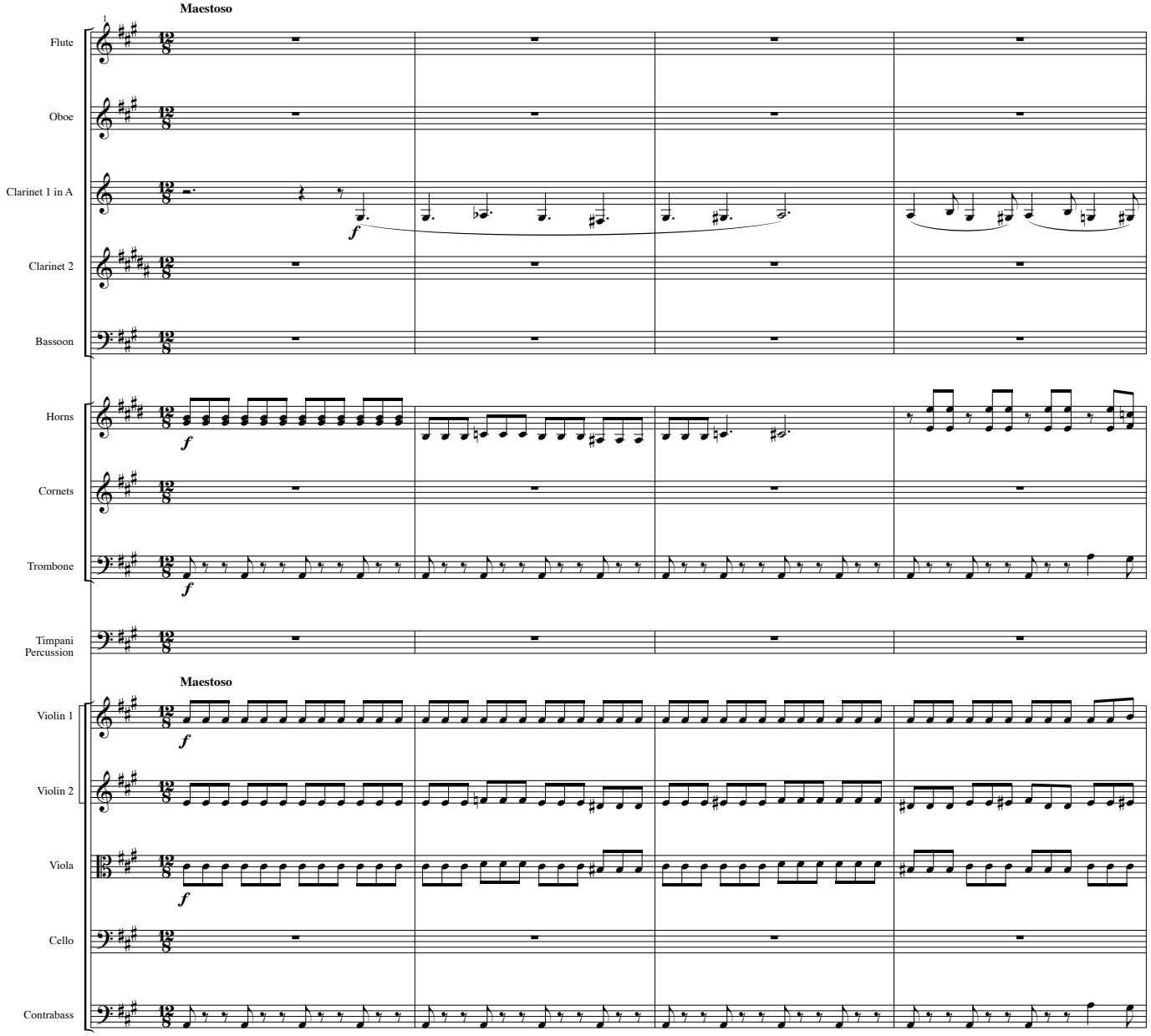
13. Legend of the Frogs

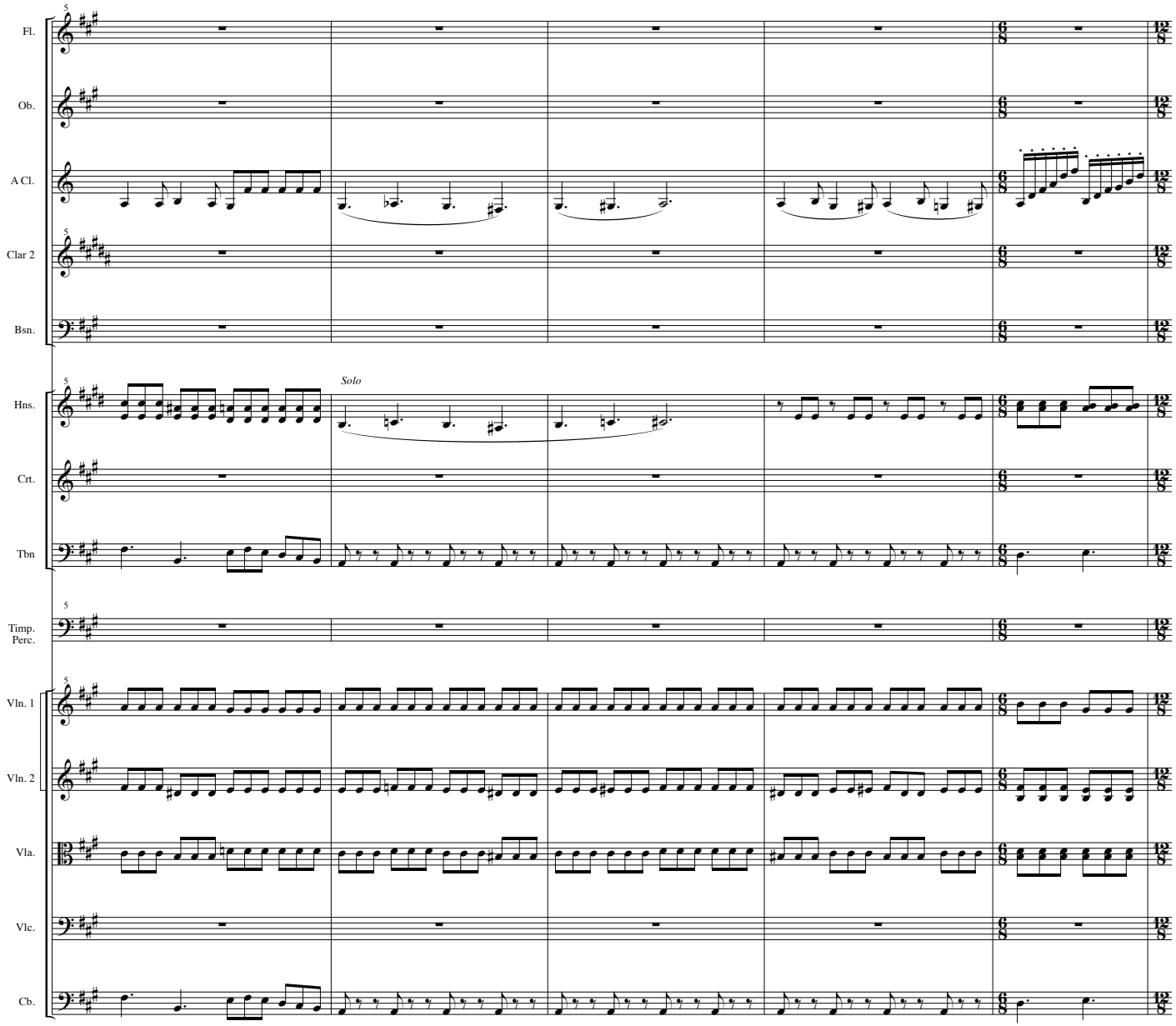


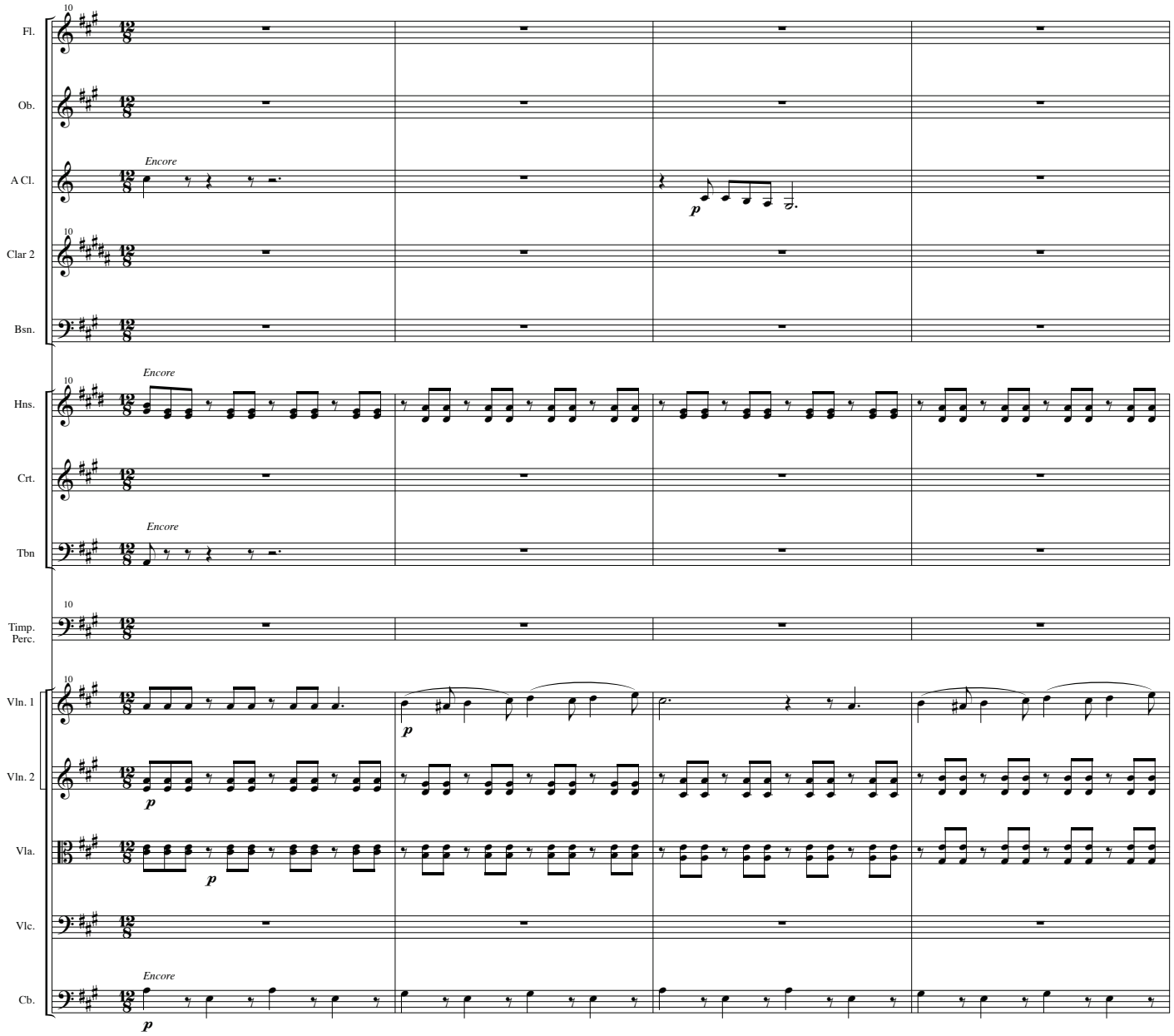

12
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
last time
rit. last time only
p

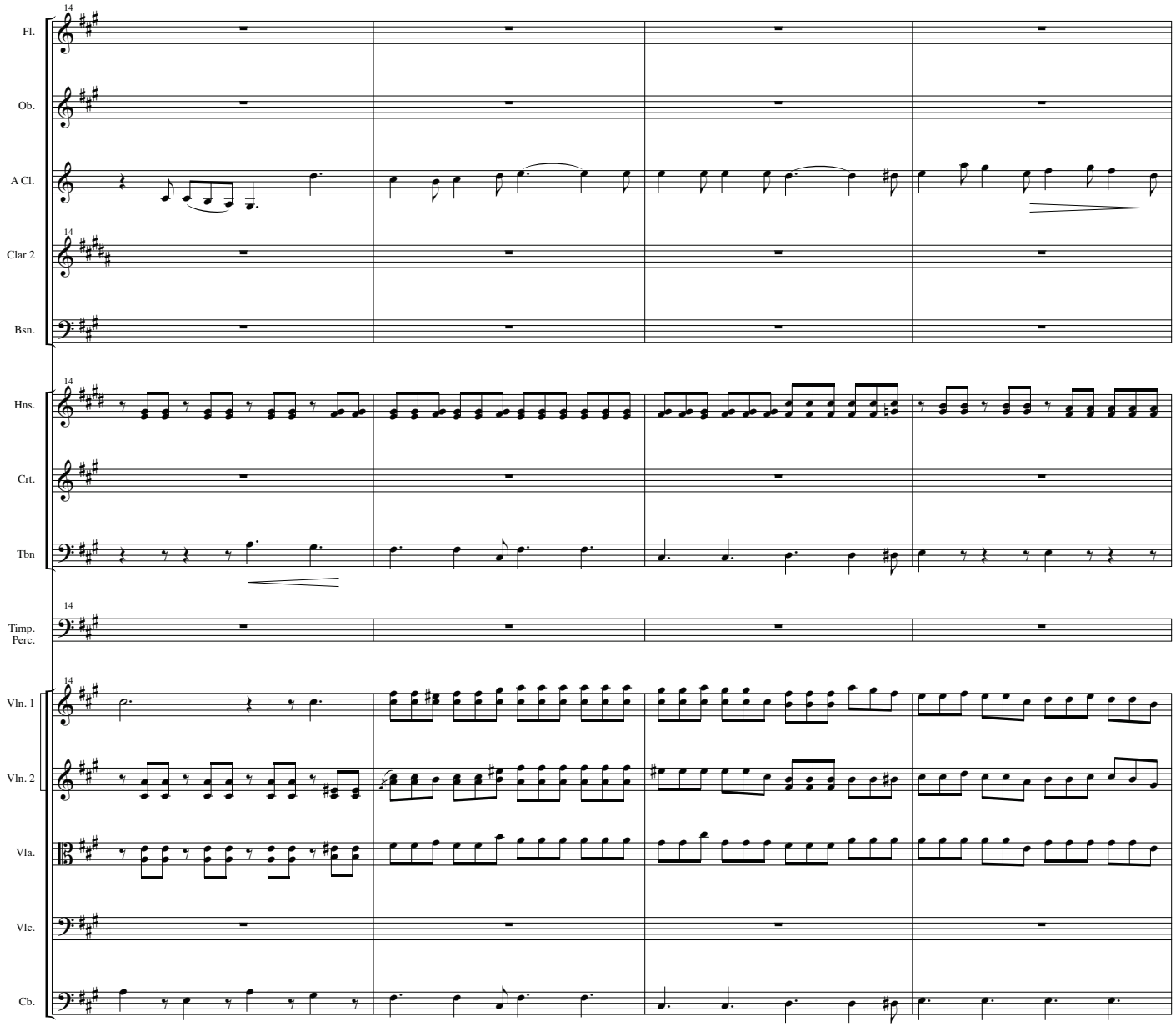

Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Oboe
Violin
Piccolo
Oboe
Repeat 4 times

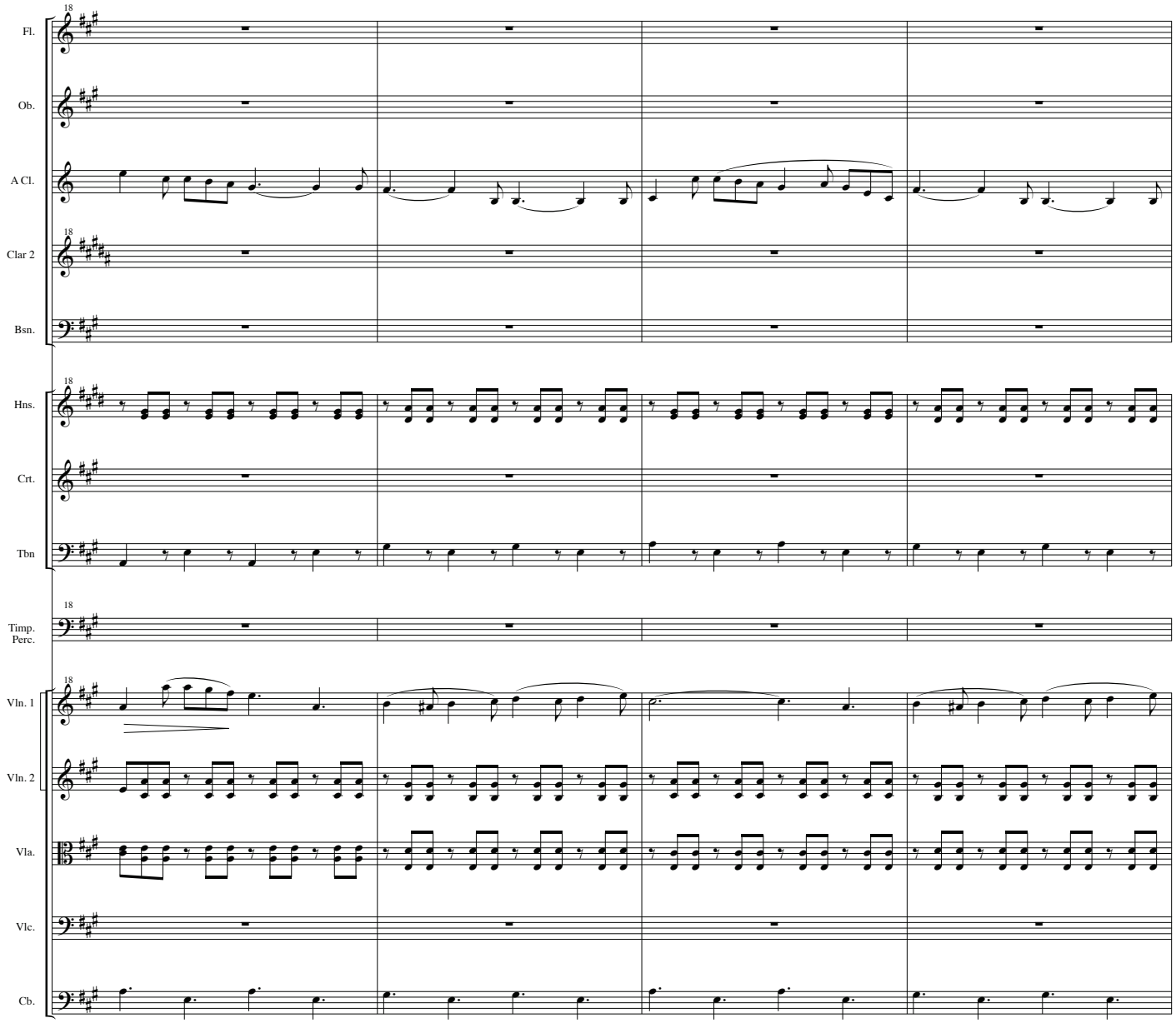

35
Fl.
Ob.
A Cl.
ff
35
Clar 2
Bsn.
35
Hns.
f
Crt.
Tbn
f
35
Timp.
Perc.
35
Violin
Vln. 1
f
Vln. 2
ff
Vla.
ff
Vlc.
Cb.
ff

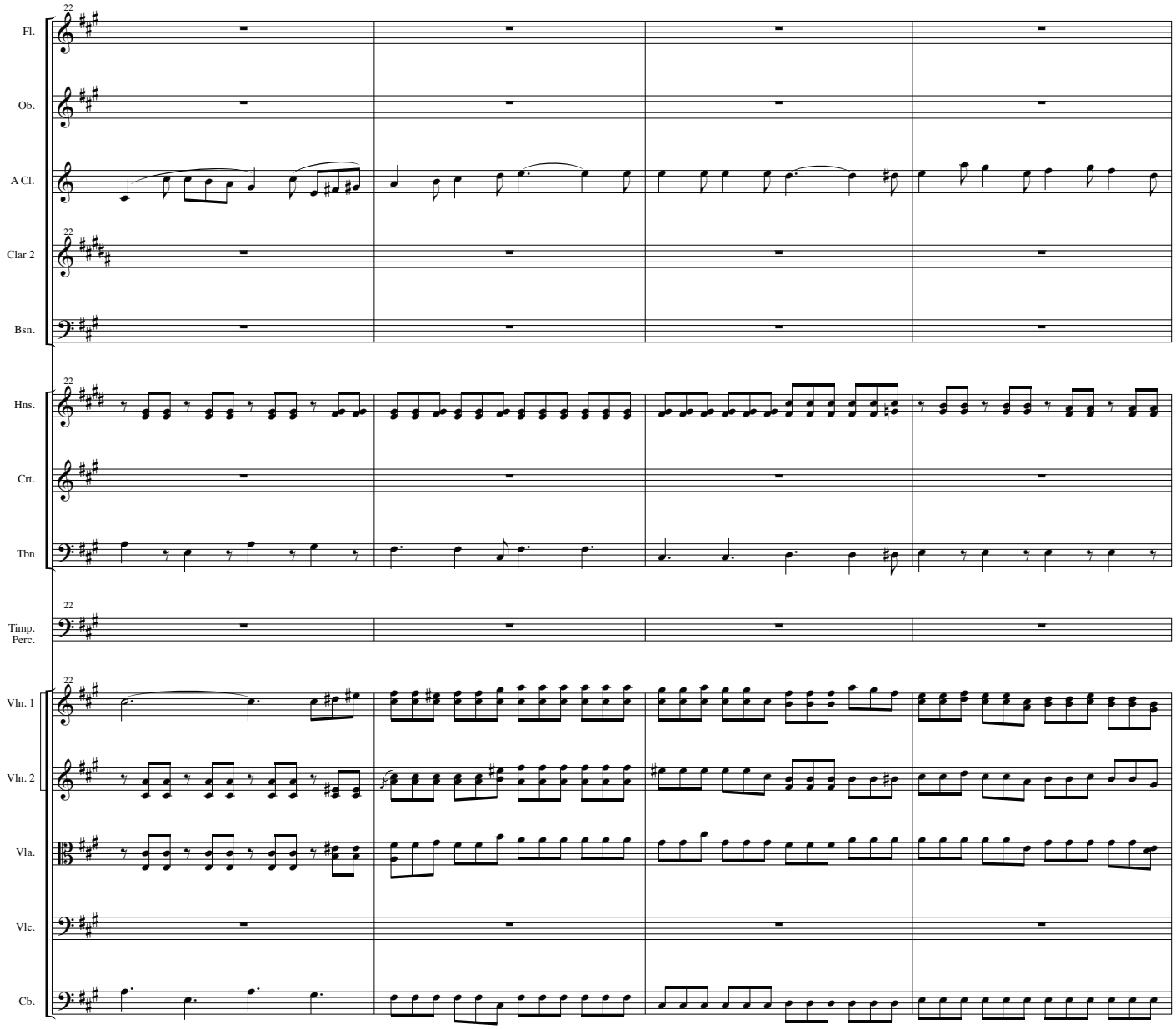

Maestoso
Flute
Oboe
Clarinet 1 in A
Clarinet 2
Bassoon
Horns
Cornets
Trombone
Timpani
Percussion
Maestoso
Violin 1
Violin 2
Viola
Cello
Contrabass

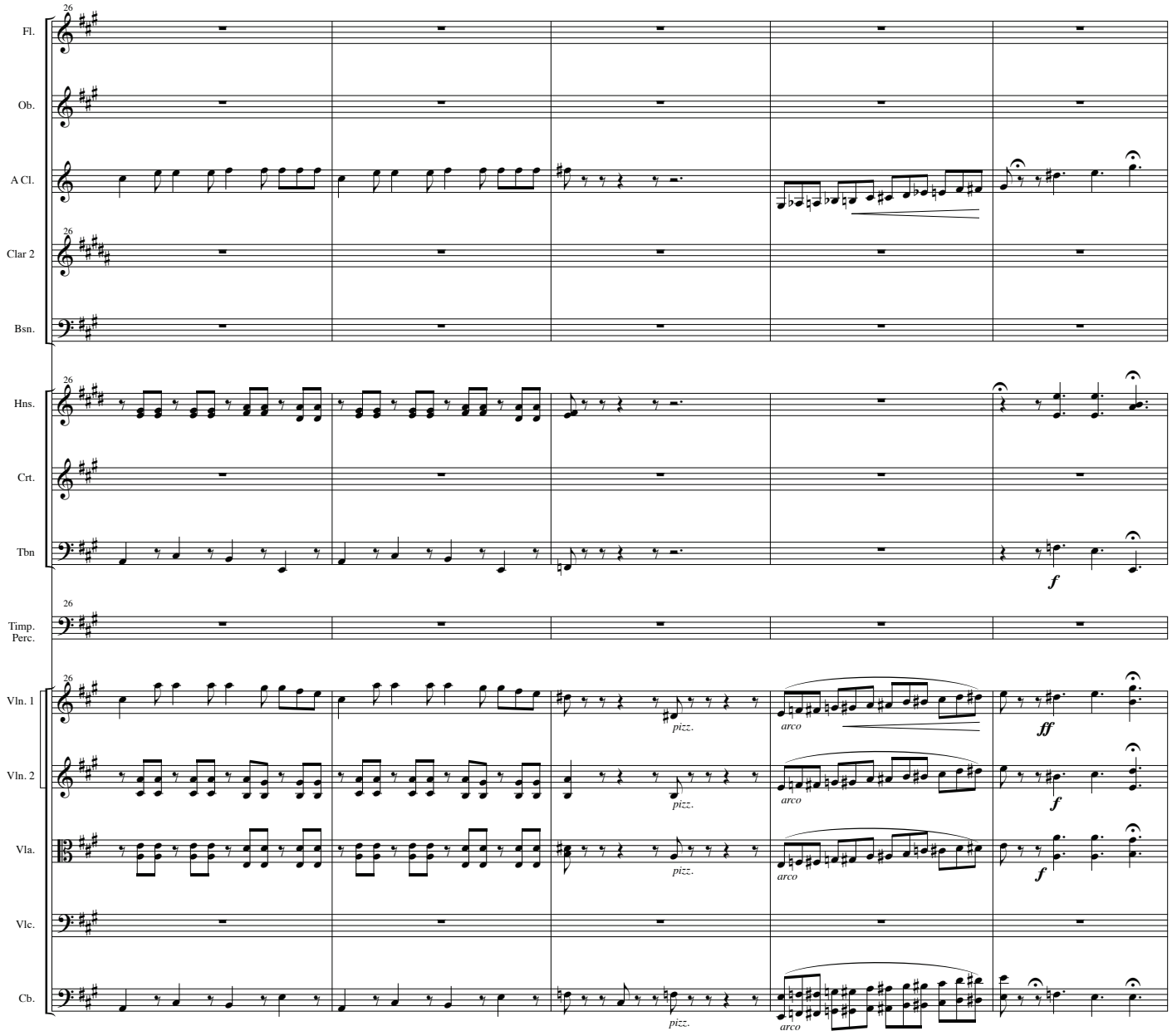

Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Solo
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

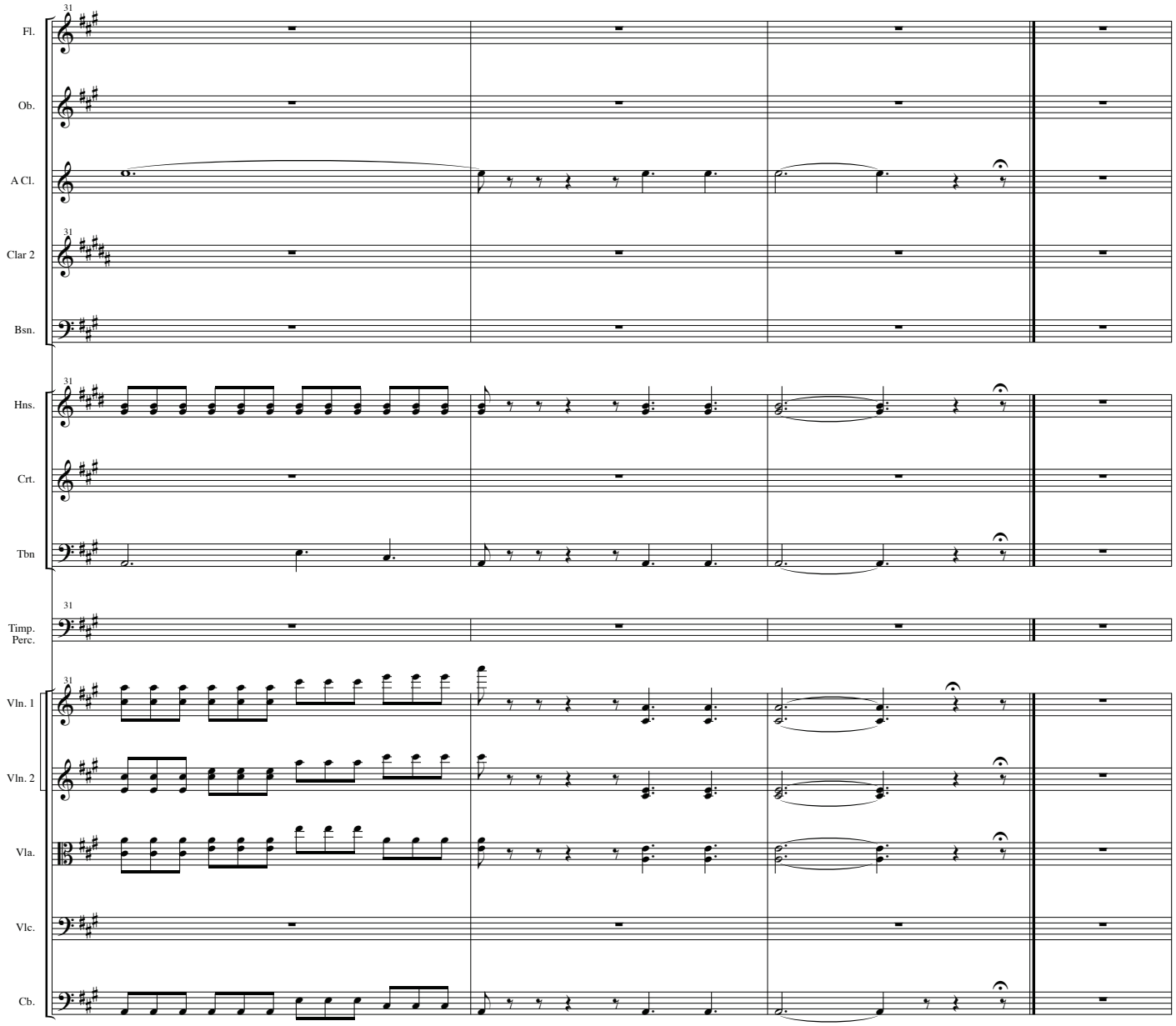

Fl.
Ob.
A Cl.
Encore
p
Clar 2
Bsn.
Hns.
Encore
Crt.
Tbn
Encore
Timp.
Perc.
Vln. 1
p
Vln. 2
p
Vla.
p
Vlc.
Cb.
Encore
p


14
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

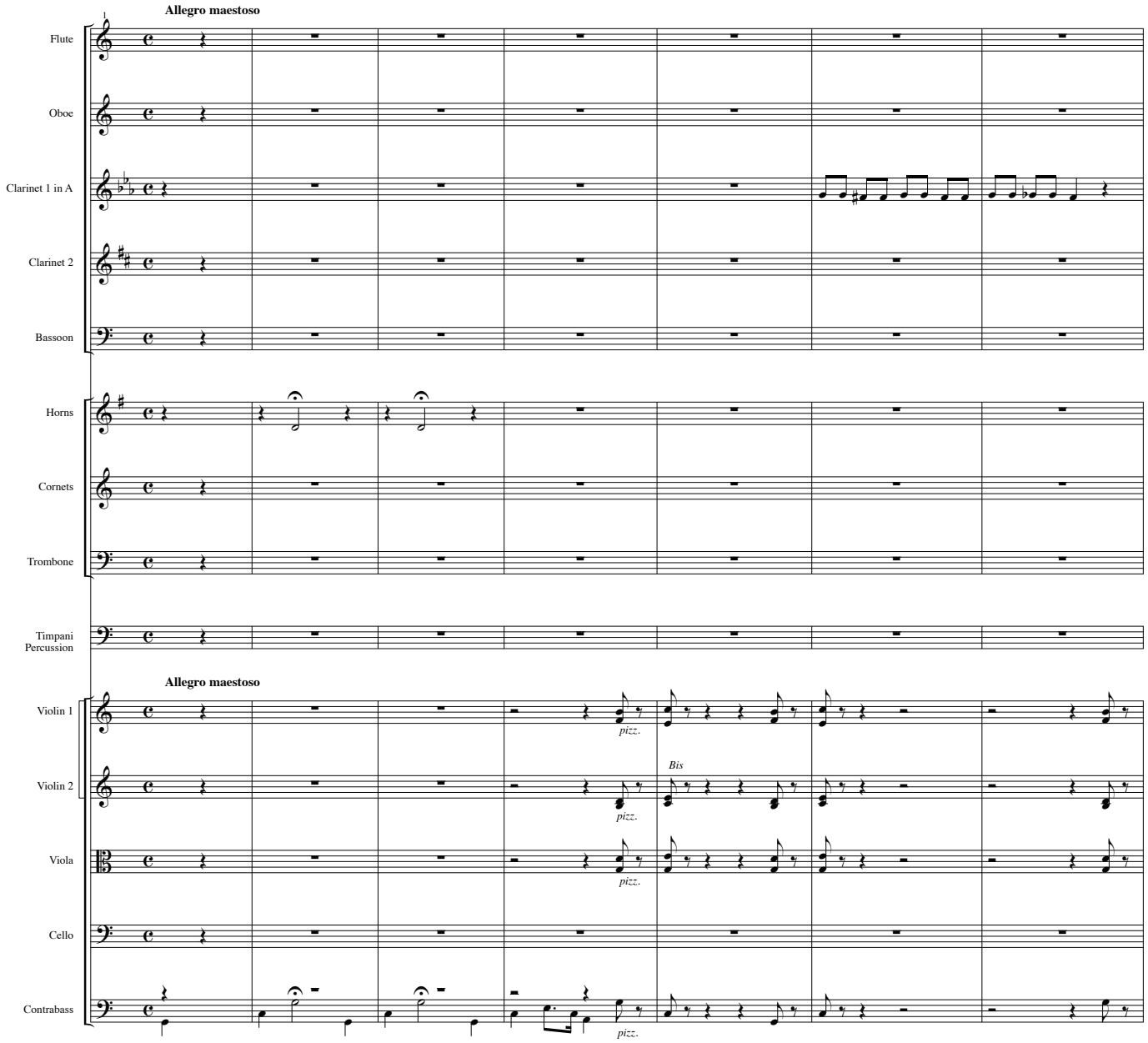

18
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

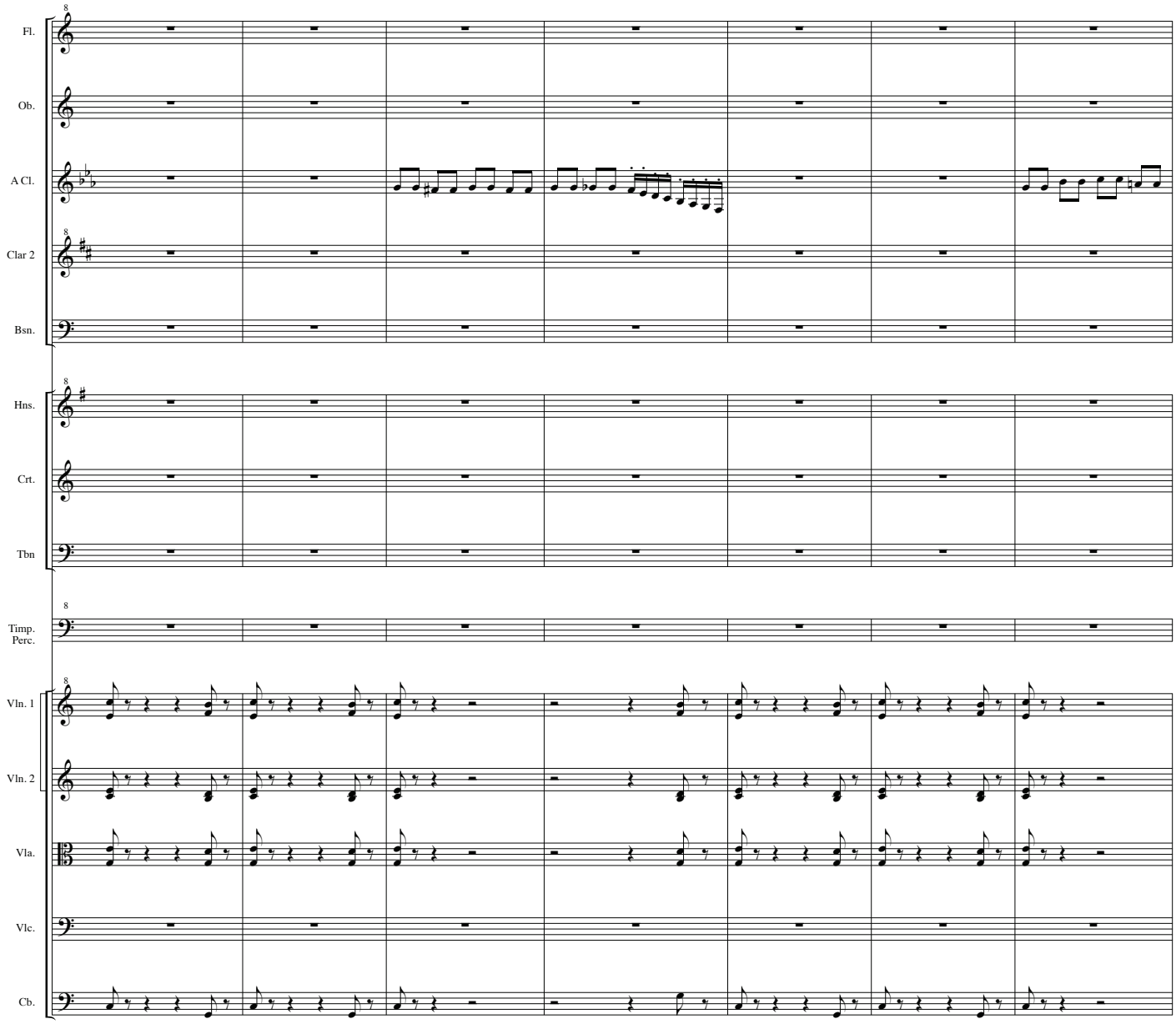

22
Fl.
Ob.
A Cl.
22
Clar 2
Bsn.
22
Hns.
Crt.
Tbn
22
Timp.
Perc.
22
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

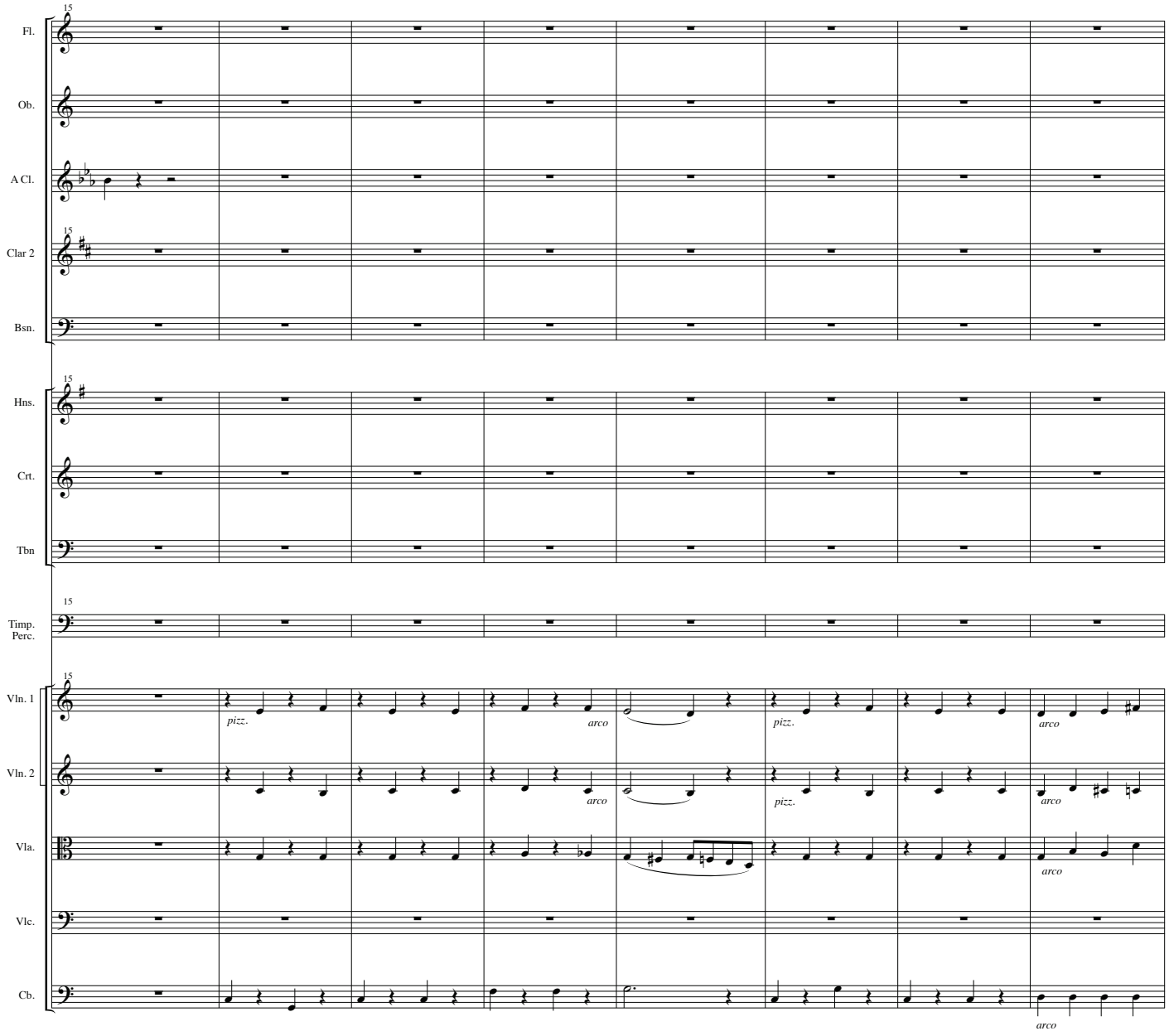

26
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
arco
f
ff

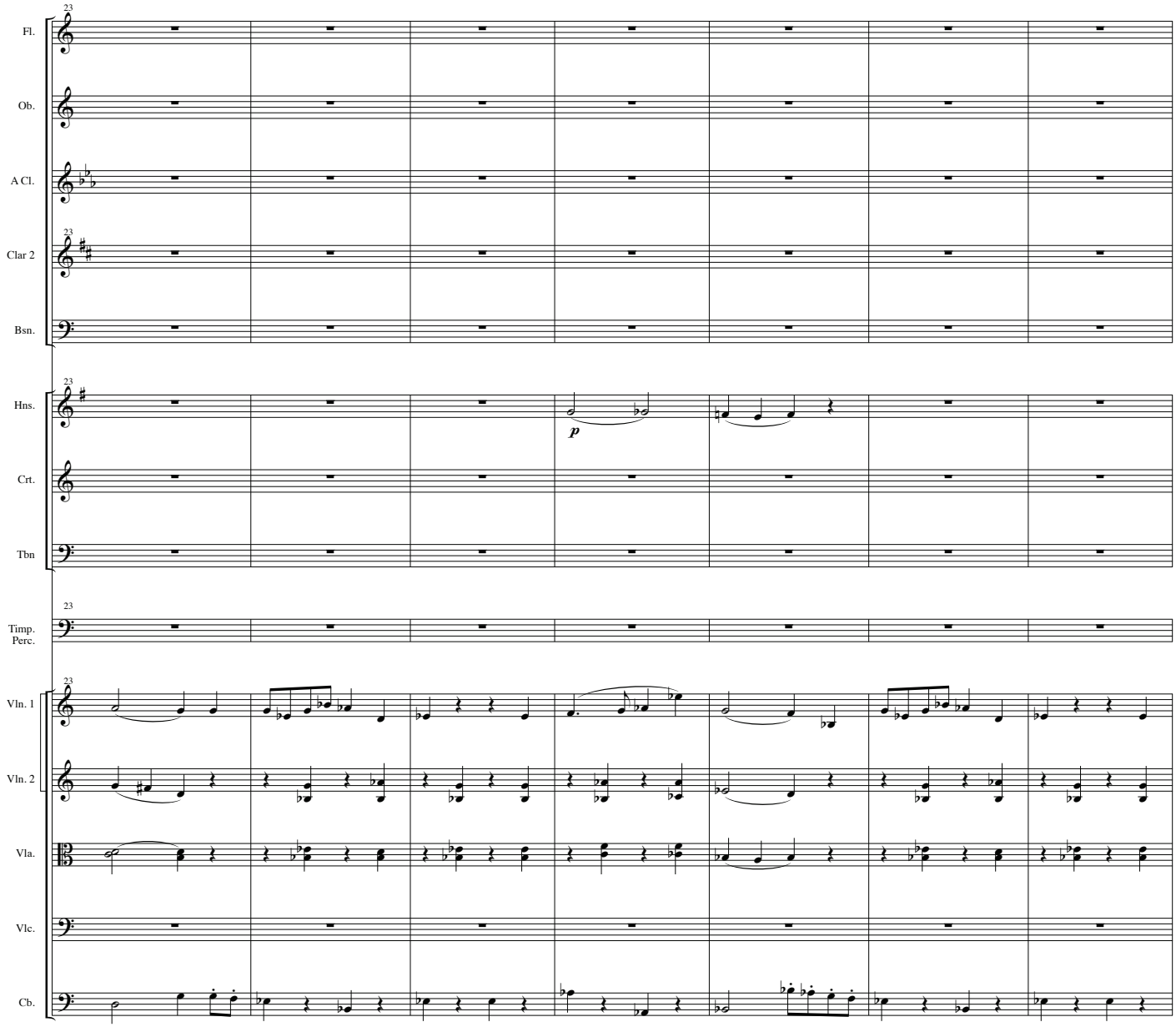

31
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

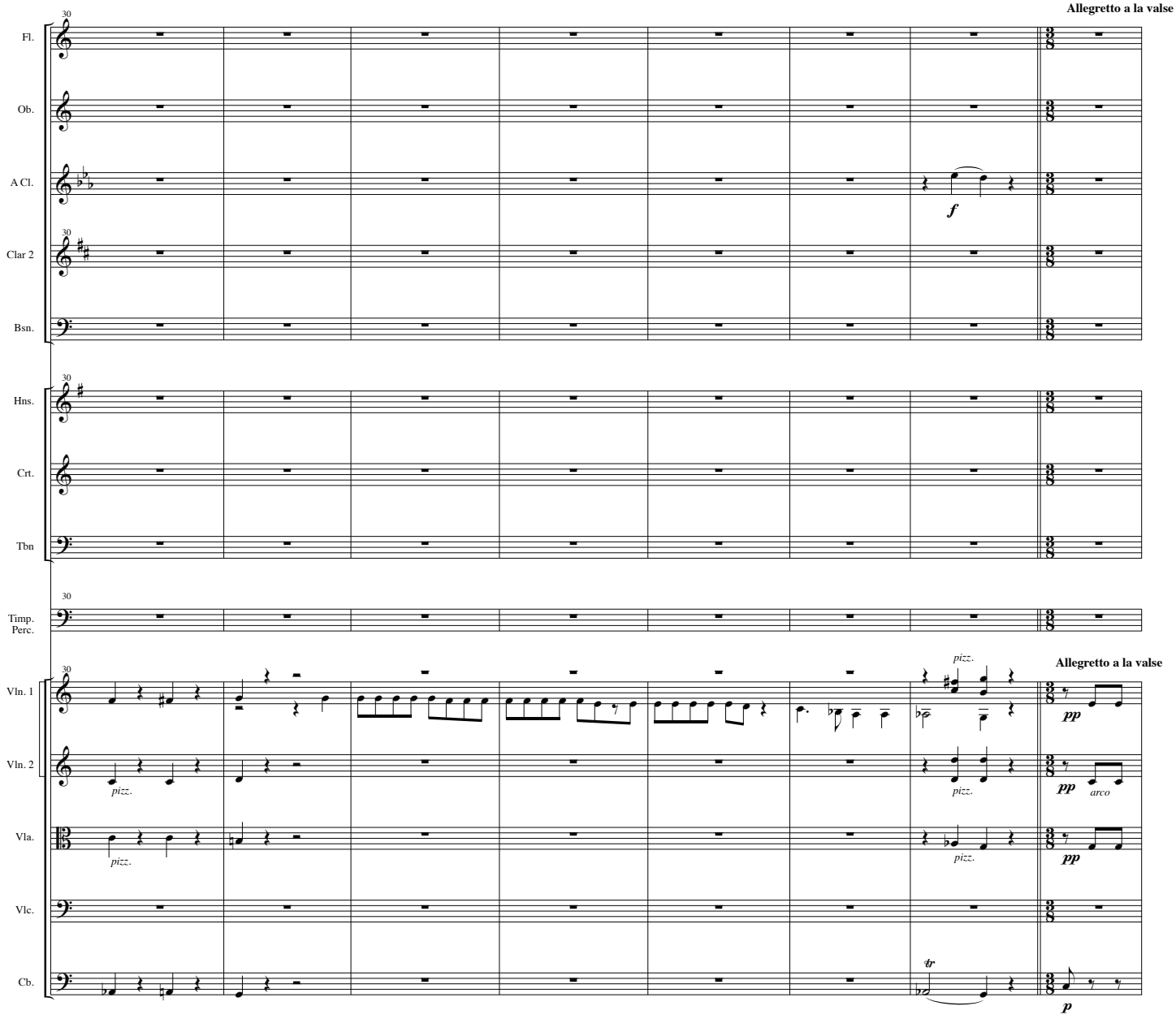
15. Duet and Chorus

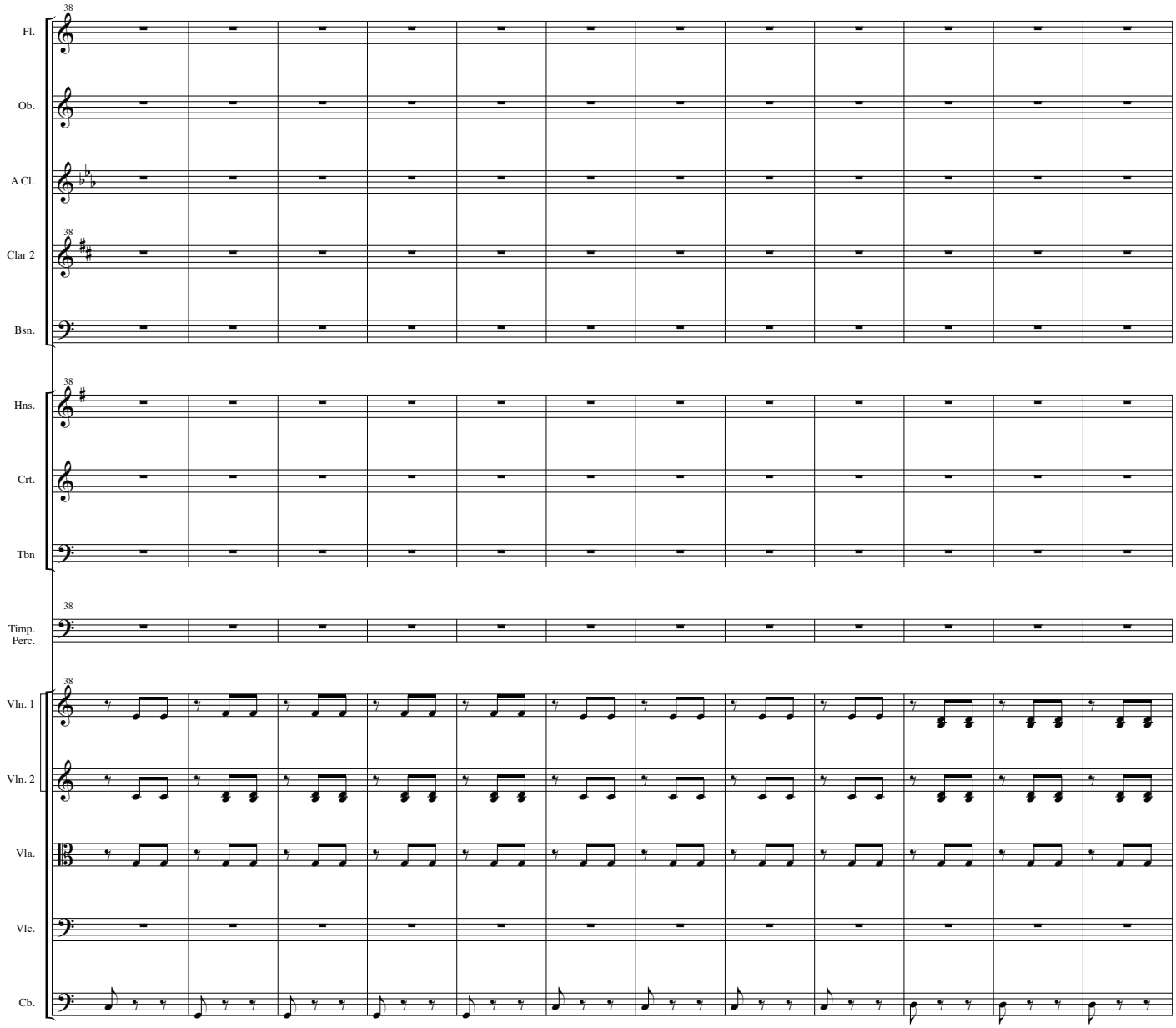


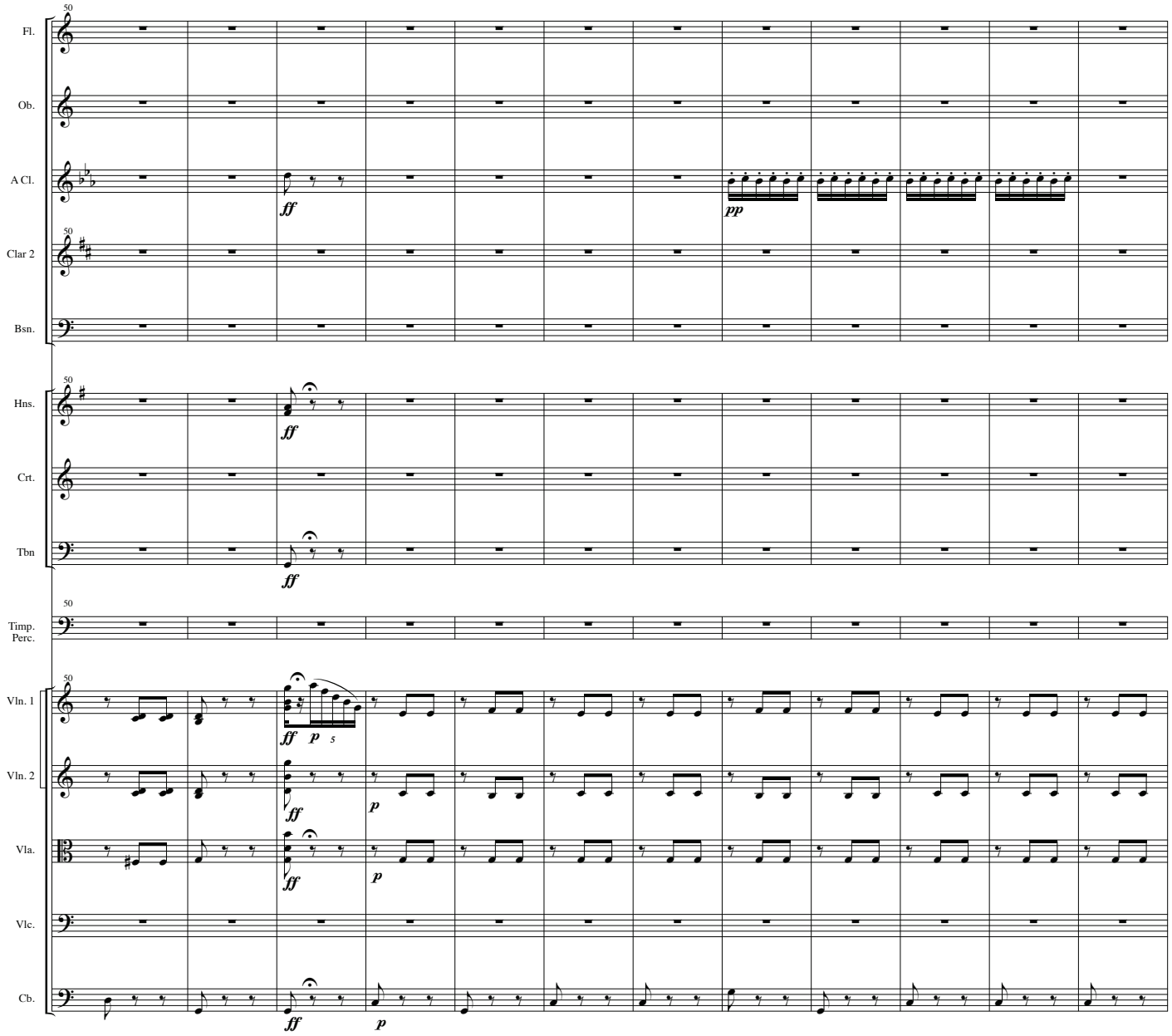

Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

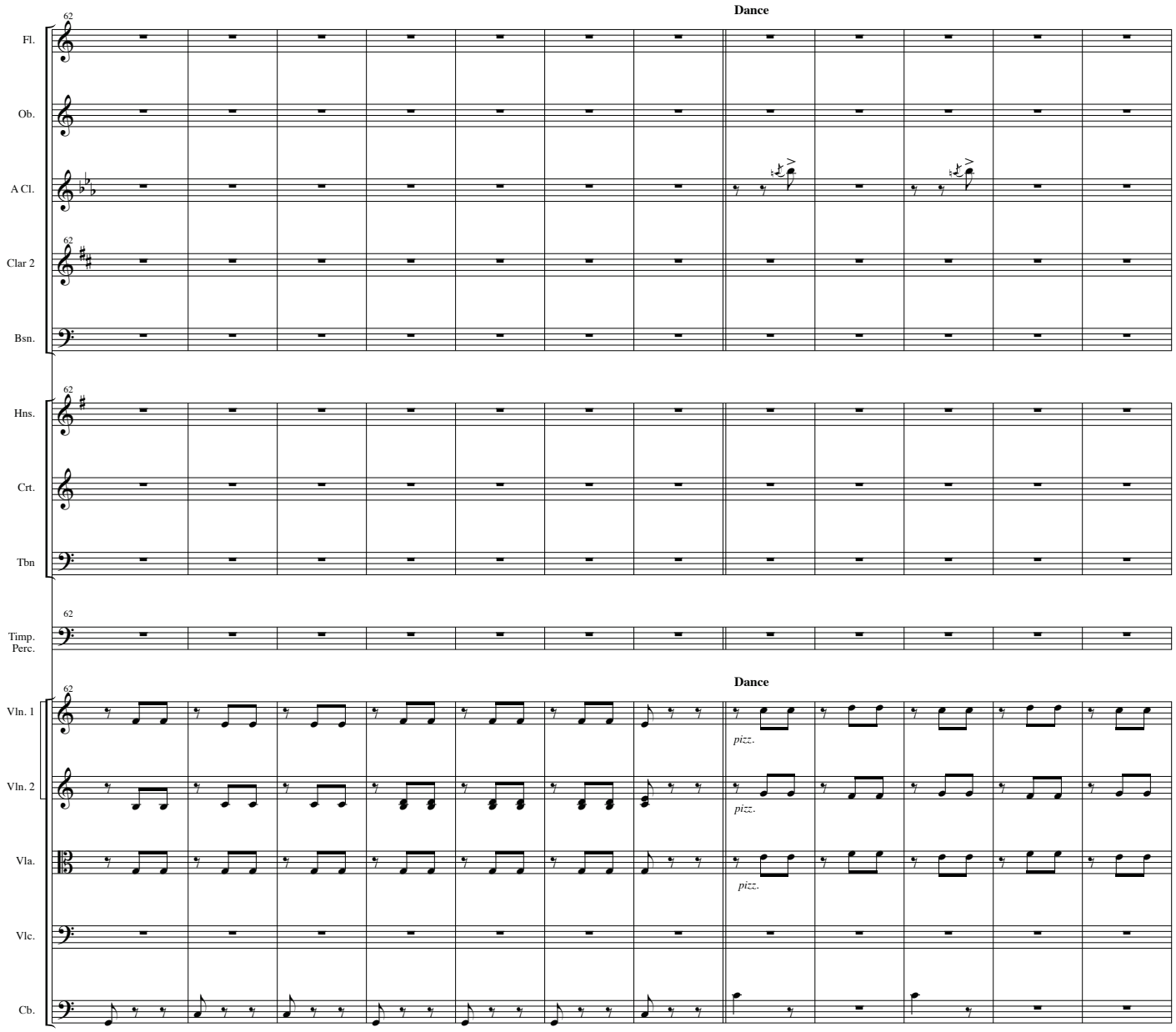

15
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
arco
pizz.
arco
pizz.
arco
arco
arco

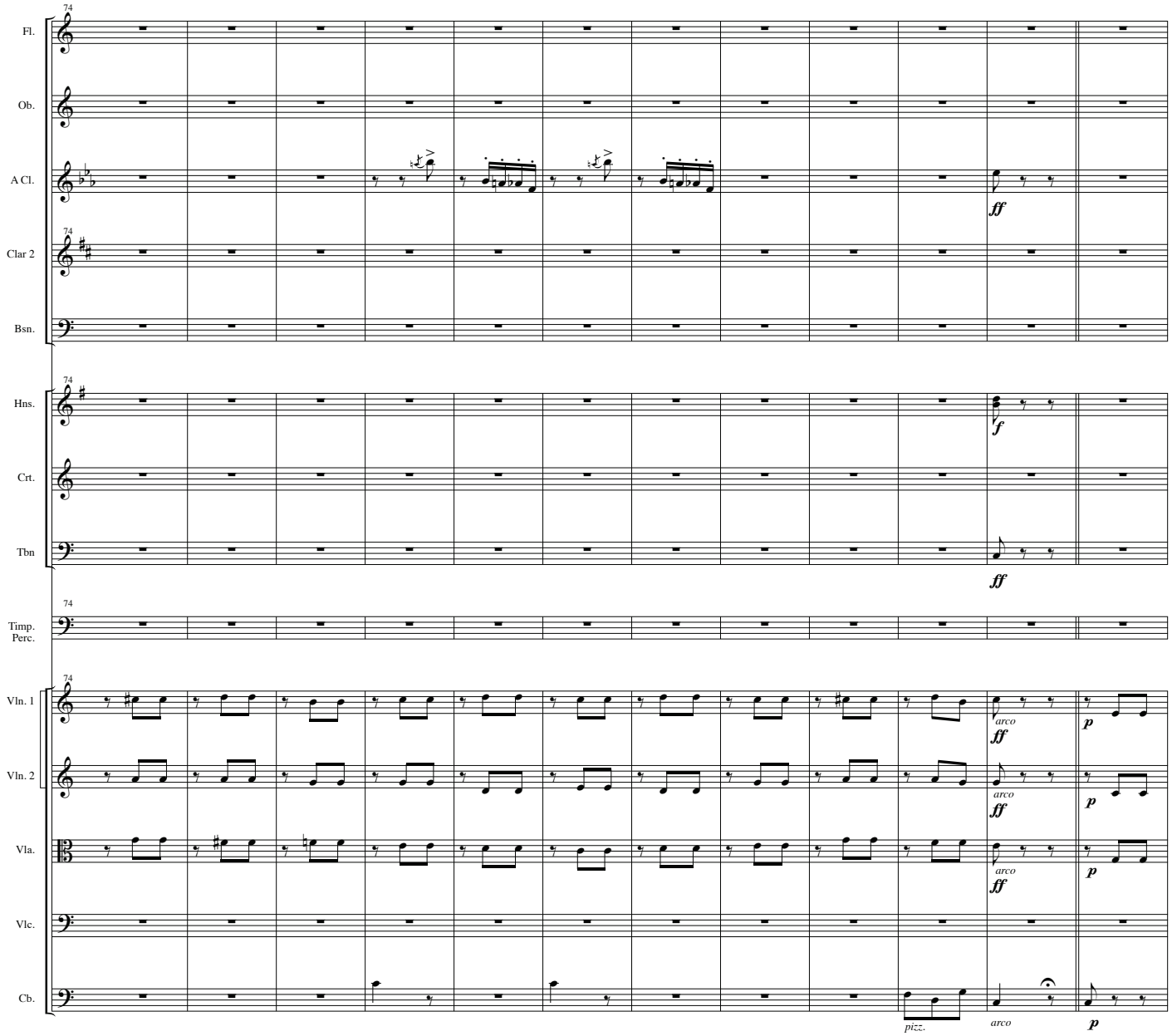

23
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
p
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

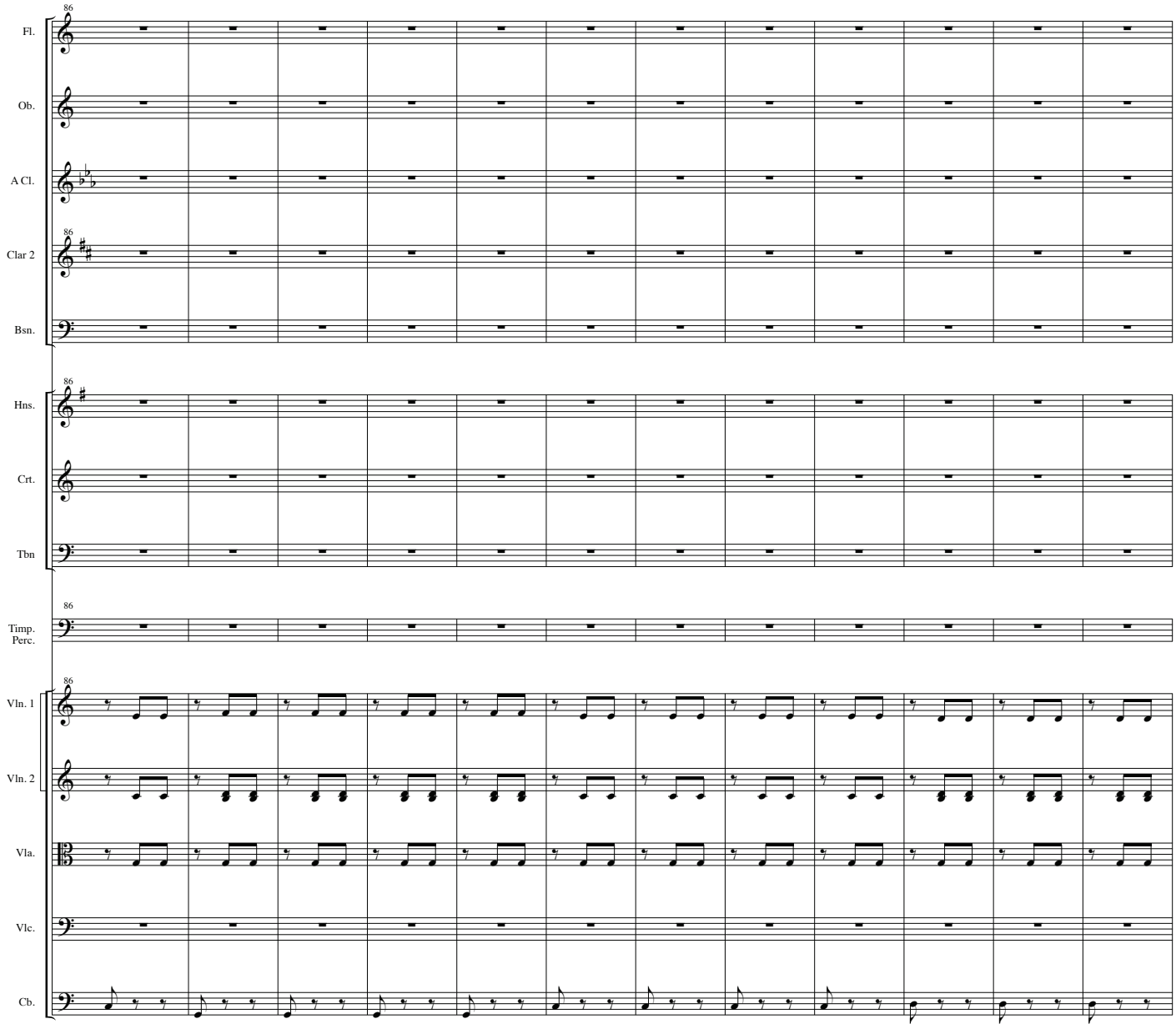

Allegretto a la valse
30
Fl.
Ob.
A Cl.
f
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
pp
arco
tr
p

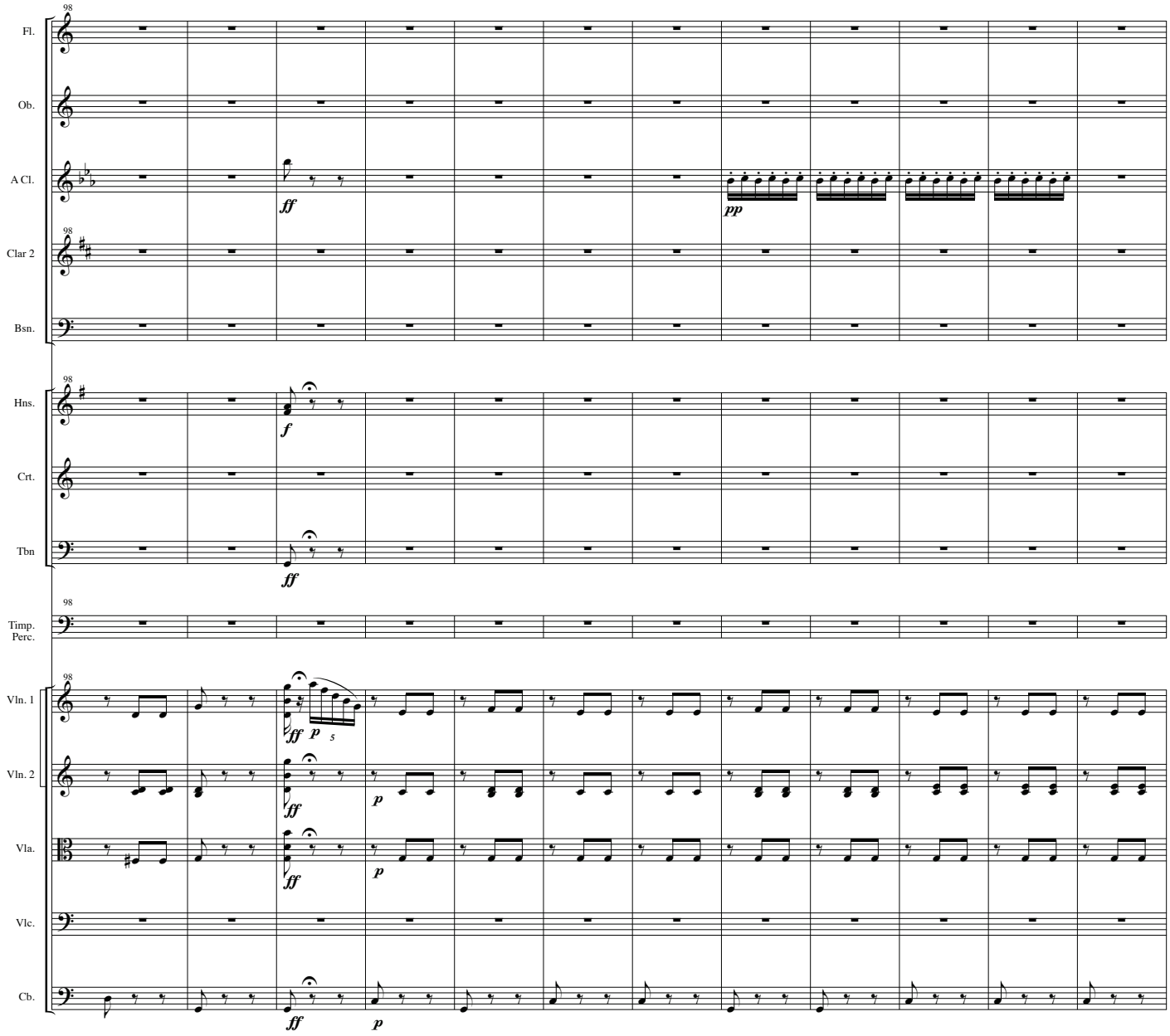

38
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

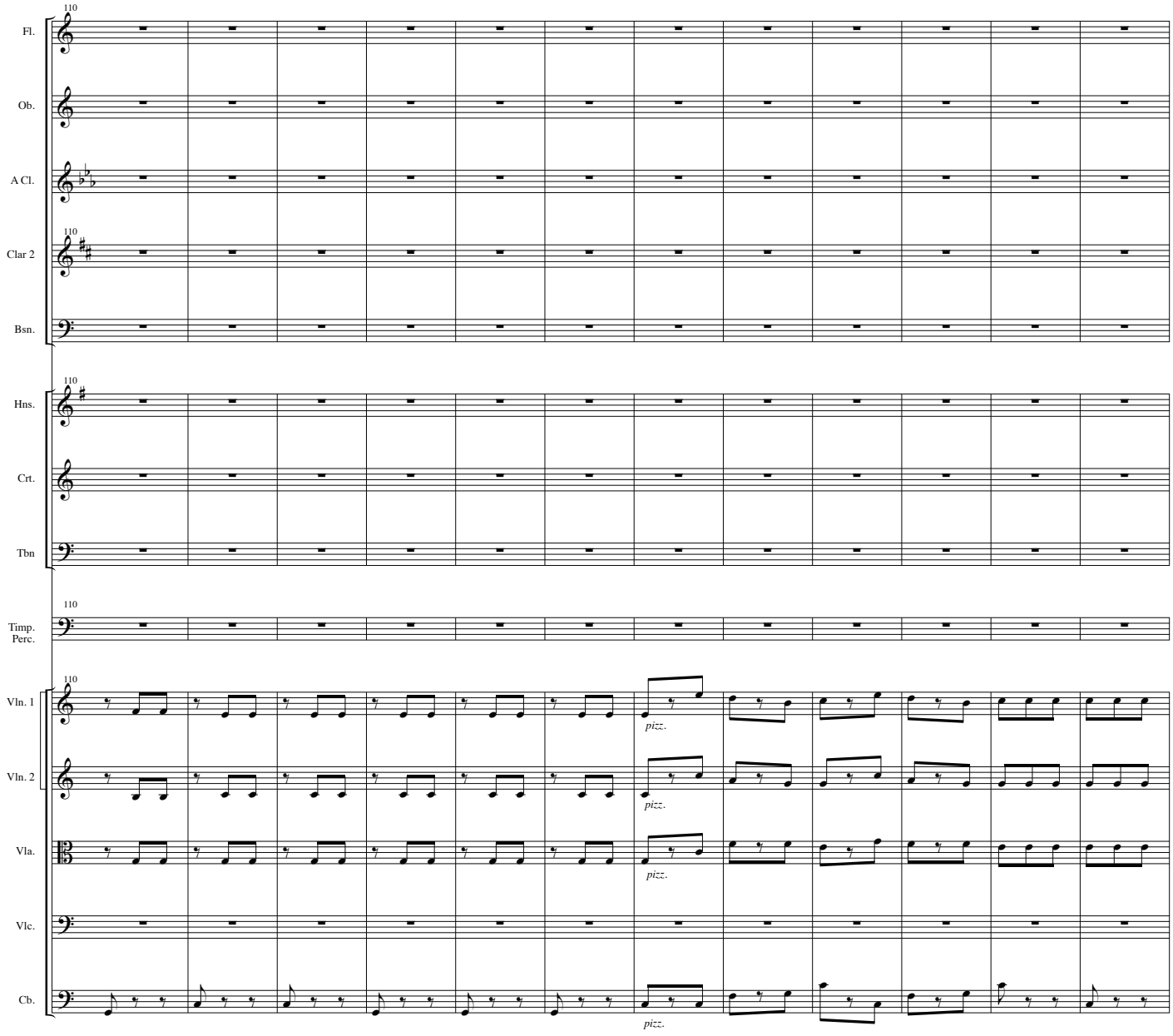

50
Fl.
Ob.
A Cl.
ff
pp
50
Clar 2
Bsn.
50
Hns.
ff
Crt.
Tbn
ff
50
Timp.
Perc.
50
Vln. 1
ff
p
5
Vln. 2
ff
p
Vla.
ff
p
Vlc.
Cb.
ff
p

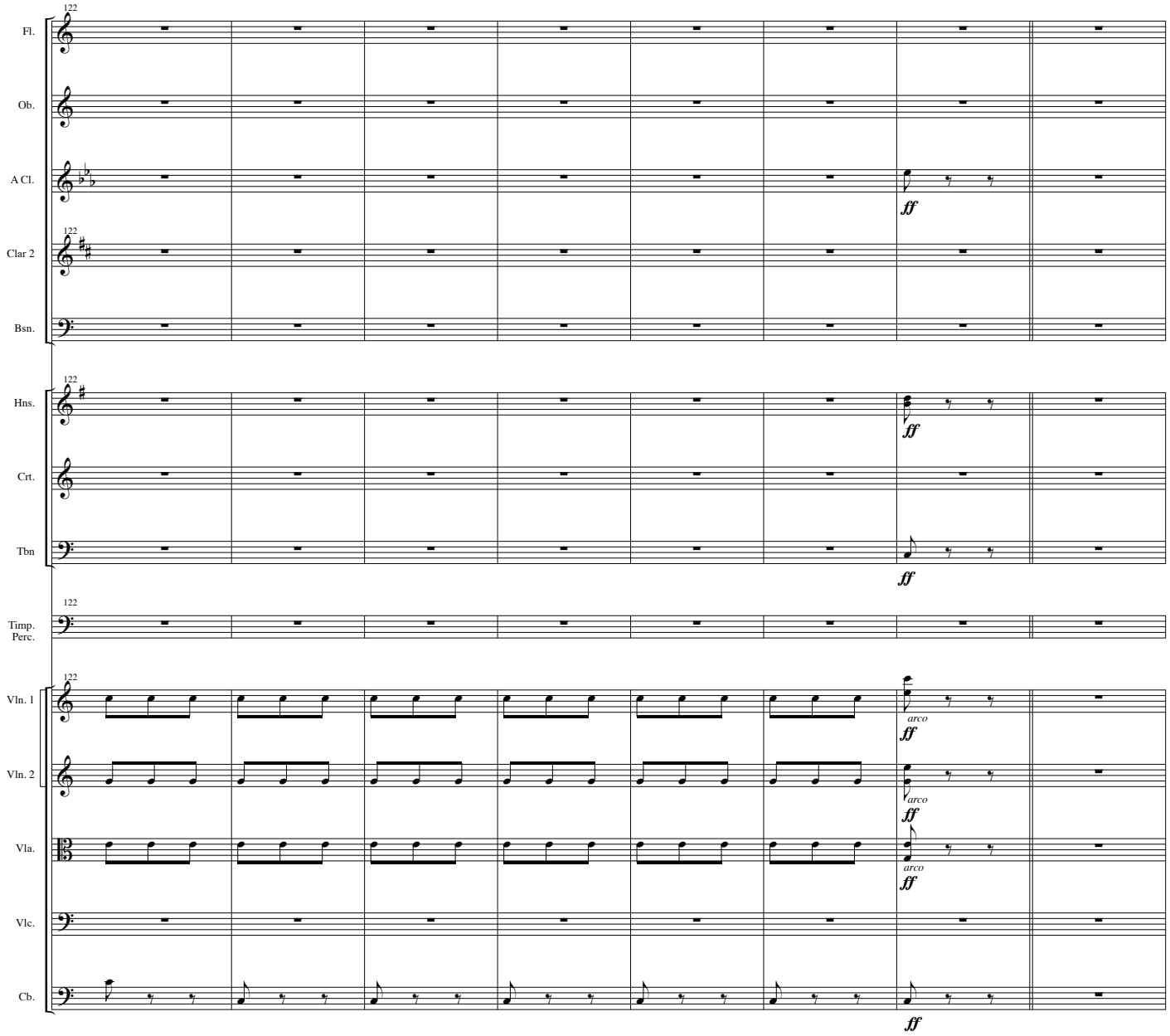

Dance
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Dance
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
pizz.
pizz.


74
Fl.
Ob.
A Cl.
ff
74
Clar 2
Bsn.
74
Hns.
f
Crt.
Tbn
ff
74
Timp.
Perc.
74
Vln. 1
arco
ff
p
Vln. 2
arco
ff
p
Vla.
arco
ff
p
Vlc.
Cb.
pizz.
arco
p

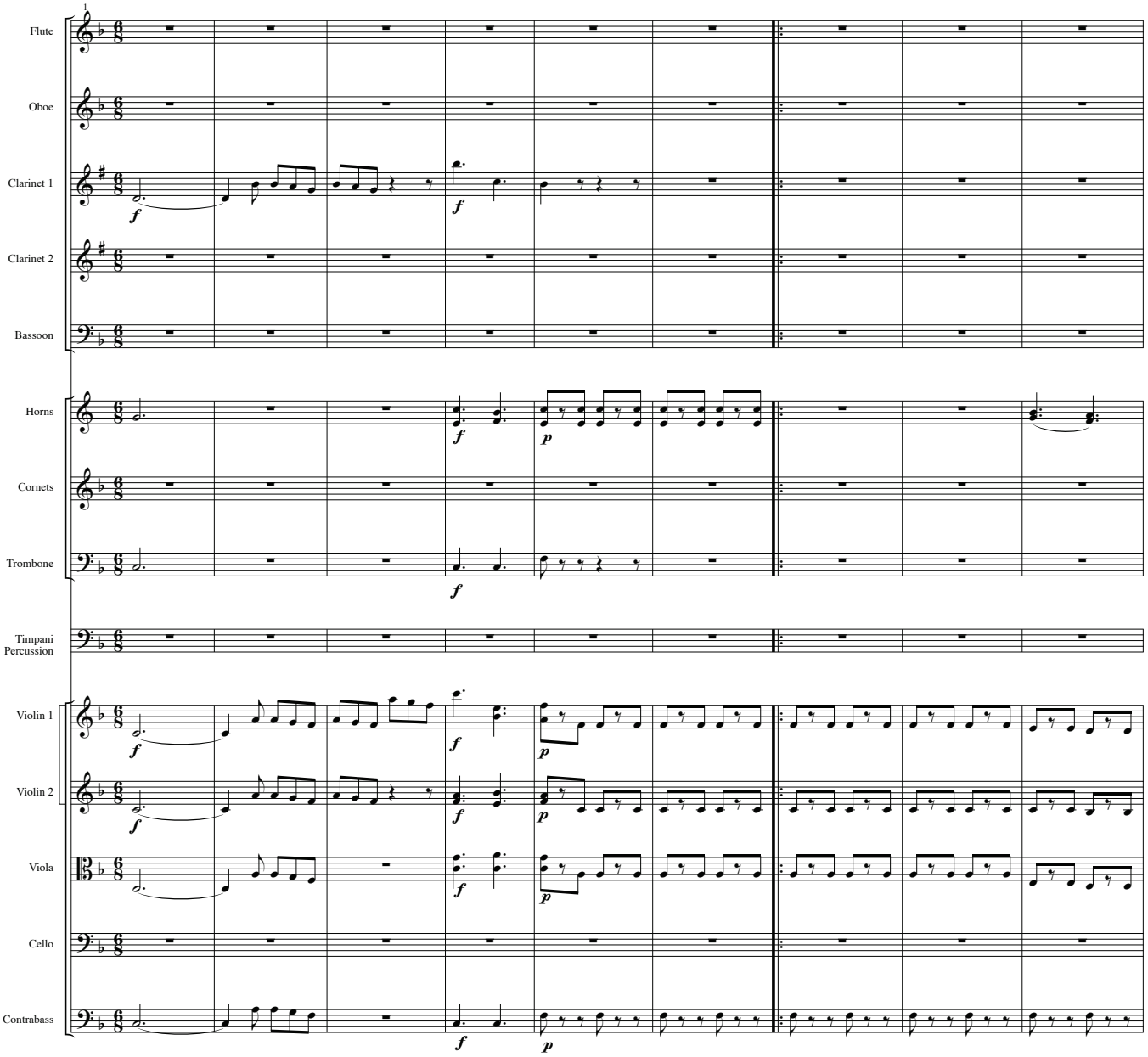

86
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

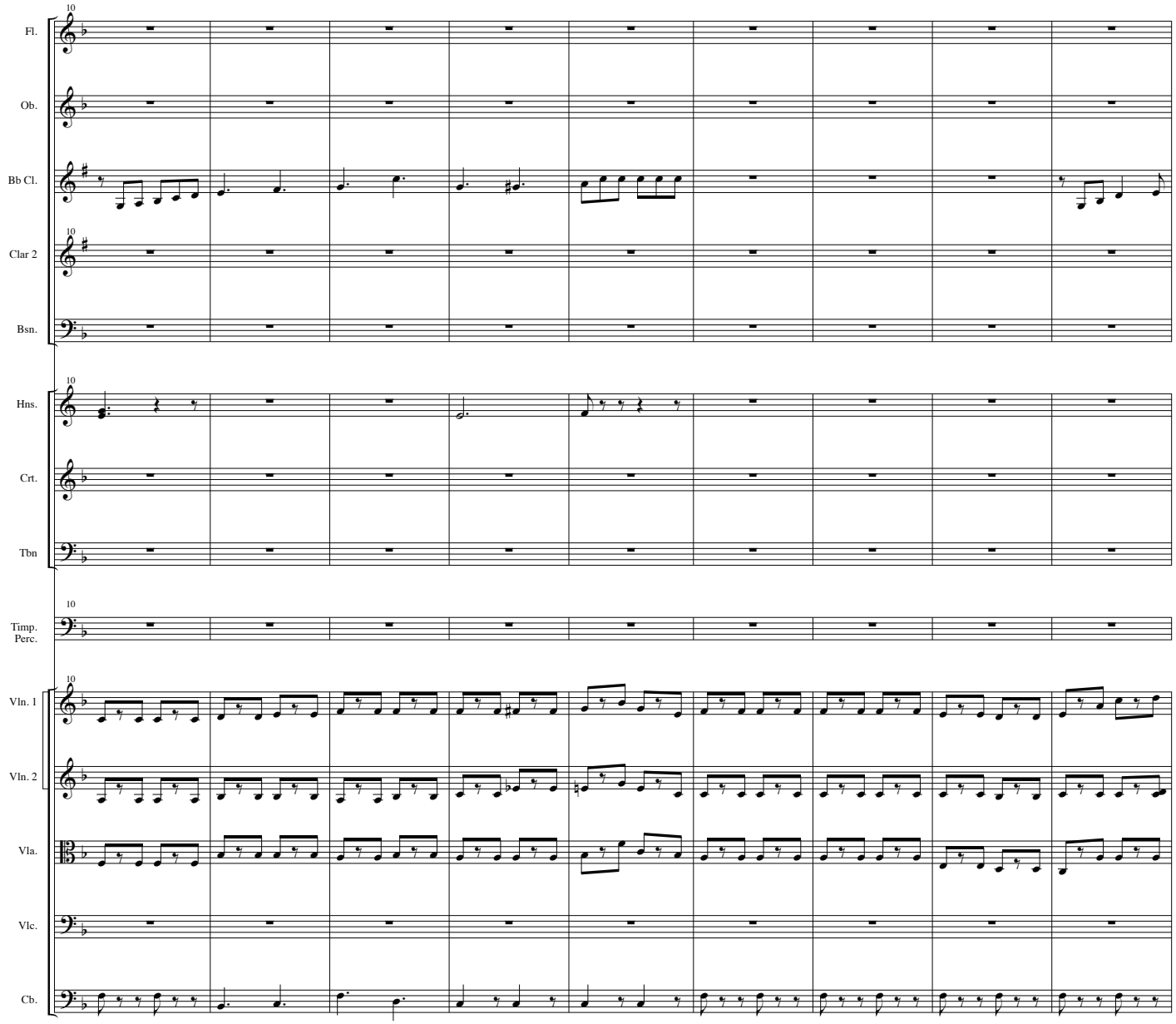

98
Fl.
Ob.
A Cl.
ff
pp
98
Clar 2
Bsn.
98
Hns.
f
Crt.
Tbn
ff
98
Timp.
Perc.
98
Vln. 1
ff
p
5
Vln. 2
ff
p
Vla.
ff
p
Vlc.
Cb.
ff
p

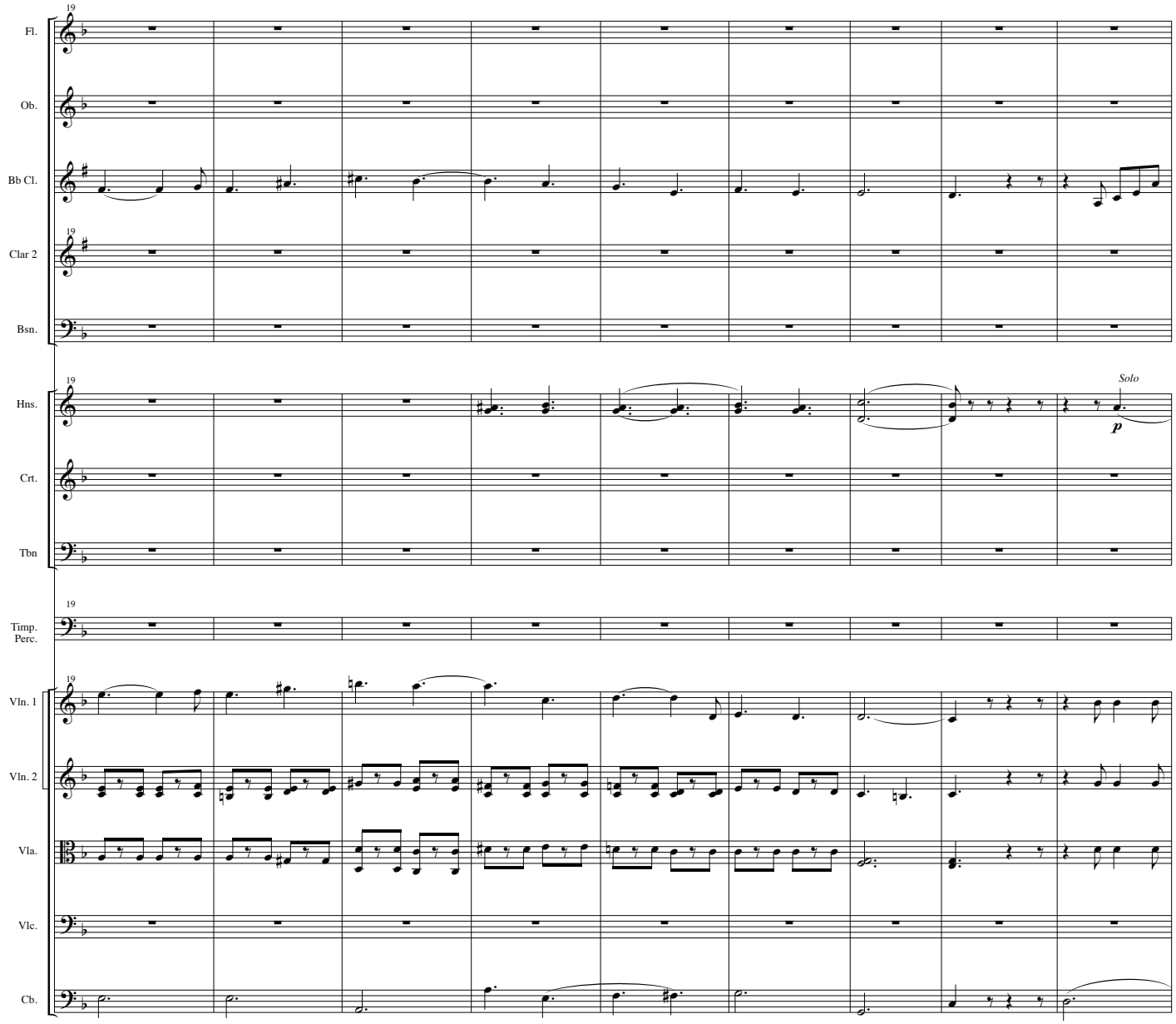

110
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
pizz.
pizz.
pizz.

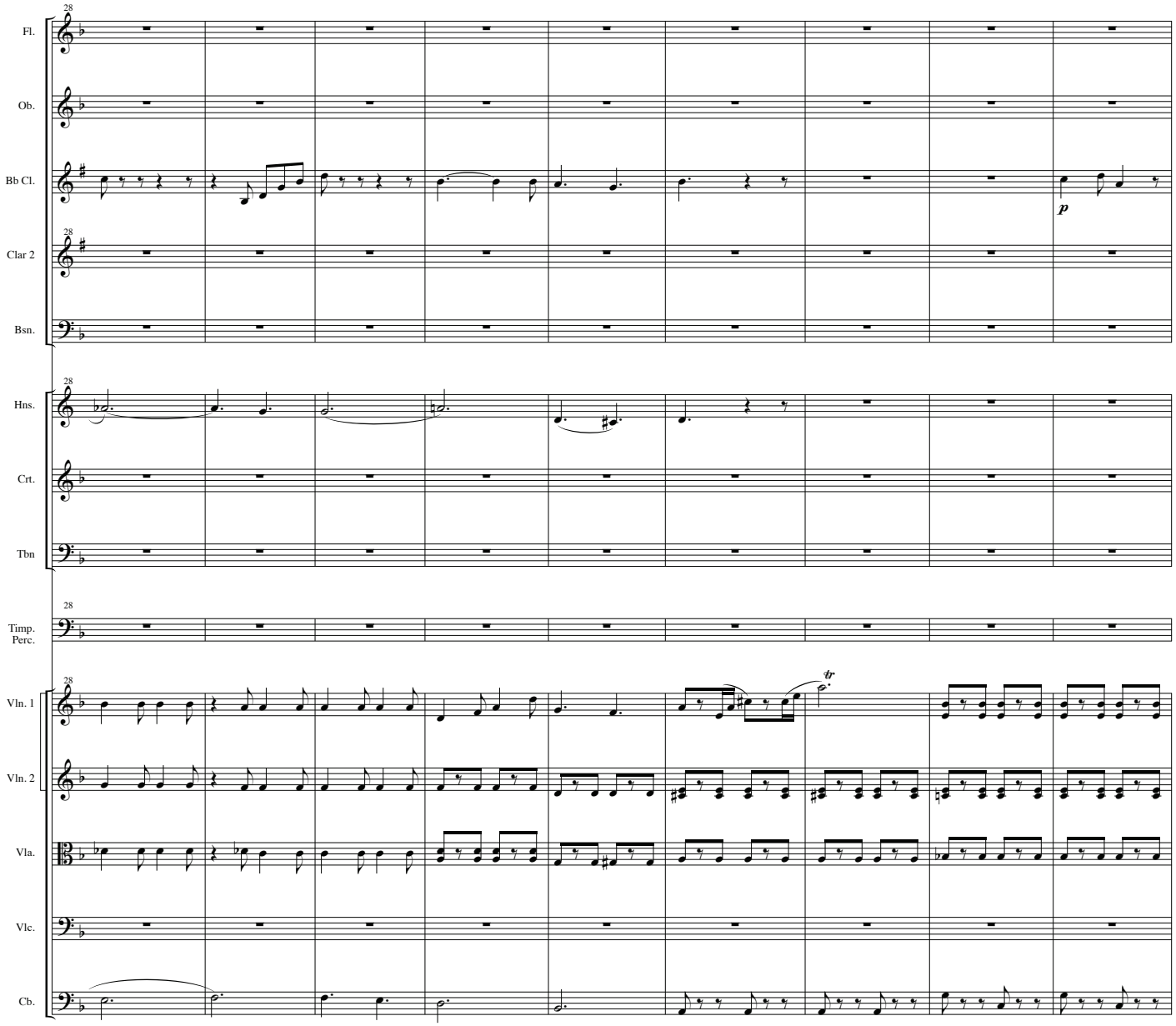

122
Fl.
Ob.
A Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
arco

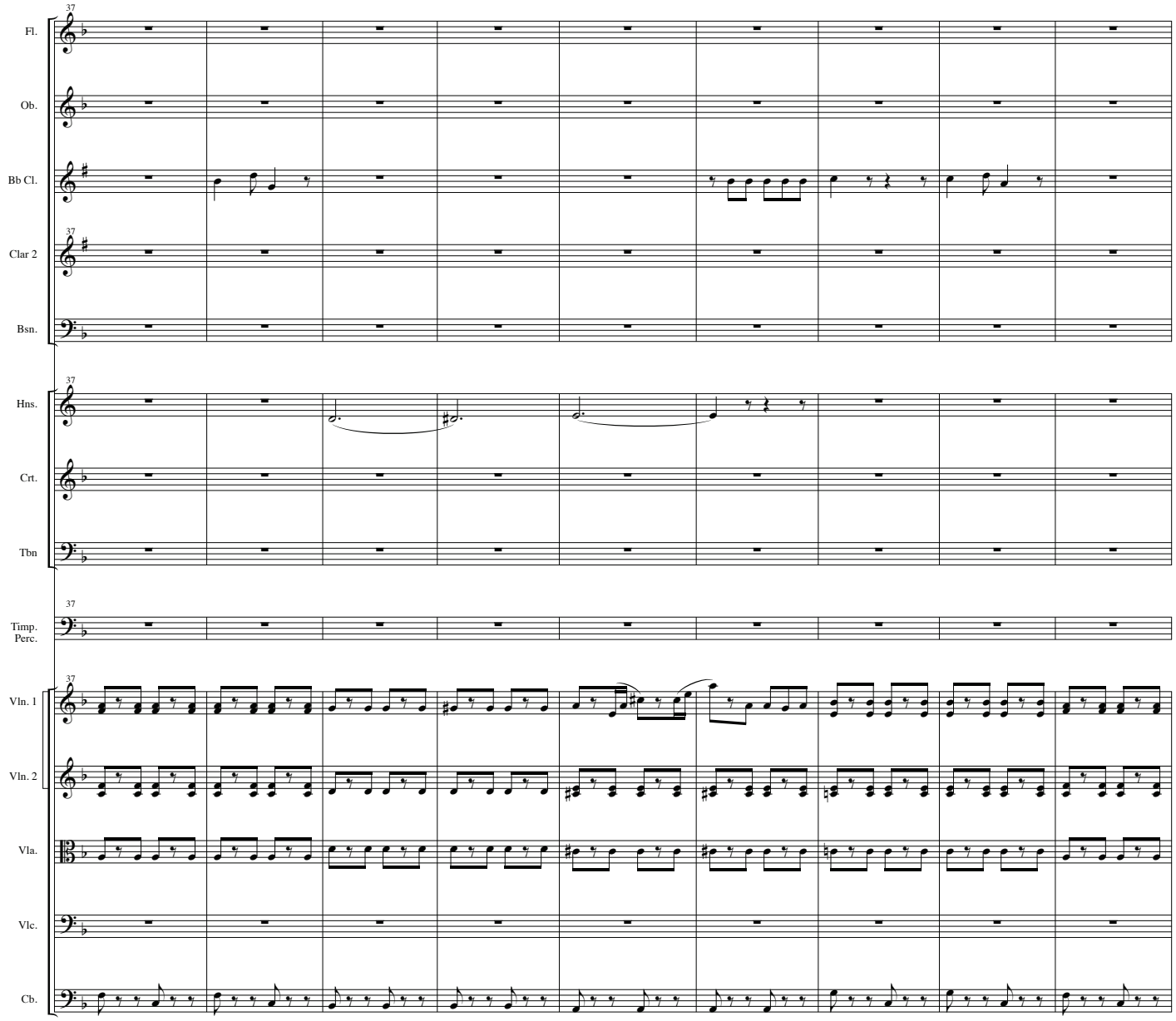
21. A High Protective Tariff

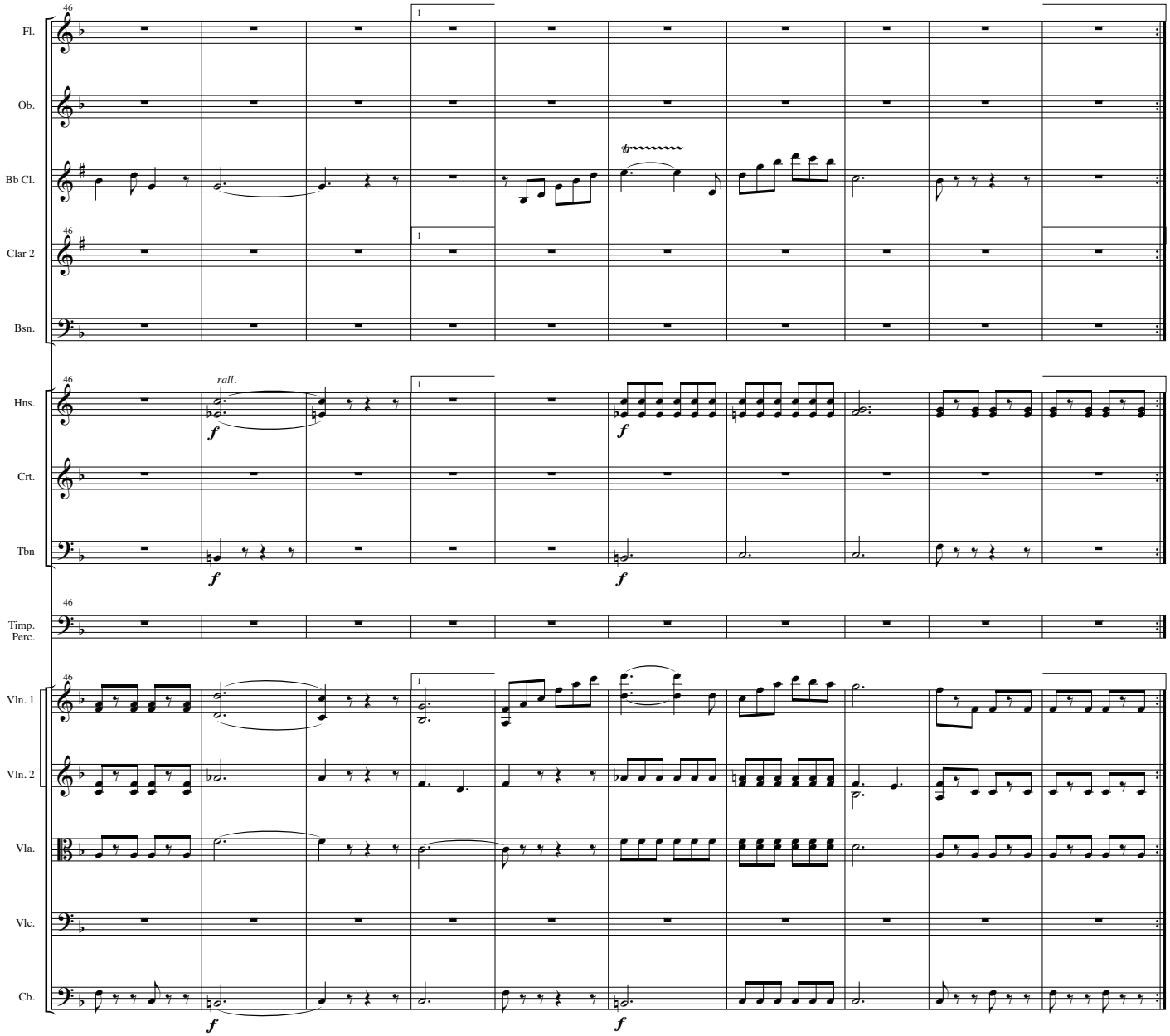


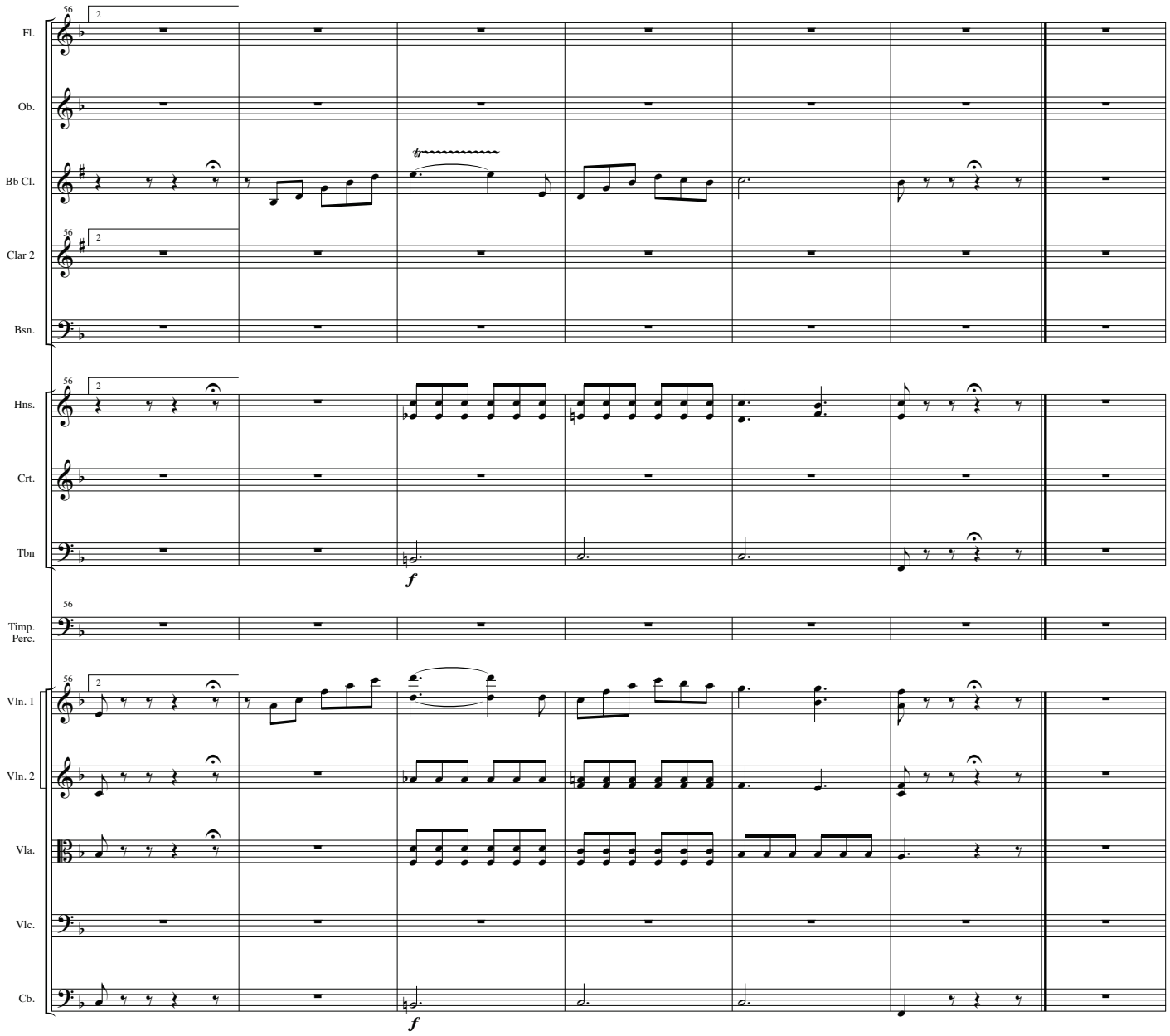

10
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.


19
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Solo
p
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

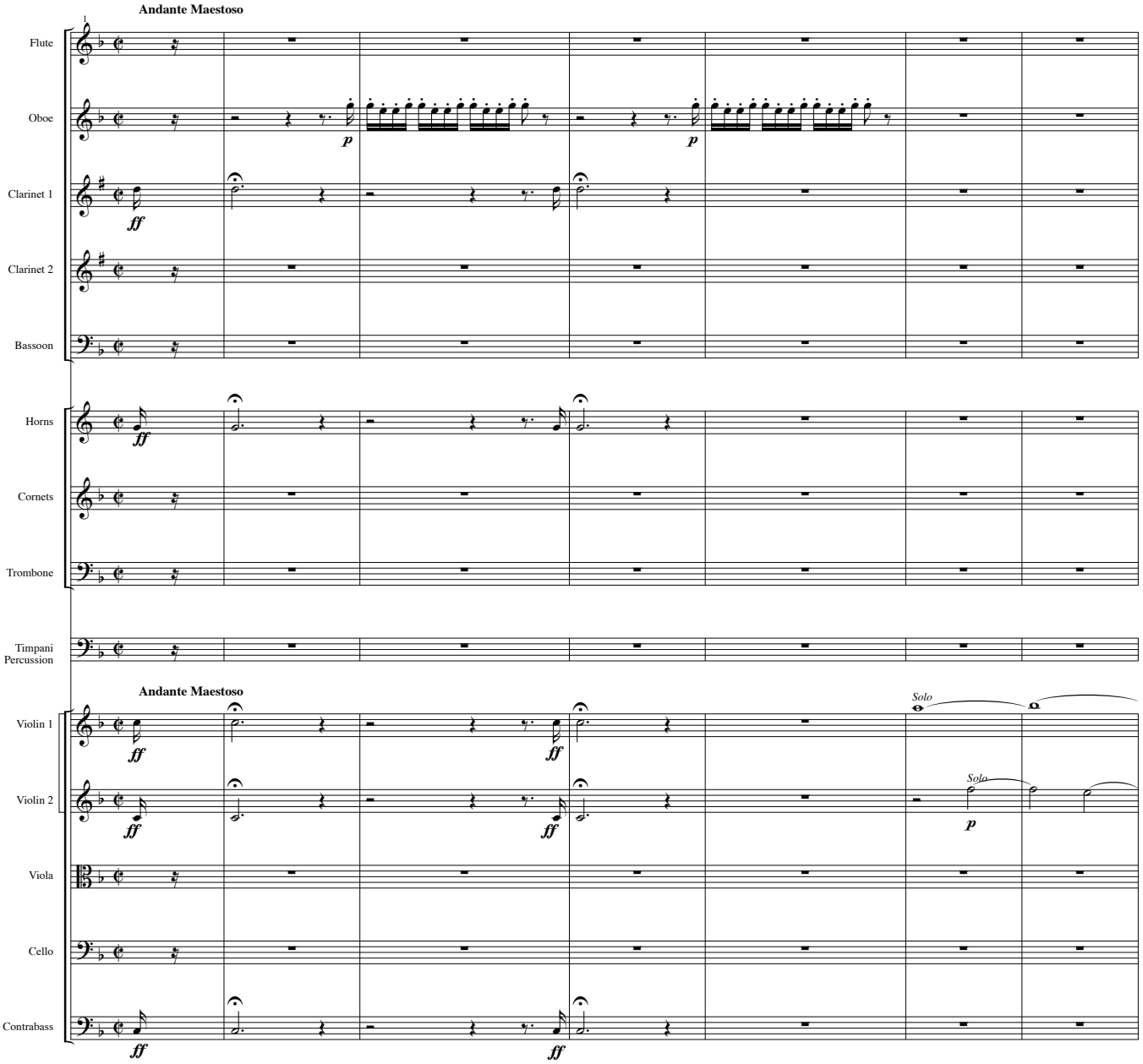

28
Fl.
Ob.
Bb Cl.
p
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

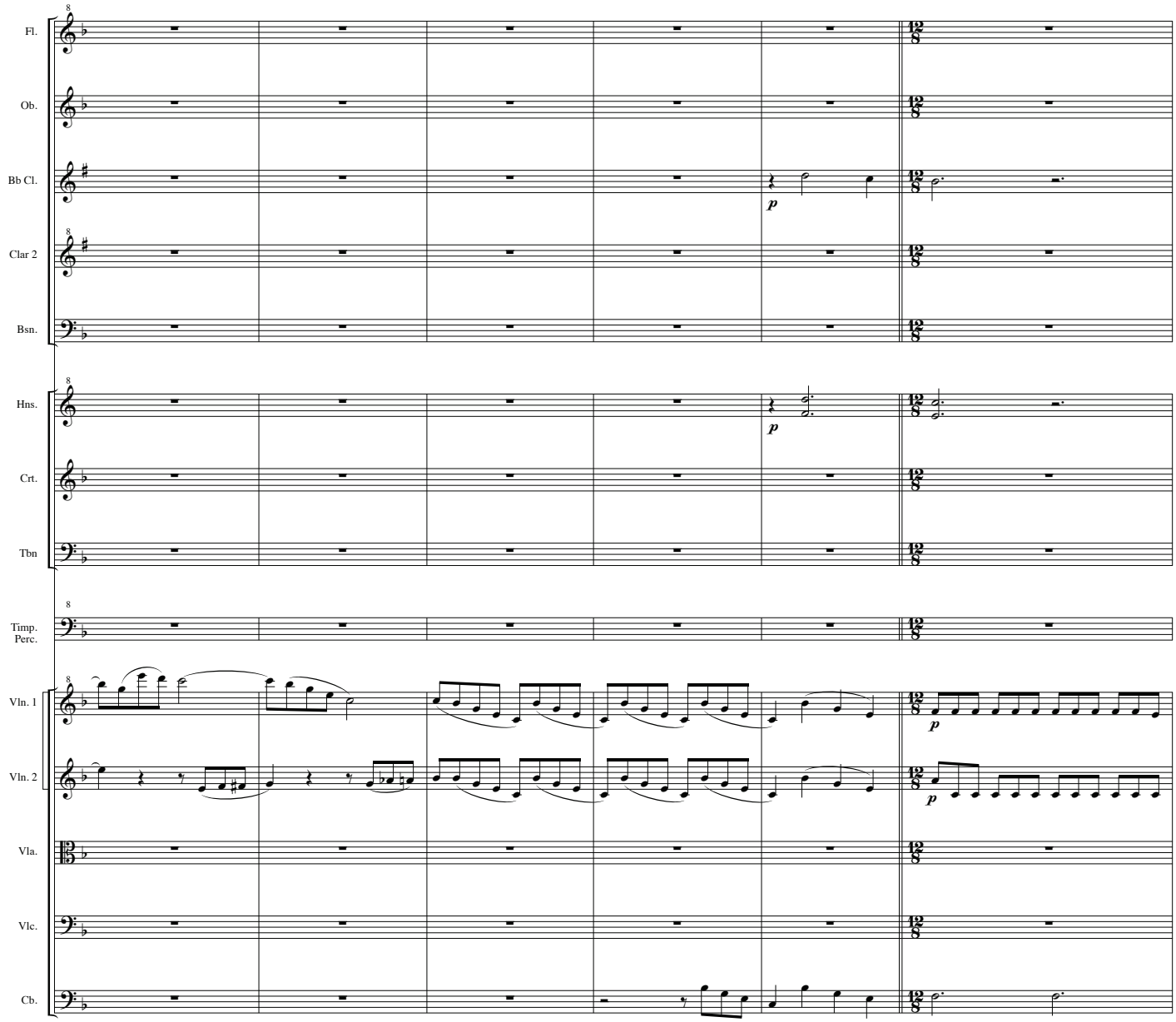

37
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

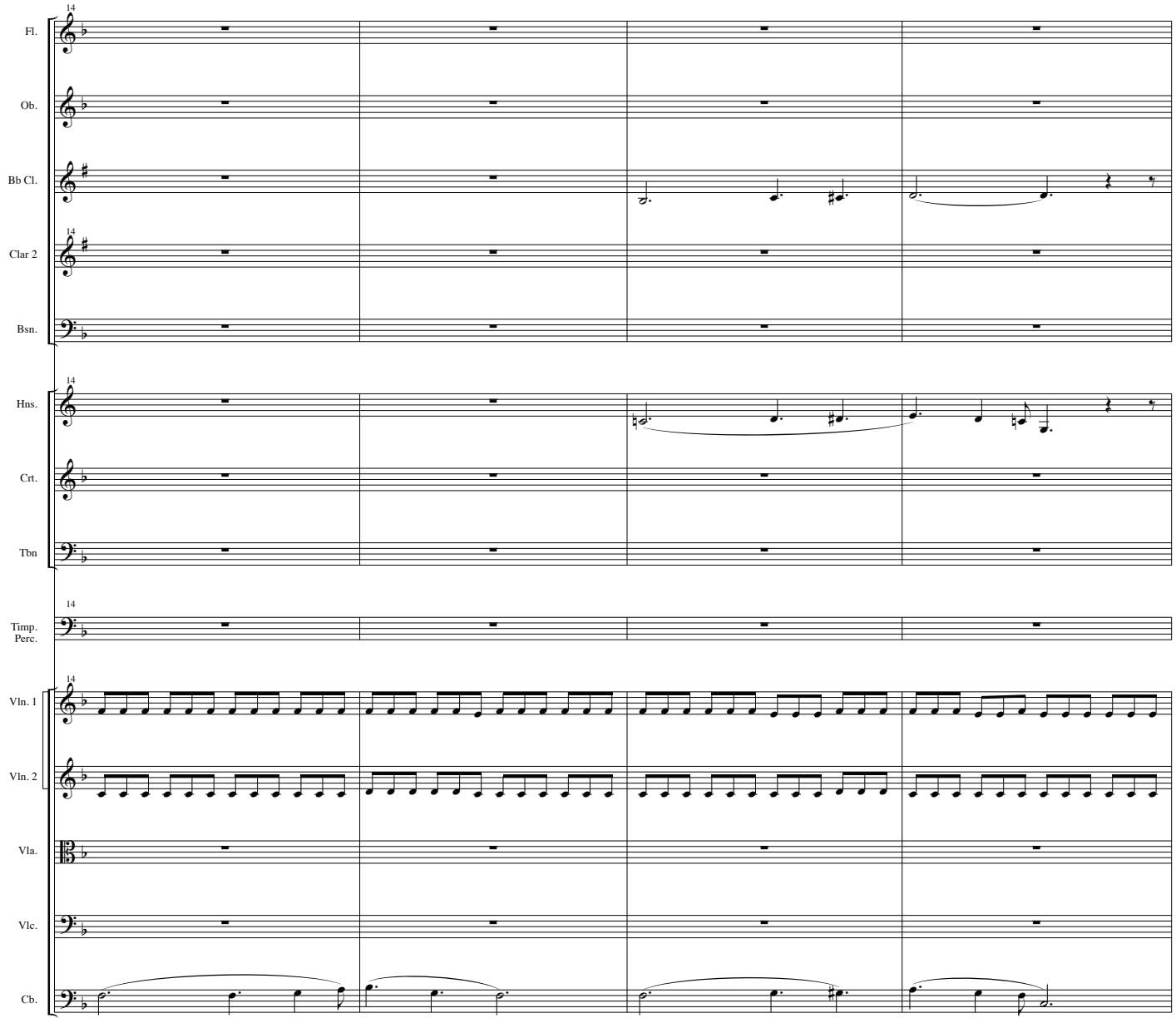

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rall.
f

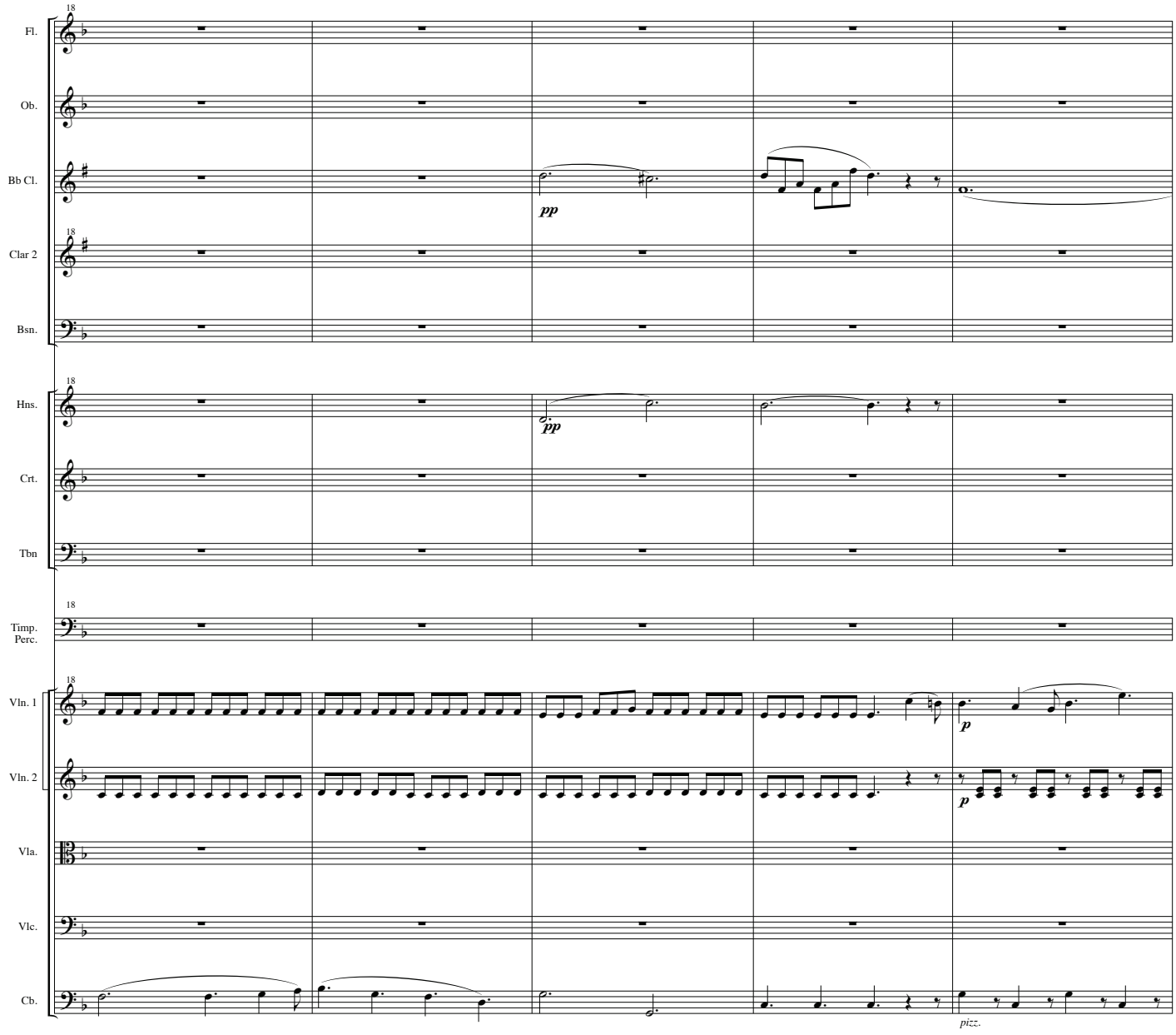

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
56
2
tr
f

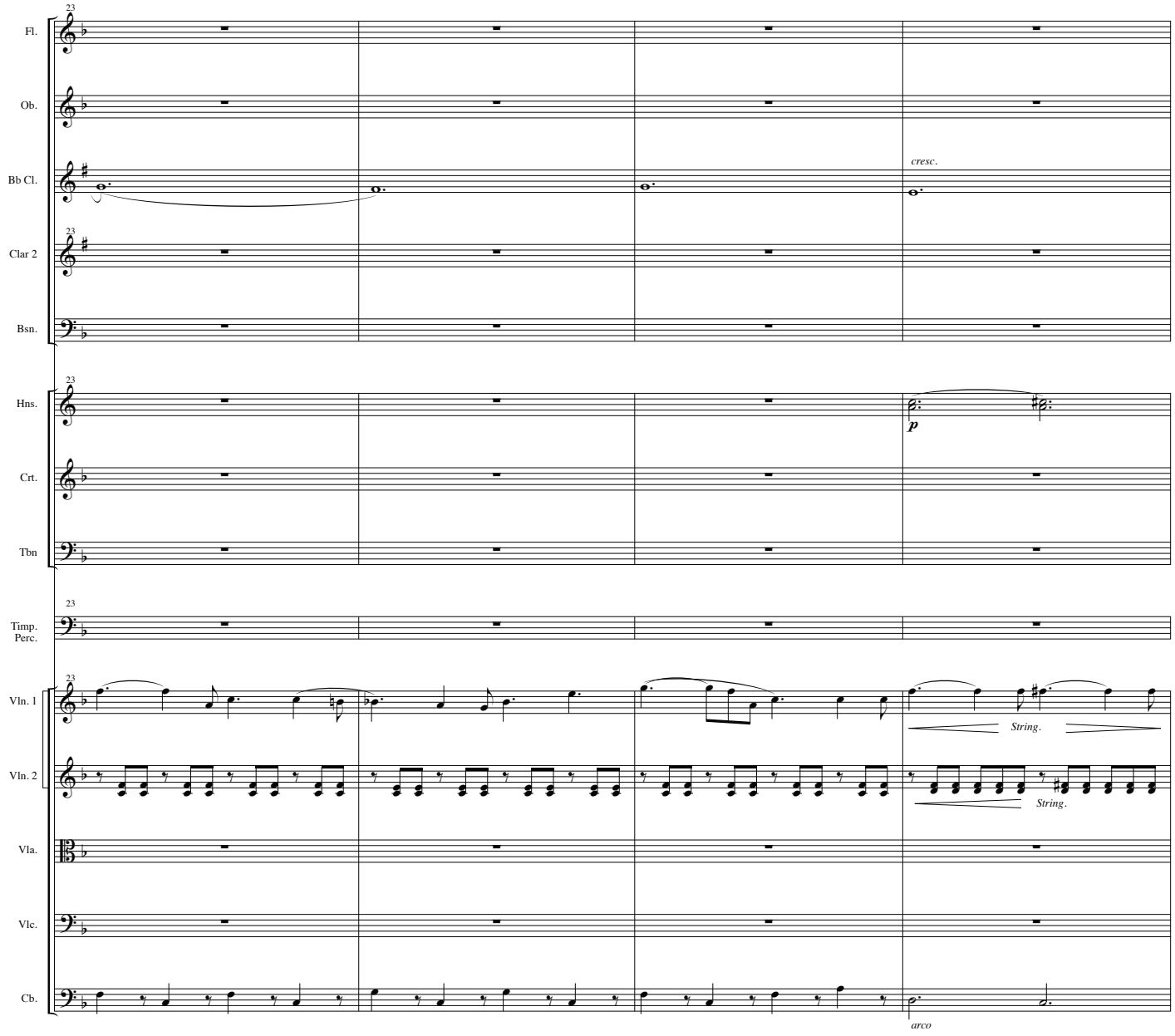
22. Serenade

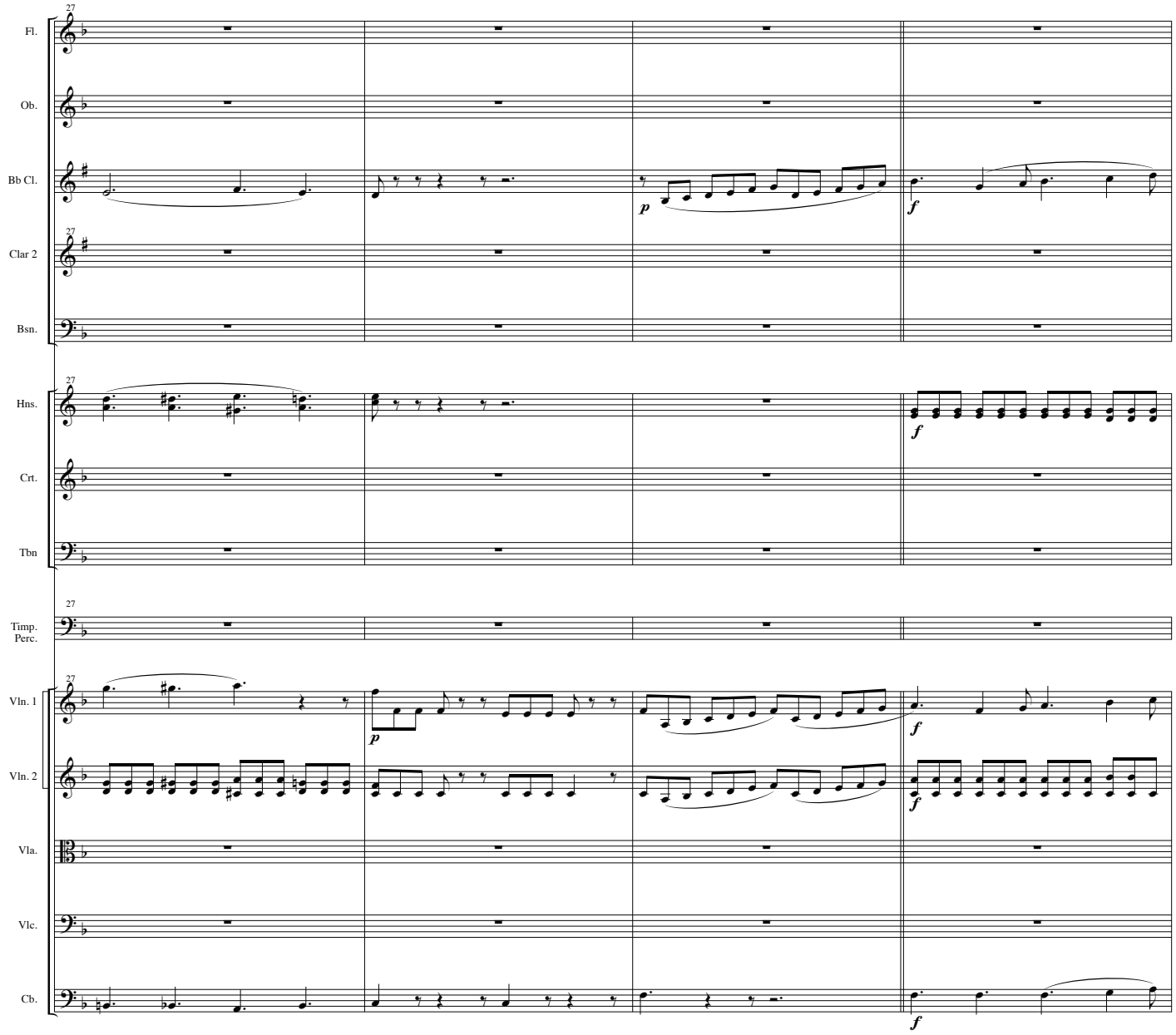

Andante Maestoso
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Horns
Cornets
Trombone
Timpani
Percussion
Andante Maestoso
Violin 1
Violin 2
Viola
Cello
Contrabass
Solo
Solo
ff
p

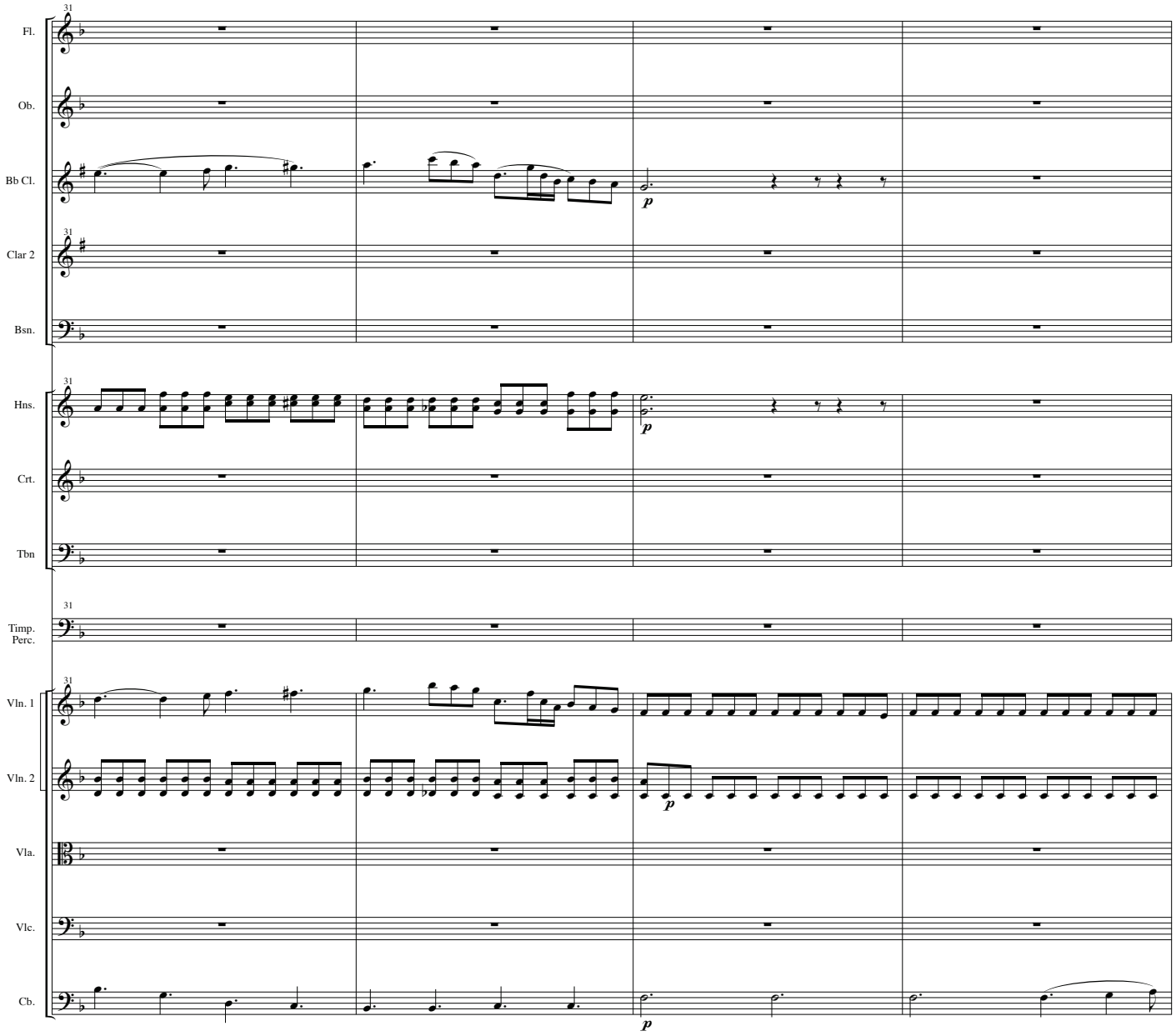

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
p
p

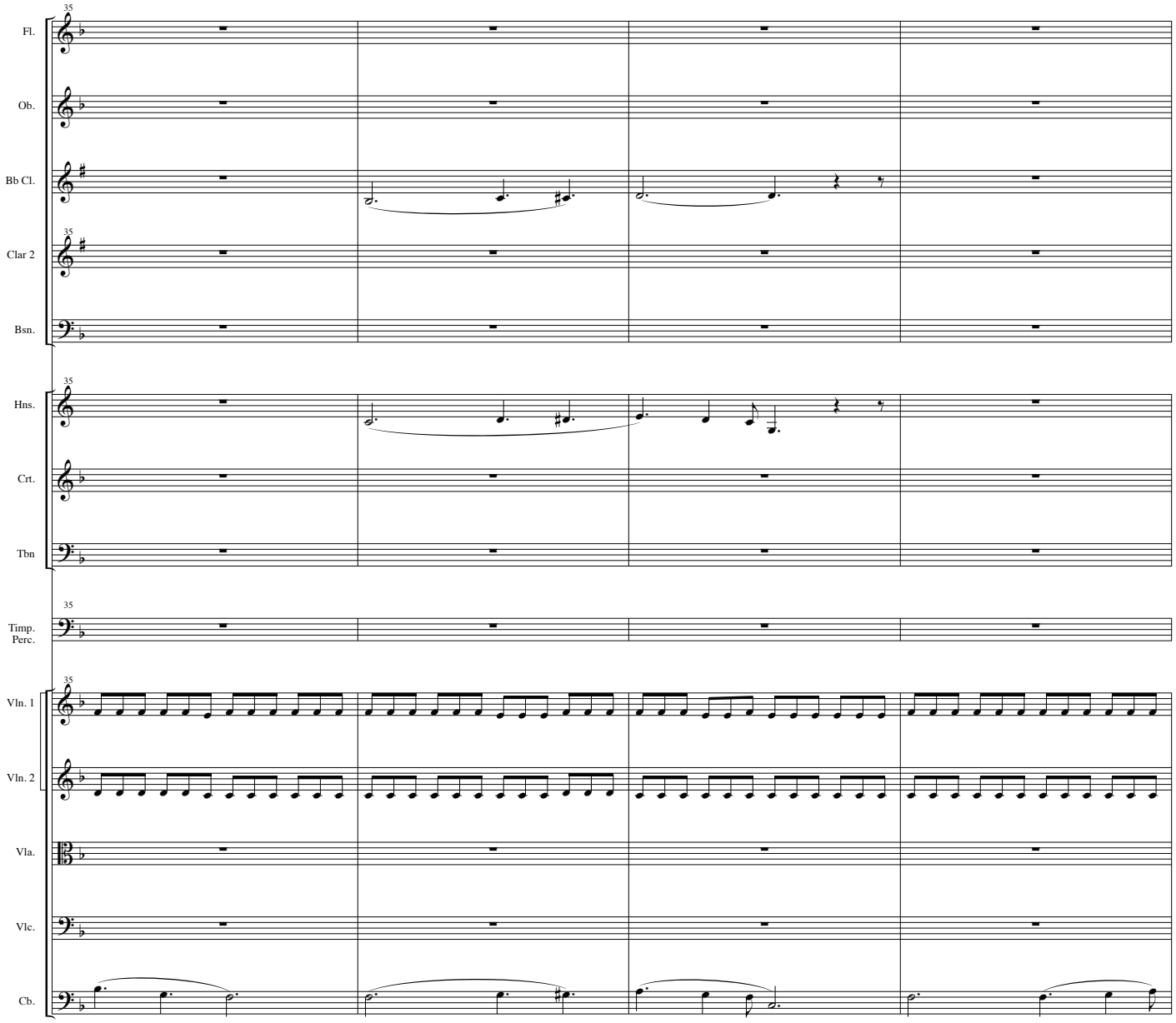

14
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

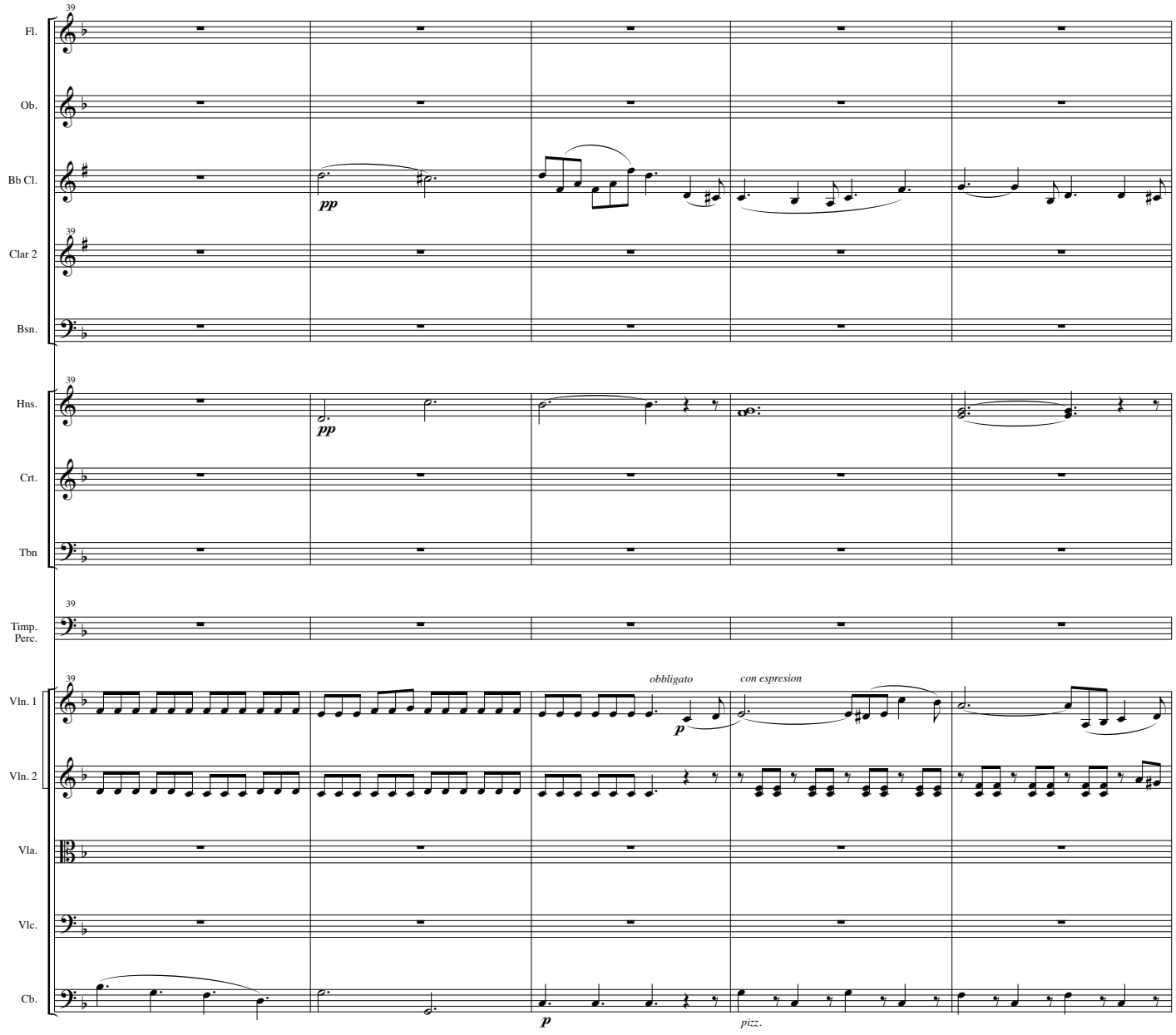

18
Fl.
Ob.
Bb Cl.
pp
Clar 2
Bsn.
18
Hns.
pp
Crt.
Tbn
18
Timp.
Perc.
18
Vln. 1
p
Vln. 2
p
Vla.
Vlc.
Cb.
pizz.

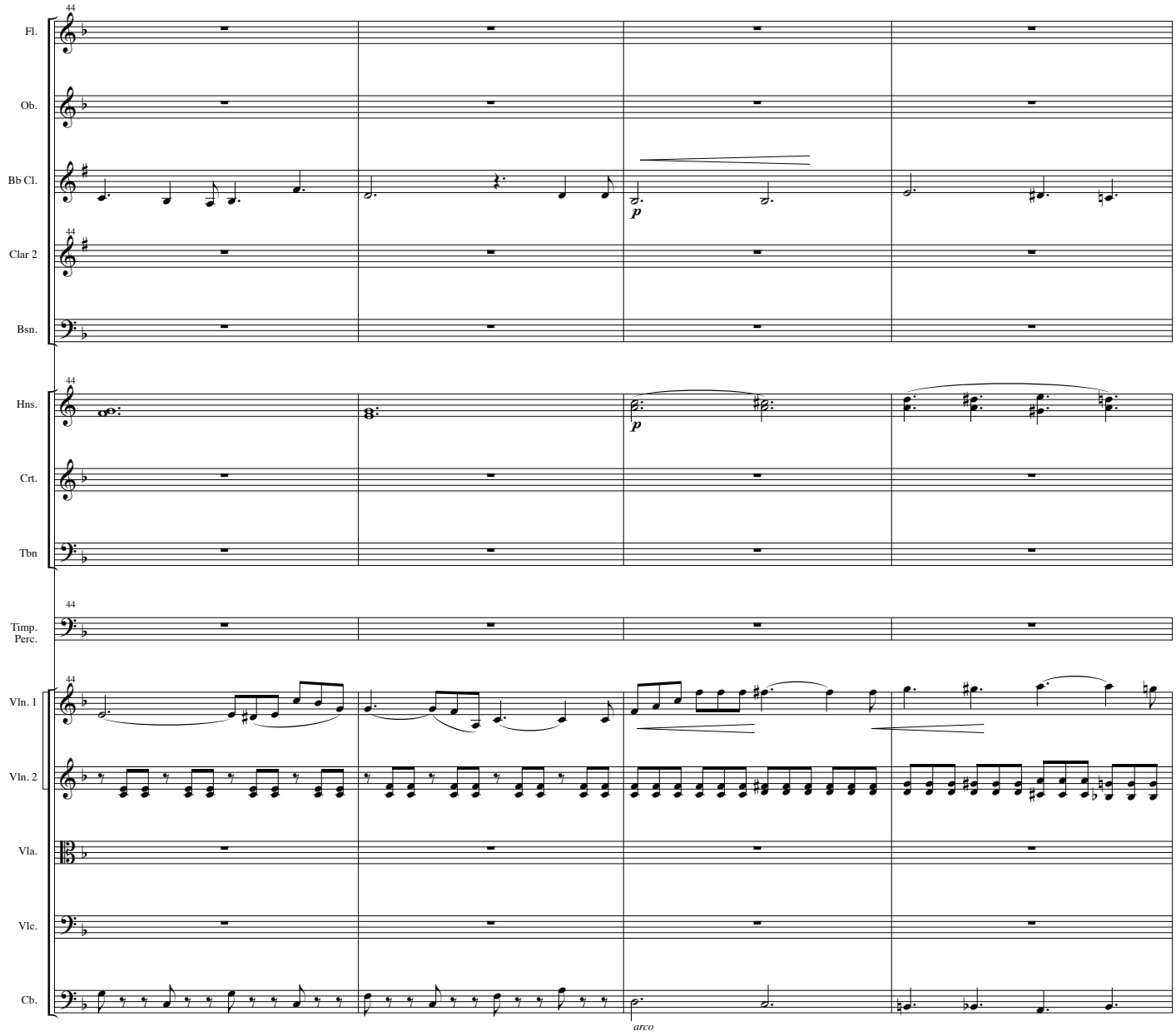

23
Fl.
Ob.
Bb Cl.
cresc.
Clar 2
Bsn.
Hns.
p
Crt.
Tbn
Timp.
Perc.
Vln. 1
String.
Vln. 2
String.
Vla.
Vlc.
Cb.
arco

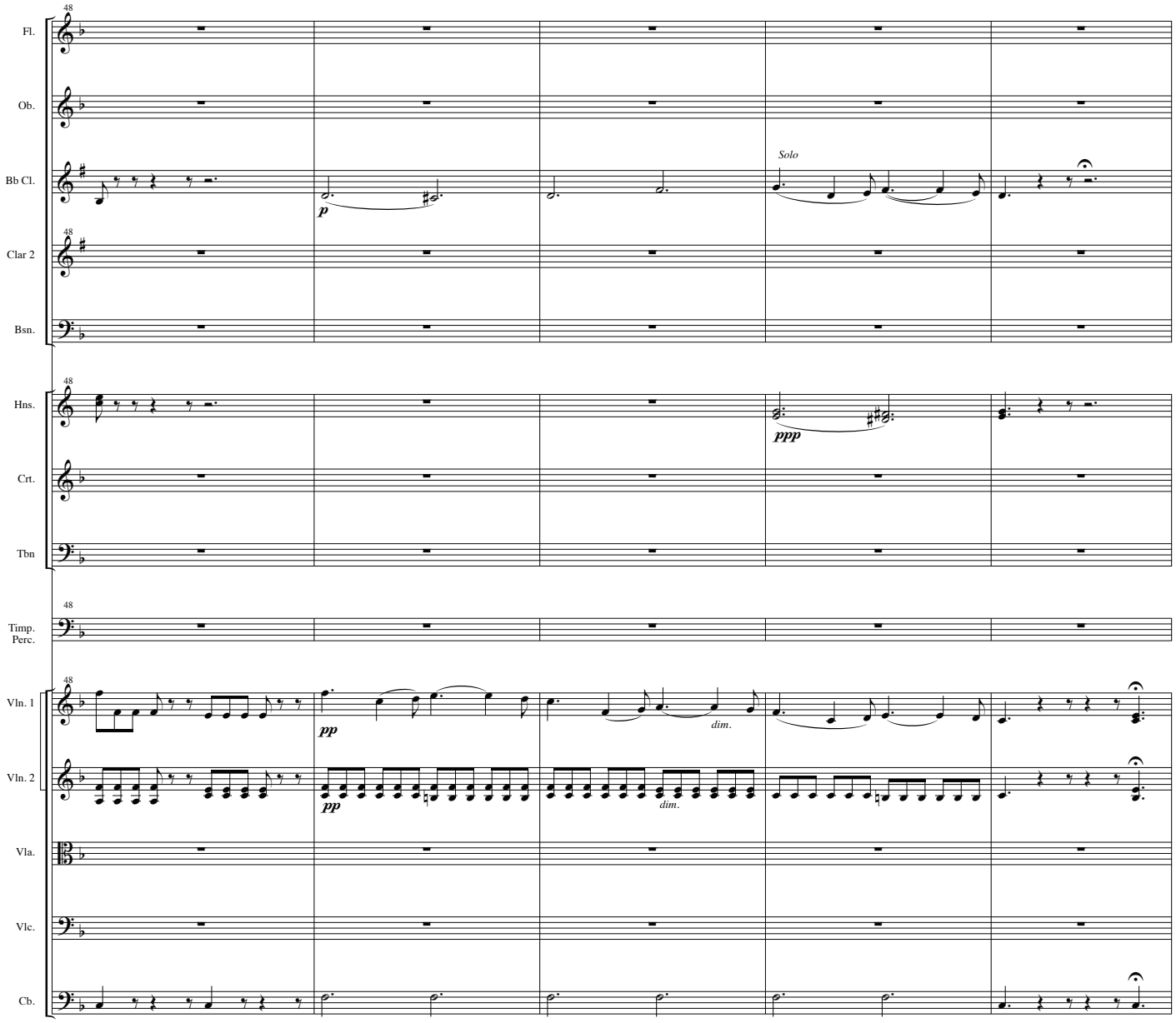

27
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
f

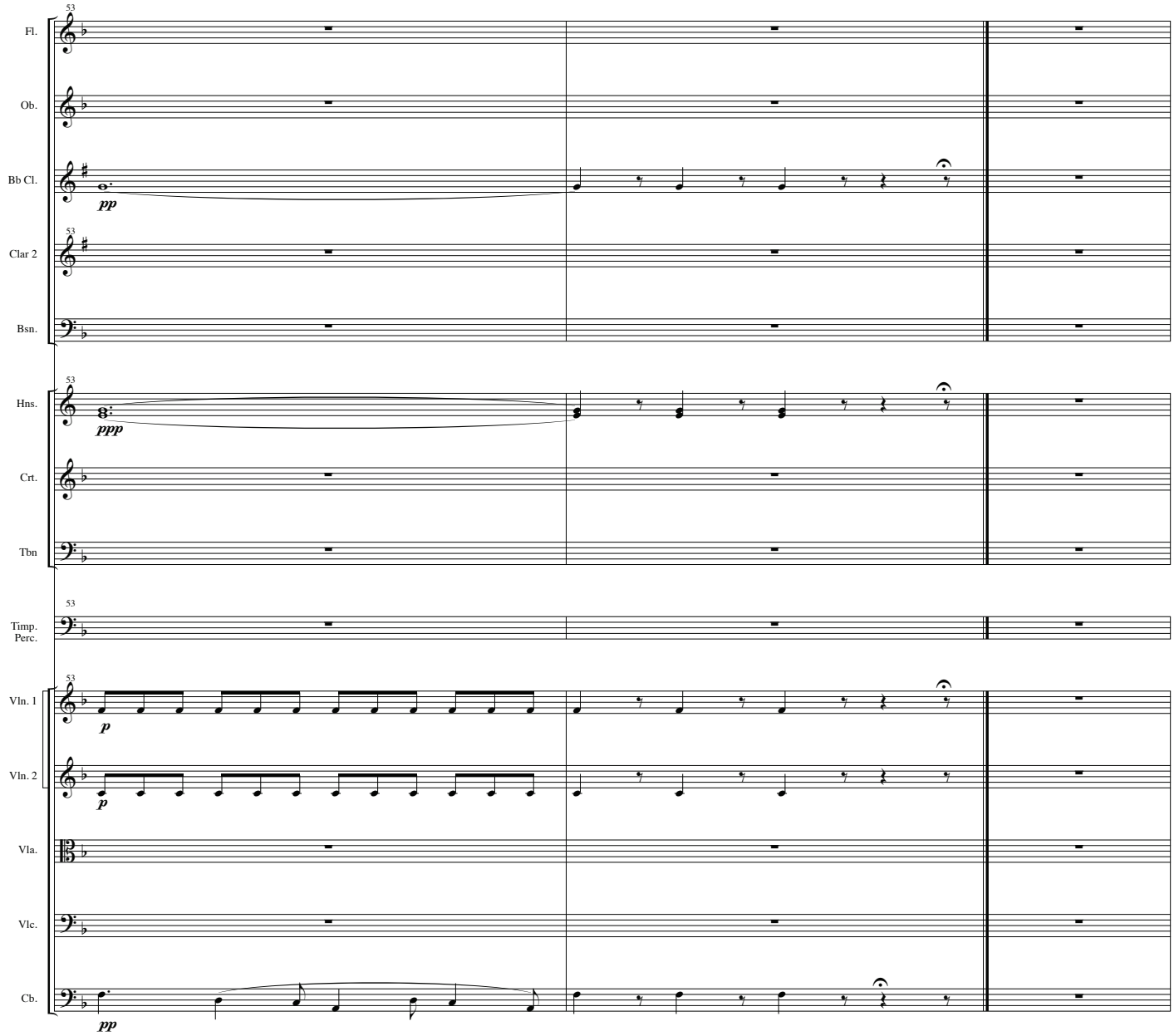

31
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p


35
Fl.
Ob.
Bb Cl.
35
Clar 2
Bsn.
35
Hns.
Crt.
Tbn
35
Timp.
Perc.
35
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

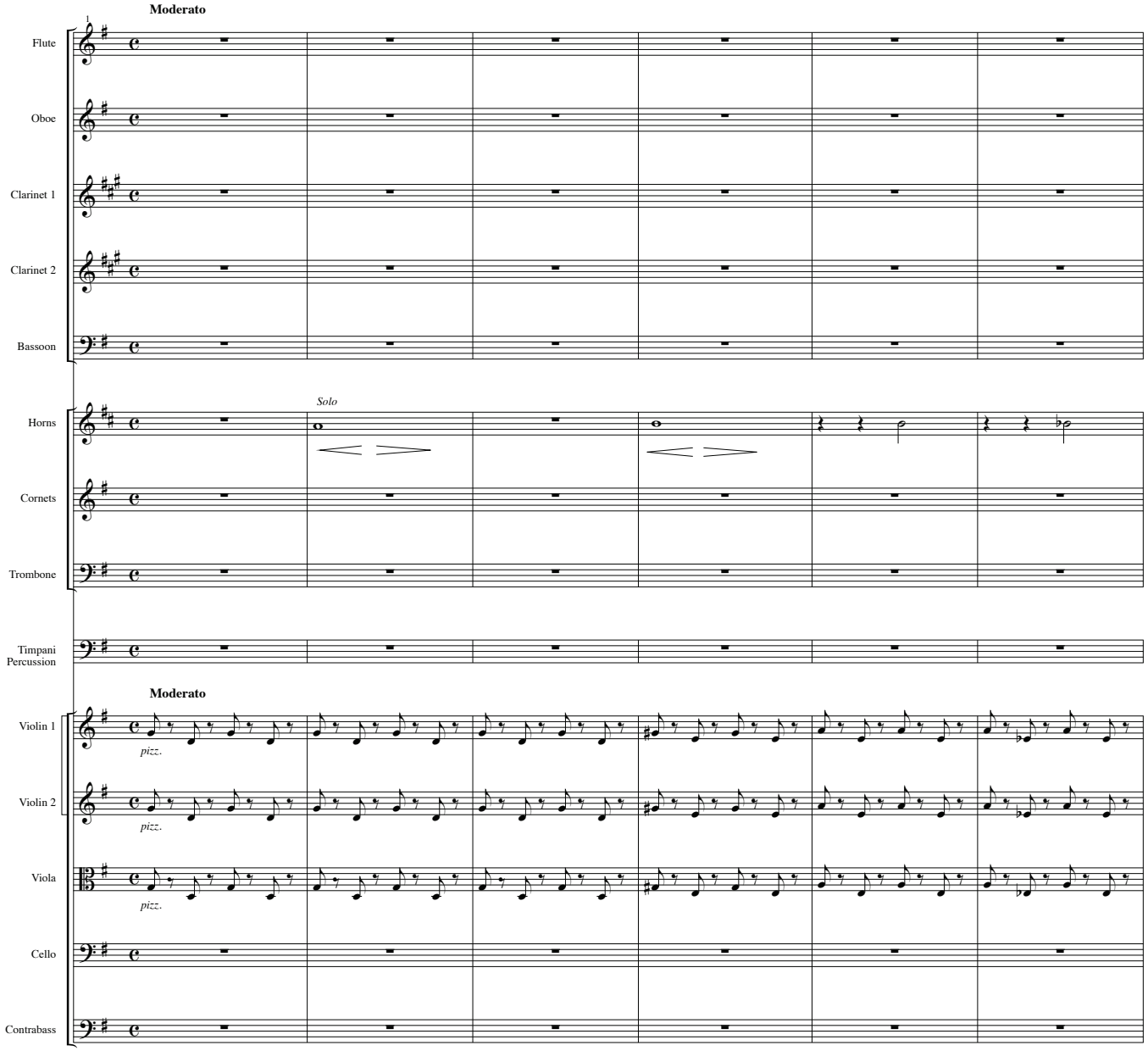

39
Fl.
Ob.
Bb Cl.
pp
39
Clar 2
Bsn.
39
Hns.
pp
Crt.
Tbn
39
Timp.
Perc.
39
obbligato
con espresion
Vln. 1
p
Vln. 2
Vla.
Vlc.
Cb.
p
pizz.

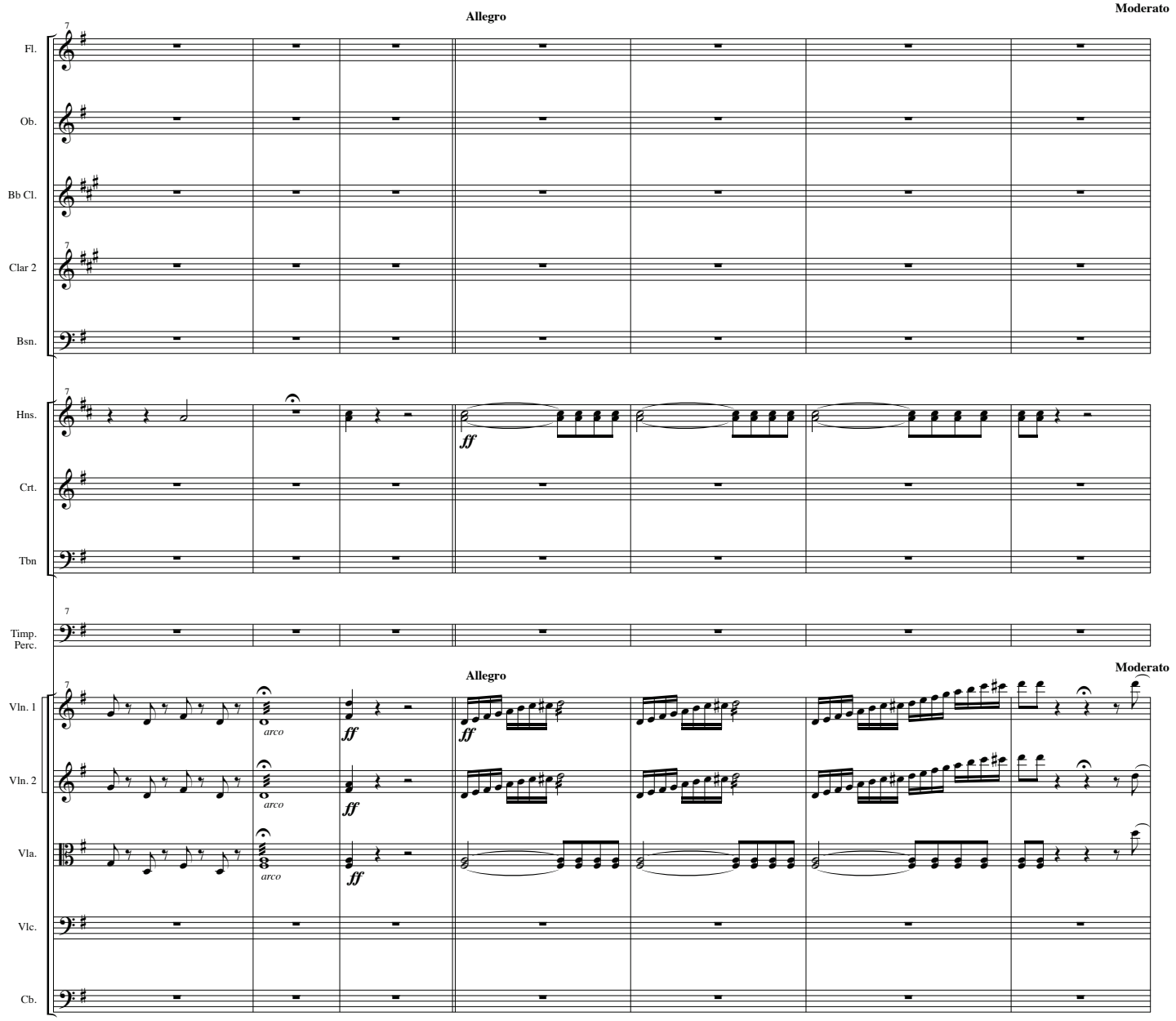

Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
44
p
arco

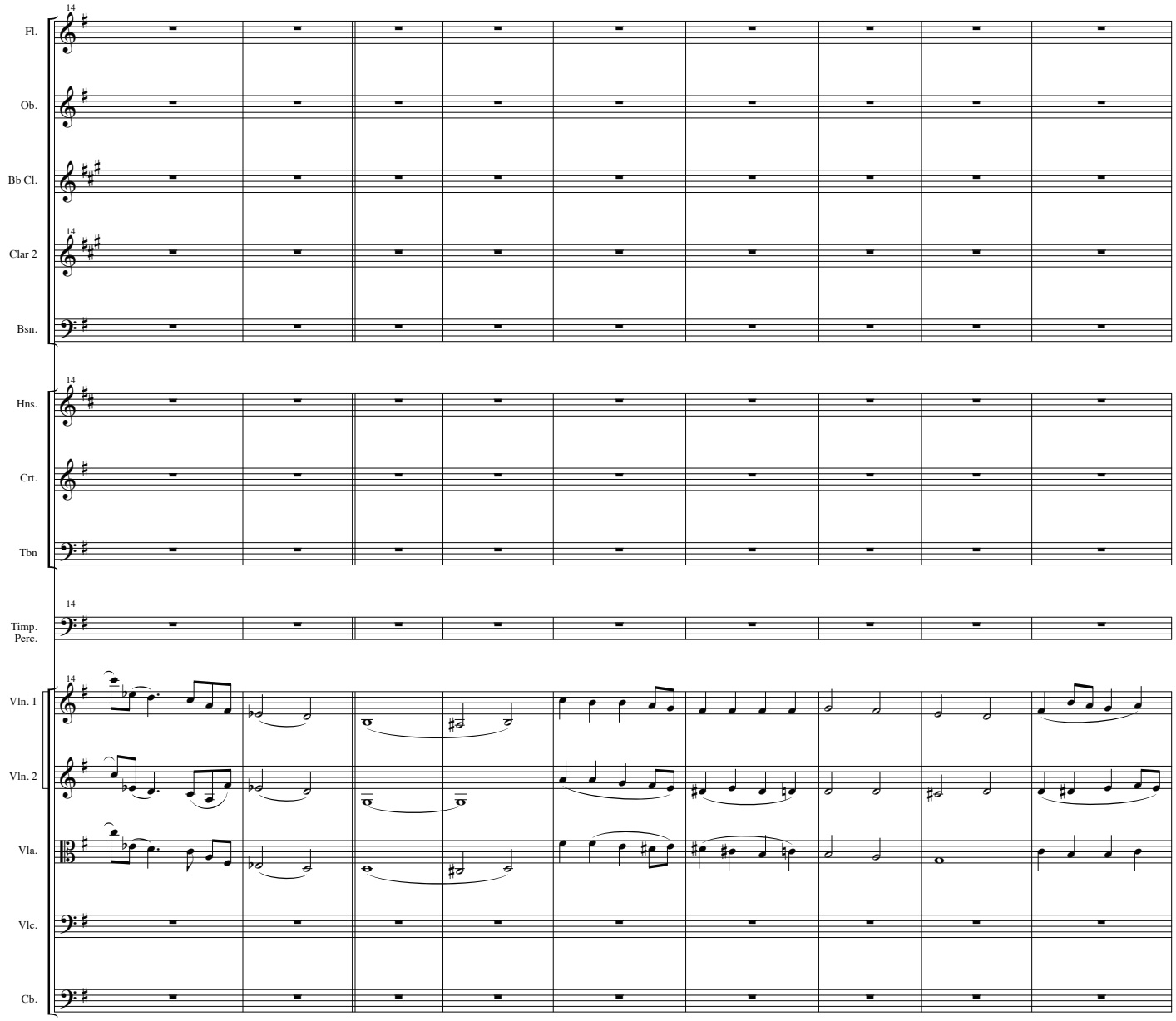

48
Fl.
Ob.
Bb Cl.
Solo
p
48
Clar 2
Bsn.
48
Hns.
ppp
Crt.
Tbn
48
Timp.
Perc.
48
Vln. 1
pp
dim.
Vln. 2
pp
dim.
Vla.
Vlc.
Cb.

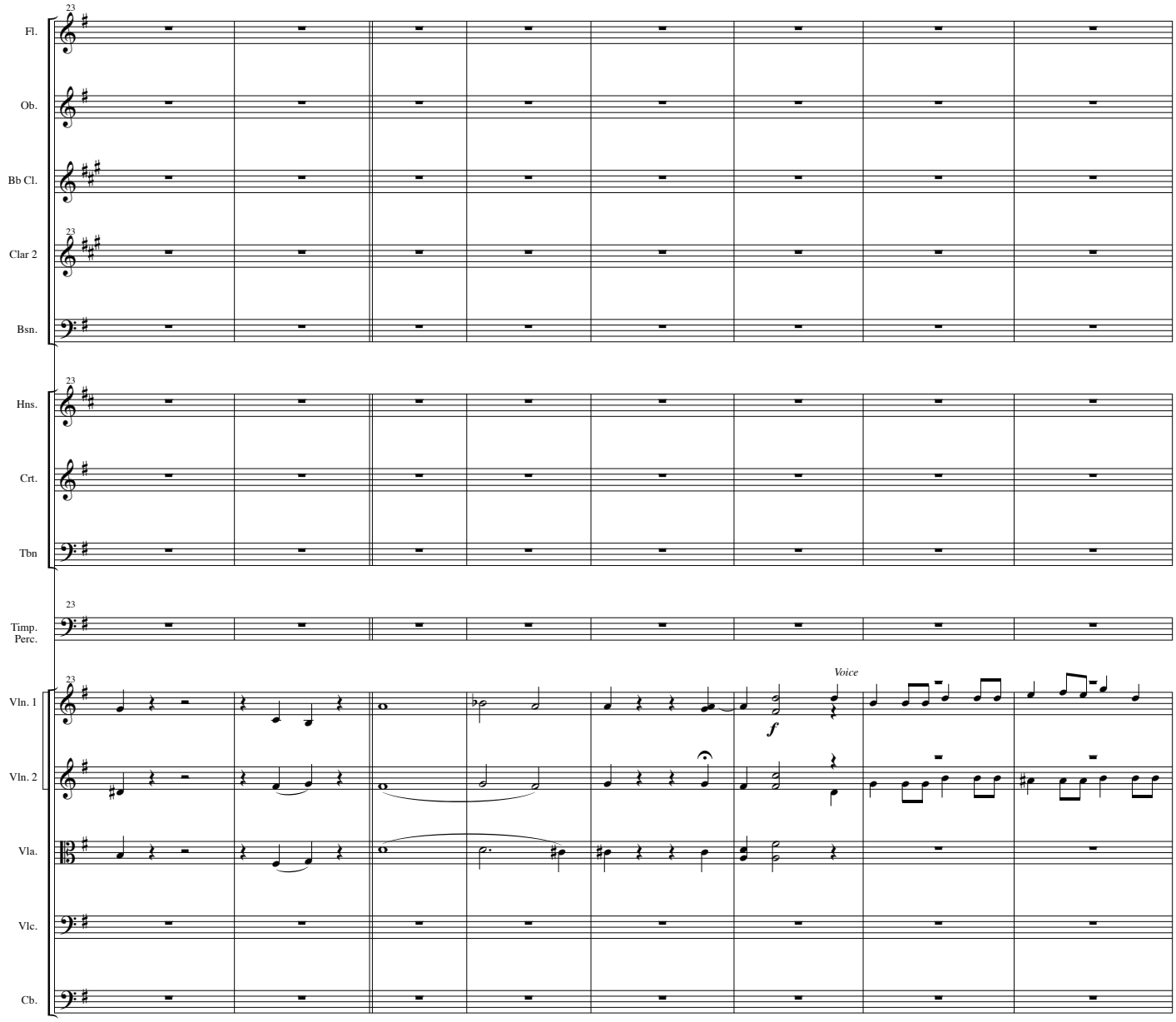

53
Fl.
Ob.
Bb Cl.
pp
53
Clar 2
Bsn.
53
Hns.
ppp
Crt.
Tbn
53
Timp.
Perc.
53
Vln. 1
p
Vln. 2
p
Vla.
Vlc.
Cb.
pp

24. Sextette


Moderato
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Solo
Horns
Cornets
Trombone
Timpani
Percussion
Moderato
Violin 1
pizz.
Violin 2
pizz.
Viola
pizz.
Cello
Contrabass


Allegro
Moderato
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
ff


14
Fl.
Ob.
Bb Cl.
Clar 2
Bsn.
Hns.
Crt.
Tbn
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.


23
Fl.
Ob.
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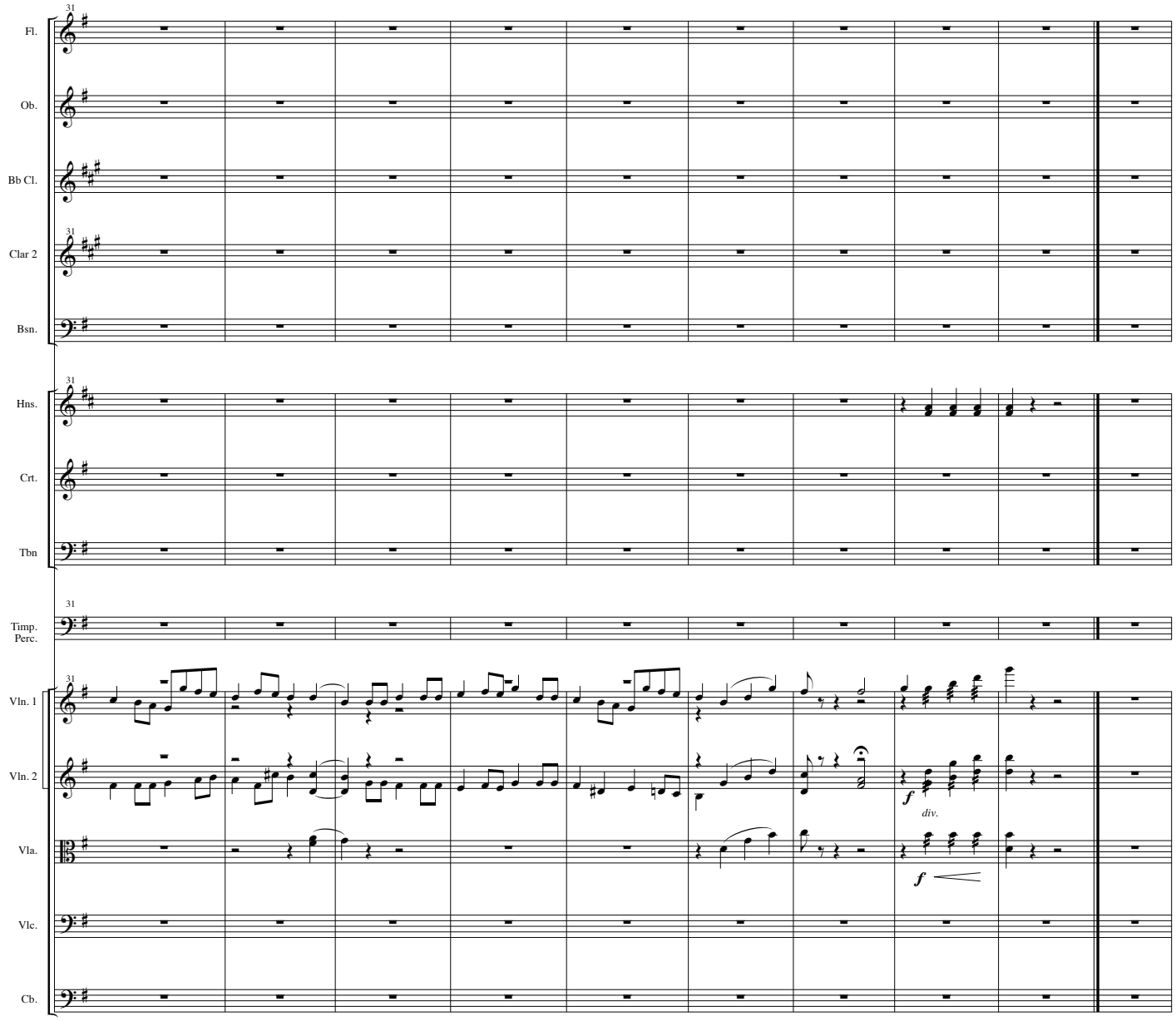
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The Smugglers: John Philip Sousa's Operetta for America

William K. Dolen

In 1878, at the age of 24, John Philip Sousa orchestrated and conducted *HMS Pinafore* for the Philadelphia Church Choir Company, a group of society amateurs. Earlier in the year, he had also provided an orchestration for Gilbert and Sullivan's *Sorcerer*. Local performances were successful, and professional musicians eventually replaced the group's amateurs. In 1879, the company performed for a season at the Broadway Theatre in New York. By the end of the year, they took the production on a tour of New England, but later replaced it with Burnand and Sullivan's 1867 operetta, *The Contrabandista*. Charles Gaylord rewrote Burnand's libretto, and Sousa again orchestrated Sullivan's music. To make it more of what he described as a "chorus piece" (noting that the group sang better than they acted), he also interpolated additional numbers of his own and a third act. This was done not only to lengthen the performance but also to add sparkle to a work that is not Sullivan's best. The new production was entitled *The Smugglers*.

How Gaylord changed the Contrabandista libretto to accommodate the new music and rearranged performance order is not known. Gaylord may have written the lyrics for Sousa's additions, but Sousa was also perfectly able to have done so. Sousa reported that *The Smugglers* was first produced in Jersey City, where it met with "moderate favor." For about a month, the production toured New England, closing in Holyoke, Massachusetts. Sousa returned to Philadelphia to marry Jennie Bellis, who had been an understudy in the touring company.

In the 1960s, Paul Bierley located a few orchestral parts at the University of Illinois. These and the other parts at the Library of Congress have gray cardboard stock covers with brown cloth tape bindings. The covers are labeled, "Smugglers, Music by A. Sullivan and J. P. Sousa," and a notation in the right lower corner states "Prop. of J. P. Sousa." The standard salon orchestra instrumentation consisted of a flute, oboe, 2 clarinets, bassoon, 2 horns, 2 cornets, trombone, percussion (1 player), and strings. The Library of Congress has parts (in some cases incomplete) for all but the clarinets, bassoon, and cello. Although the covers for the cello part are in the Library of Congress collection, the part itself is missing. The University of Illinois has clarinet 1 and 2, and several loose numbers from the horn part (the rest being at the Library of Congress). The location of the bassoon and cello parts is not known. One page of holograph score for the opening chorus is at the Library of Congress.

Perusal of these parts and comparison to the *Contrabandista* piano-vocal score (Boosey and Co., London, undated) permits a reconstruction of that production (Table 1) and gives some insight into how Sousa approached orchestrating Sullivan's works. Sousa replaced Sullivan's Introduction with Sousa's own opening chorus. Numbers 1-6 (of the *Contrabandista* piano-vocal score) are in sequence, but #1 is marked as "cut" in the orchestra parts and a modified version opens the third act. After parts were copied, Sousa added a #6 1/2 to the production. Some parts also have a loose number titled "Duett," copied in Sousa's hand, that has no sequence number. Sullivan's dance (#7) was omitted, and Act 1 closed with #8, "Hail to the Ancient Hat". To begin Act 2, Sousa added a "Gypsy Chorus" followed by an "Allegretto." Following this were

Sullivan's #10 and #9. Next, Sousa inserted "Andante" and "Marziale" numbers, a Polonaise, waltz, and finale. Act 3 begins with a number based on a few measures of Sullivan's "Hail to the Ancient Hat" and the cut opening chorus. Next followed Sullivan's #11 and #12. A percussion part indicates that Sousa then added a march that was followed by his own finale. Sullivan's #13 and #14 were not orchestrated. The percussion part, after the copyist's "End of the Opera" notation has a scrawled "Thank God!"

Operetta in 19th Century America

In his 1858 work *Orphée aux Enfers*, Jacques Offenbach defined the style of late 19th century operetta. In Vienna, the light operas of Franz von Suppé, such as *Leichte Kavallerie* (1866) were widely popular. The success of Offenbach's and von Suppé's works in Vienna encouraged Johann Strauss Jr., (the "Waltz King" also known for his polkas, galops and marches) to compose several operettas of which *Die Fledermaus* (1874) is best known. Sullivan imported and adapted the operetta style to English tastes with *Cox and Box* (1866) and *Contrabandista* (1867); Gilbert and Sullivan produced 14 operettas from 1871 to 1896.

Boardman notes that comic opera flourished in America by the end of the 18th century, and light opera and musical comedies (primarily English imports) were a mainstay of the American theatre well into the 1800's.[Boardman, #3] *Leonora* (1845) by William Henry Fry (1815-1864) is considered the first real opera by an American composer. Probably the first 19th century-style operetta by an American composer was *The Doctor of Alcantara* (1862), by Julius Eichberg (1824-1893). A German immigrant, Eichberg wrote three other operettas, none of which fared well on the stage. In 1867, the American premiere of Offenbach's *La Grande Duchesse de Gérolstein* brought New York to its feet. The work's engaging melodies were sung in the streets, and the militaristic plot and music clearly foreshadows the Sousa operettas. Gilbert and Sullivan's *Trial by Jury* came to New York in 1875 and *H.M.S. Pinafore* followed in 1878, shortly after its London premiere. Pinafore took America by storm, prompting Sousa's orchestration and the Philadelphia Church Choir Company production. Franz von Suppé's *Fatinitza* brought Viennese operetta to New York in 1879.

At this time, there were no international copyright laws. The first American Gilbert and Sullivan performances were unauthorized. Engraved, printed orchestral parts were not available, so companies had to provide their own orchestrations based on the published piano-vocal scores. By doing this, as well as by being a conductor and performer, the young Sousa became intimately familiar with the various 19th century operetta styles. It is likely that the success of the French, English and Viennese operettas, Offenbach's direct influence, and Sousa's remarkable personal initiative, combined to be the genesis of Sousa's desire to become America's foremost composer of operettas.

In the 19th century, Sousa had no real competition from other American composers. Dudley Buck (1839-1909), wrote the comic opera *Deseret, or, A Saint's Affliction* in 1880, but this work was not as well received as was his choral and organ music. Reginald de Koven had one great success in the operetta *Robin Hood*, now remembered only for the song "Oh Promise Me." de Koven's other operettas were failures that have not been revived in modern times.

Sousa's Earliest Operettas

As a young man, Sousa had conducted dance orchestras in the Washington area. After an enlistment in the Marine Corps band, he played and conducted in local vaudeville and musical comedy orchestras. In 1876, he moved to Philadelphia, where he continued to play and conduct. He played violin in an orchestra directed for a time by Offenbach. He also increasingly turned towards composition, initially focusing his efforts on song writing. In 1878, Sousa had made sketches for the operetta *Katherine*. He and Wilson J. Vance copyrighted the work in 1879. It was never produced or published. Bierley reports that the Sousa Band occasionally performed the overture, which is preserved in the Sousa Band Archive at the University of Illinois. Sousa returned to Washington as bandmaster of the Marine Band on October 1, 1880, and continued to compose. The unfinished operetta *Florine* dates from 1881.

The Smugglers: Sousa's first published operetta

Also in 1881, Sousa again collaborated with Wilson J. Vance on a complete reworking of *The Smugglers*. Sousa appropriated most (but not all) of the numbers that he had composed for the hybrid Sullivan-Sousa production, and added others, perhaps incorporating music from *Katherine* or *Florine*. A typeset piano-vocal score was published as *The Smugglers* by W.F. Shaw, Philadelphia (for whom Sousa had previously worked correcting music proofs), and copyrighted in 1881. Sousa completed the orchestration in early 1882. Instrumentation is the same as that of the Sullivan-Sousa production, and all numbers have marked starting points for encores. With what Bierley describes as a "mostly amateur" cast, and what Sousa describes as an "amateur production," the operetta was first produced on March 25, 1882 at Lincoln Hall in Washington. Sousa described the audience as "friendly" and reported that volunteers from the National Rifles (a local military group) appeared in the "Soldier's Chorus." At the urging of Vance, the group formed a company to take the production on the road. Principal players were Fannie Wentworth, James Rennie, and Henry Mansfield. In a three-week tour, it played 5 times in Philadelphia, and one time in Lancaster, Pennsylvania. In the course of the tour, Sousa apparently made extensive revisions. The show closed at the Chestnut Street Opera House in Philadelphia. Although reviews were favorable, the production went bankrupt and the company had to borrow funds in order to return to Washington. Sousa, who was in Philadelphia when the company departed on a midnight train to Washington, returned to his hotel "disillusioned and disconsolate," considering himself as a "colossal failure, as a composer, as a dramatist, and as a man." The next day, however, he began work on the waltz-opera *Désirée*.

Wilson J. Vance

Wilson Joshua Vance was born on December 20, 1845 in Findlay (Hancock County) Ohio. During the Civil War, he enlisted as private in Company B, 21st Ohio Volunteer Infantry. He earned the Medal of Honor at Stone's River (Murphreesboro), Tennessee, on December 3, 1862 for "Voluntarily and under heavy fire, while his command was falling back, rescued a wounded and helpless comrade from death or capture." He later became Captain, 14th U.S. Colored Troops. After the war, Mr. Vance attended Harvard Law School (1866-1867) and became a Washington correspondent for several newspapers from 1870-1881. (He was thus living in Washington at the time that *Katherine* and *The Smugglers* were written.) An Episcopalian (like Sousa), he was a

widely known author, writing “God’s War” (1899), “Stone’s River, the Turning-Point of the Civil War” (New York, Neale, 1914), “The Little Confederate,” “Little Amy’s Christmas” (1880), “Princes’ Favours: a Story of Love, War and Politics” (1880), and “Big John Baldwin; Extracts from the Journal of an Officer of Cromwell’s Army” (New York, Holt, 1909), as well as many short stories. He later lived in New York. He died on November 10, 1911 in Chattanooga, TN. His son Louis Joseph Vance, born in Washington on September 19, 1879, was also a prominent novelist.

In *Marching Along*, Sousa calls Mr. Vance “Colonel.” Bierley reports that he was a “Washington journalist and government clerk.” It seems very likely that Sousa’s first librettist was this Wilson J. Vance. The *Katherine* and *The Smugglers* libretti are lost, and since neither lyrics nor libretto is available for the Sullivan-Sousa version, it is not possible to say whether or how Vance (or Sousa) changed Gaylord’s original lyrics. Examination of the lyrics in the piano-vocal score suggests that the libretto probably followed the general plot outline of *The Contrabandista*.

Musical Description

Details of the premiere performance are unknown. For convenience, the numbering sequence in the piano-vocal score (Table 2) will be used in this section. The overture establishes *The Smugglers* as a march-opera with a quotation of the first section of the Soldier’s Chorus, #20. After 8 measures of drum solo, strings enter playing a 16-measure march theme. The full orchestra takes up the theme in the manner of a patrol, continuing with another 16-measure section from the “Soldier’s Chorus,” functioning as the second strain of a march but not repeated. Next, Sousa uses the music of #16, the duet “Canst thou turn away?” Then follows the rousing music from the first act finale, “Rise up and put your armor on.” The overture ends with music from #15, the Coronation Scene. The little march-like theme (8 measures, repeated once) is distinguished by a quirky downward leap of a tritone. After a contrasting 8-measure second strain, also from #15, the tritone theme returns “Presto,” and the overture ends in a 17 measure whirlwind.

The lively and athletic “Smugglers we” (Allegretto brillante) originated as the opening chorus in Sullivan-Sousa. The interlude “Then loudly sing” would be a suitable second strain for a military march. Then follows #2 without pause, as the characters Mateo, Tito and the smuggler band announce the arrival of the Queen in a recitative and chorus. She proclaims that the Fates have declared that she should marry the first stranger who appears, but Mateo and Tito contend for her hand in an energetic duet deleted in the revised version. Next, in number 3, the Queen comically bewails the shortcomings of the life of a widow, in the style of the silly songs found in the later Sousa operettas.

In #4, Enrique enters disguised as a new recruit to the smuggler band. In the dramatic song “When the storms of life,” he proclaims to the group a future misanthropic existence due to the pain of love that now sits cold. He is, however, a spy. Next, the Queen and Violante (a fair maiden kidnapped and held for ransom) sing of their desire for love (as Tito and Mateo bewail the Queen’s rejection of them) in the beautifully crafted “Ah, love, kind love”, #5. Enrique interrupts to announce (in 12/8 meter) that he has seen a stranger in the vicinity. The others

take up his song, and the music of “Ah, love, kind love” returns, now in 12/8 rather than the original 4/4 meter. In #6, Violante sings of her lost love (who is actually Enrique) in an engaging 3/4 ballad, “The maiden sat with folded hands.” Then, in #7 Enrique reveals himself to her and they join for the ebullient duet “Come to these arms” (Allegro impetuoso). The concluding section “Come to my arms” is not only in a minor key (unusual for Sousa) but is also a march “dogfight” strain.

The patter song “I’ve leaped and I’ve climbed” (#8) introduces Stubbs, the stranger prophesied by the Fates. A foreign tourist (presumably English), he has come to the region as a photographer, but is now lost in the mountains. Captured by the band and informed of the Queen’s plans, Stubbs protests in “It matters not” (#9), for he is already married. In the march-like song “I could understand the capture,” he continues his protest, answered by a threatening chorus (“There’s danger if you try us”). To end the section, Sousa combined the two themes with a third sung by Violante and the Queen in the manner of the “Onward, Patriotic Sons” march in his later operetta, *El Capitán*. The Queen reiterates the declaration of the Fates in a 6/8 section from Sullivan-Sousa, taken up *a cappella* by Mateo, Tito and Stubbs. To end the long movement, the chorus (in 12/8 meter) declare that Stubbs must perform a “daring deed of blood” before his coronation. In the athletic “He is a spy” (#10), Tito, Mateo, the Queen, and the chorus argue whether the still-disguised Enrique might be a spy. The first act ends with an extended 4/4 march worthy of grand opera, “Rouse thee, and put thine armor on” (#11, Figure 9) as the band prepares for battle with Spanish troops sent to arrest them. The manuscript vocal part for Stubbs in the Library of Congress notes an entrance for Queen, Pedro and Carlos (rather than Tito and Mateo). Although the piano-vocal score has a quiet ending, the orchestra parts are different, with a fortissimo tutti to the end.

Act 2 begins with an extended orchestral introduction, part of which is scored only for woodwinds and horns, depicting sunset. Violante, in some of Sousa’s most complex chromaticism, sings of the despair of her captivity and in a duet Mateo sings of his pity for her (#12, Figure 10). Although this movement contains some of the best melodies of the operetta, Sousa deleted it in the 1882 revision. Sousa had added Tito’s song “I’m a robber free and bold” (#13) to the Sullivan-Sousa production. In 6/8 meter, it resembles a march with its two sections. The pastoral movement “Do you with your flocks and herds” (#14), which features a pleasant siciliano section, provides a quiet break in the action before the coronation scene (#15). The latter features the march-like theme, distinguished by a descending tritone, as introduced in the overture. An interlude is notably in a minor key. It ends with a choral hymn to the newly crowned king. The queen, in the love duet “Canst thou turn away?” (#16) asks for Stubbs’s love, which he cannot give. As in the overture, her plaintive “When for love” (3/4 meter) is interrupted by the 2/4 “Ah! That love should’st bring such madness,” an interlude that could serve as a march trio theme. The lively Polonaise “Free hearts of Spain” (#17) is Mateo’s solo.

No military operetta would be complete without a drinking song before the battle. Sousa provided the tipsy waltz-song “Wine-wine” (#18) from the Sullivan-Sousa production. As Enrique prepares for battle, he and Violante sing “Sighing, ah, sighing” (#19) one of the great love duets in all of 19th century opera. Sousa recapitulates the opening music of the overture,

note for note, in the Soldier's Chorus ("Let us march along", #20) that follows. This is a fully developed patrol-march that lacks only a "dogfight" strain (not a constant feature of Sousa marches), for men's chorus with a male soloist from the chorus. In the "Battle Song" (#21) that follows, it appears that Sousa intended to depict an actual on-stage battle with swords and bayonets. The nature of the musical setting suggests comic intent. The battle scene opens as Tito and Mateo discover that Violante has escaped. As they leave to search for her, the king's troops enter and their captain demands surrender. The Queen refuses and the battle begins. As the male principals and the men of the chorus sing the march "Cut and thrust," the women sing "In the Holy Virgin trust" as if they were piccolos. The march intensifies with the strain "Hark! The warning bugle note", a fine and typical Sousa march melody. Descending chromatic triad chords suggest that the soldiers and smugglers exit to continue the battle off stage; then the women and old men sing the hymn "Holy Mother, Hear Our Prayer." Next, ascending chromatic triads signal the return of the fighting forces with a repeat of "Cut and thrust" and "Hark! The warning bugle note." During the latter, the women sing "Holy Mother" in augmentation as a countermelody. Exactly how the battle ends is not clear, but by the final number, Stubbs has been let off the hook, Violante and Enrique are reunited, and the smuggler band has enlisted in the Spanish army. All join forces to sing "As they march along" (#22) in a short recapitulation of the "Soldier's Chorus" probably used as a curtain call.

Extra Music

For the 1882 revision, Sousa made extensive changes, revising and rearranging the order of numbers (Table 2), deleting some numbers and adding new music (Table 3). A new song (#3) in E major is in 3/4 meter and has the marking "Tempo di Bolero." The orchestral parts do not double the melody. A "Trio" follows as #4. It begins with an excerpt from #2 of the 1881 version, but continues with a fine waltz reused in *The Bride Elect*. The engaging, happy melody of "Legend of the Frogs" (2/4, A Major, #13) is doubled in the orchestra. Sousa was apparently fond of this song, which found its way into 3 subsequent operettas. The "Entre Acte" is an extended 3/8 waltz in e minor, distinctively unusual for Sousa who avoided use of minor keys. It is an orchestral reworking of the "Gypsy Chorus," #10 in the Sullivan-Sousa production. Existing orchestra parts give few clues to the nature of the "Duet and Chorus," #15. It begins with a recitative-like introduction in 4/4 meter, Allegro maestoso, C Major. It ends with a 3/8 waltz, but no melody is doubled in the orchestra. Likewise, the melody of the song "A high protective tariff" (6/8, F Major, #21) is not in the existing orchestra parts. The "Serenade" (Andante maestoso, 4/4, F Major, #22) is from another opera. In clarinet 1 and horn parts this is on page 1 of one MS sheet containing 4 pages. It has the header "Act 2nd" and is marked #9 by the copyist, with "22" added in red pencil. It contains an early version of the introduction to "Sweetheart I'm Waiting" in *El Capitán*. The remaining pages have "#10" (Sextette, Andante quasi moderato) and" #11" (Valse and chorus, Tempo di valse) from an unidentified work. The main 12/8 section of the Serenade contains fragments of melody, mostly in the violin 1 part. The Sextette (Moderato, 4/4, G Major, #24) has vocal cues in the violin parts.

A 6/8 march in two sections found in #18 of the Sullivan-Sousa production was not incorporated into either version. The snappy opening section is reminiscent of the first part of "The Liberty Bell" march.

Reconstruction

For Sousa's *The Smugglers*, incomplete orchestra parts, sketches, much of the holograph score, and other materials are located at the Library of Congress. Most of the orchestra parts are bound in brown boards. Many parts have multiple loose sheets due to extensive reordering of numbers. In some cases new music has been glued over old, and sections of music were literally cut out of parts with a knife and discarded.

With the exception of the "Entre act," which is complete, and a couple of transposed songs found loose with the parts, there are no parts for flute, oboe, clarinet 2, bassoon, percussion, or cello. These loose sheets are identified as "Smugglers," but the main body of the orchestral parts did not have such an identification for the different numbers. If they are not destroyed, it is likely that they are stored at the Library of Congress or the University of Illinois with parts from other operettas or in a section of unidentified materials.

With the exception of #5, it appears that all numbers in the piano-vocal score (Table 2) were initially orchestrated. For convenience, this will be termed the "1881 version," recognizing that it was not performed until early 1882. The fact that #5 was inserted in the parts as #4 1/2, but appeared in the piano-vocal score as #5 suggests that much of the orchestration was completed before the piano-vocal score was published. Some of reused numbers of the Sullivan-Sousa version were reorchestrated, and some were not. The single page of the opening chorus is clearly from the Sullivan-Sousa version.

In the course of the operetta's short run, the order of numbers may have changed significantly. The parts in the Library of Congress collection have been reordered, with the new order clearly marked in red pencil. Some numbers were cut, and new music (perhaps borrowings from *Katherine* or *Florine*) was added. This is termed the "1882 revision." Of the available parts, one Violin 1 part most clearly indicates the final reordering (Table 3). It is also possible that the reordering was a planned reworking of the operetta for another production that did not occur. Supporting this is the addition of a sextette, found in horn and clarinet parts, obviously taken from copied parts from another (presumably later, but as yet unidentified) operetta. In some cases, orchestra parts kept with *The Smugglers* materials in the Library of Congress collection belong to other operettas; violin parts to sections of *Désirée* have been identified. The source of other parts is obscure.

By use of the published piano-vocal score, what exists of Sousa's holograph and the orchestra parts for both the Sullivan-Sousa and Sousa versions, a full score for the "1881 version" of the operetta can be reconstructed. How to do so poses a dilemma. Were a multitude of cuts and other changes made for musical or dramatic reasons, or because the amateur company had difficulty with the sometimes athletic music? Should one reconstruct only the numbers printed in the piano-vocal score, or should the reconstruction reflect the final ordering of pieces (1882 revision)? Choosing the latter approach would force one to discard much good music; additionally, lyrics are not available for the great majority of added numbers. Thus, to be most useful for study, the reconstruction follows the shape of the 1881 piano-vocal score (Table 2).

The holograph score has inconsistent performance markings (tempi, dynamics, hairpins, etc.). The reconstructed score contains the copyist's interpretation of these performance markings, as well as additional ones made by the instrumentalists themselves on their parts. The latter (often tenuti or fermatas in a solo passage) have been retained, even when at variance with the holograph score. Purely editorial performance markings are in parentheses or brackets. In some cases, missing orchestral parts were added editorially using a reduced note size, using the piano-vocal score and the other available parts as a reference. The added numbers not in the piano-vocal score are placed as they are (without editorial orchestration) in an appendix for reference. When lyrics (and in some cases the melody line) are discovered, these pieces might be considered for production. In the case of "Legend of the Frogs," a later version is available as part of *The Charlatan*. The "Entre act", which is an instrumental reworking of the "Gypsy Chorus" in the Sullivan-Sousa version, is placed with the "1881 version" on the assumption that it might have been used.

Sousa's Reuse of Smugglers Music

The Sousa band often performed operetta excerpts on their tour programs, generally the overture and numbers for solo voice. In some cases, solo or ensemble numbers were transcribed for instruments with band accompaniment. Sousa also reworked the major march themes of his operettas into independent marches.

Perusals of the holdings of the Sousa Archives for Band Research, the largest repository for Sousa Band related performing material, indicates an arrangement of selections for solo quintet (2 cornets, trombone, 2 euphoniums) with band accompaniment. There is no evidence that the solo numbers were used in band concerts. Most of the music from the "Soldiers' Chorus" became "The Lambs' March" of 1914. Bierley reports that a part of "We Hail Our New-Found King" was incorporated into the suite "At the King's Court".[1]

Bierley also states that Sousa appropriated much of the Smugglers music for the unproduced opera, *The Wolf*.[2] Sousa reused the new song (not in the piano-vocal score) "Legend of the Frogs" in the later operetta *The Queen of Hearts*, again in an early version of *El Capitan*,[3] and also in *The Charlatan*. Another untitled waltz-song (#4) in the 1882 revision became "You remember 'twas six months ago" in *The Bride Elect*. The duet "Sighing, Ah Sighing" became "Sweetheart I'm Waiting" in *El Capitán*.

America's Greatest Operetta Composer

As a young man, and throughout his life, John Philip Sousa was a skilled craftsman of songs and dance music in all forms, including the Viennese waltz. As American audiences embraced the operettas of England, France, and Austria, Sousa succeeded in his endeavor to become America's greatest operetta composer of the 19th century, at one time having three different

[1] Bierley, PE. The Works of John Philip Sousa. Integrity Press, Columbus, Ohio, 1984.
[2] Bierley, PE. The Works of John Philip Sousa. Integrity Press, Columbus, Ohio, 1984.
[3] Bierley, PE. The Works of John Philip Sousa. Integrity Press, Columbus, Ohio, 1984.

operettas in production on Broadway. Several were produced overseas. Except for *El Capitán*, none endured the test of time as have many of the English and Viennese operettas.
His innovation was the introduction of the military march style (a feature of all subsequent works) in *The Smugglers*, which may be called a march-opera. His skill in composing marches later earned him the title "The March King", and these little masterpieces are the basis of his continued popularity throughout the world. Some of the music of his operettas survives in these marches, but much good music awaits modern performance.

Sousa's operettas also set the stage for a new generation of composers, such as the Irish-born Victor Herbert (Sousa's only significant American competitor in the early 20th century) George Gershwin, Sigmund Romberg, and Jerome Kern. They are also the direct forerunners of the American Broadway musicals of Rodgers and Hammerstein, Lerner and Loewe, Leonard Bernstein, and Stephen Sondheim. The Sousa operettas are of more than historical interest, however. Each contains engaging, accessible music. *El Capitán*, which has been recorded, remains the most popular. The waltz-opera *Desirée* has once again been performed and recorded. *The Glass Blowers* was the hit of the 2000 Glimmerglass Festival. The others will follow.

Acknowledgements
The author thanks Phyllis Danner, archivist of the Sousa Archives for Band Research at the University of Illinois at Urbana-Champaign, and Loras Schissel, Music Division, Library of Congress for their invaluable assistance in making performance parts, holograph scores, and a piano-vocal score available for study.

Table 1. *The Smugglers*. Sousa's version of Sullivan's *The Contrabandista*

Sullivan-Sousa Orchestra Parts (Bassoon and cello parts are lost)	Sullivan Piano-Vocal Score
	Introduction Not orchestrated by Sousa
Act 1	
1. Chorus - Allegretto Brillante - D Maj - 2/4 Original Sousa composition Became #1 in Sousa PV score	
2. Allo Modto	1. Chorus
Cut	
3. Alletto Marziale	1a. Let others seek the peaceful plain
4. Andte Marziale (Maestoso)	2. Hand of fate
5. Andte	3. Only the night wind sighs alone
6. Alletto Ma Molto Modto	4. A guard by night
6 1/2. Part Song Original Sousa composition	
7. Allo Modto	5. From rock to rock
8. Allo Grazioso	6. Hullo! What's that?
	7. Dance
9. Finale - Andante Maestoso	8. Hail to the ancient hat!
Act 2	
10. Gypsy Chorus - Allo Modto Original Sousa composition Became orchestral Entre Acte in 1882 version	
11. Allegretto - G - 2/4 Original Sousa composition Became #10 in 1881 version	
12. Modto	10. Let Hidalgos be proud of their breed
13. Alletto	9. Wake gentle maiden
14. Andte - Db - C Original Sousa composition Became #12 in 1881 version	
15. Marziale - G - C Original Sousa composition Became #15 in 1881 version	
16. - Tempo di Polonaise - G - 3/4 Original Sousa composition Became #17 in 1881 version	
17. Tempo di Valse - C - 3/4 Original Sousa composition Became #18 in 1881 version	
18. Finale - F - 6/8 Original Sousa composition	

An addition pinned to the orchestral parts was incorporated into #9 (the a cappella quartet)
A 6/8 march was not reused

Act 3

19. Andte Maestoso — A reworking of Sullivan's opening chorus #1
20. Andte — 11. My love, we'll meet again
21. Allo Modto — 12. Who'd to be robber-chief aspire
22. March
Original Sousa composition
Became #20 in 1881 version
23. Finale - D - C
Split up for Sousa

13 I fired each barrel
14 Have pity, sir (Finale)

Table 2. *The Smugglers*, 1881 Version, as found in piano-vocal score, and performed in early 1882. Disposition of number in the 1882 revision is also noted.

No.*	Title	Vocal layout	Source	1882 revision
	Overture	Orchestral	New	Reused
Act 1				
1.	Smugglers we	Chorus	S-S** #1	Reused; still #1
2.	Scene: Silence, and to your stations hie	Trio and chorus	New	Changed; still #2
3.	Song: The Widow's life's a lonely one	Solo	New	Cut
4.	Scene and Solo: When the storms of life	Quartet and solo	New	Became #7
5. (4 1/2)	Ah. love, kind love	Quintet	New	Moved to #8, then cut
6. (5)	Ballad: The maiden sat with folded hands	Solo	New	Became #16
7. (6)	Come to these arms that long to hold thee	Duet	New	Became #6
8. (7)	Song: I've leaped and I've climbed like a blawsted goat	Solo	New	Became #9
9. (8)	It matters not	Quintet and chorus	S-S #18 (in part)	Became #12
10. (9)	He is a spy	Trio and chorus	S-S #11	Cut

11. (10)	1st Finale: Rouse thee, and put thine armor on	Quartet and chorus	New	Cut
Act 2				
12. (11)	How slowly fades the sun	Duet	S-S #14 (new introduction)	Cut
13. (11 1/2)	Song: I'm a robber free and bold	Solo	S-S # 6 1/2	Became #17
14. (12)	Do you with your flocks and herds	Trio	New	Became #18
15. (13)	Coronation Scene: We hail our new-found king	Trio and chorus	S-S #15	Became #19
16. (14)	Canst thou turn away?	Duet	New	Became #11
17. (15)	Free hearts of Spain	Solo	S-S #16	Cut
18. (16)	Wine-wine	Trio and chorus	S-S #17	Became #20
19. (17)	Sighing, ah, sighing	Duet	New	Became #5
20. (18)	Soldier's Chorus: Let us march along	Men's chorus	S-S #22	Became #23
21. (19)	Battle Song: 'Tis as I said	Entire company	New	Cut
22. (20)	Finale: As they march along	Entire company	New	Became #25

*Numbers in parentheses reflect the initial numbering of the orchestral parts
**S-S = Sullivan-Sousa

Table 3. Music new to the 1882 revision, thus not in the 1881 piano-vocal score

Number	Title (in orchestra parts)	Source	Tempo, meter, key
3.	Song	New	Tempo di Bolero - 3/4 - E Maj
4.	Trio	#2, 1881 version; new waltz	Allegro Bravura con Spirito – 4/4 - F Maj Tempo di Valse Cantabile - 3/4 - Eb Maj
13.	Legend of the Frogs Entre Acte*	New S-S #10	Allegretto - 2/4 - A Maj
15.	Duet and chorus	New	Allegro maestoso – 4/4 - C Maj Allegretto a la valse - 3/8 - C Maj
21.	A High Protective Tariff	New	6/8 - F Maj
22.	Serenade	New*	Andante maestoso – String parts in F marked "1/2 tone lower", wind parts in Eb
24.	Sextette	New	Moderato – 4/4

*Also reused as “#10” in a “Scene and Fandango” found only in a violin 1 part

**As described in the text, this is from another operetta

Appendix. Sousa’s operettas in chronological order[4]

1. Katherine (1879). Libretto by Wilson J. Vance. Not produced.
2. Florine (1881). Unfinished.
3. The Smugglers (1882). Libretto by Wilson Vance. Opened at Lincoln Hall, Washington, DC, March 25, 1882. Published piano-vocal score.
4. Desirée (1883) Libretto by Edward M. Taber. Opened at the National Theatre, Washington, DC, May 1, 1884. Published piano-vocal score.
5. The Queen of Hearts (1885). Libretto by Edward M. Taber. Opened at Albaugh’s Opera House, Washington, DC, April 12, 1886.
6. The Wolf (1888). Libretto by Sousa. Not produced.
7. The Devil’s Deputy (1893). Unfinished.
8. El Capitán (1895). Libretto by Charles Klein. Opened at the Tremont Theatre, Boston, April 13, 1896. Published piano-vocal score.
9. The Bride Elect (1897). Libretto by Sousa. Opened at the Hyperion Theatre, New Haven, CT, December 28, 1897. Published piano-vocal score.
10. The Charlatan (The Mystical Miss) (1898). Libretto by Charles Klein. Opened at the Academy of Music, Montreal, August 29, 1898. Published piano-vocal score.
11. Chris and the Wonderful Lamp (1899). Libretto by Glen MacDonough. Opened at the Hyperion Theatre, New Haven, CT, October 23, 1899. Published piano-vocal score.
12. The Free Lance (1905). Libretto by Harry Bache Smith. Opened at the Court Square Theatre, Springfield, MA, March 26, 1906. Published piano-vocal score.
13. The Glass Blowers (The American Maid) (1909). Libretto by Leonard Liebling. Opened at the Schubert Theatre, Rochester, NY, January 27, 1913. Published piano-vocal score.
14. The Irish Dragoon (1915). Libretto by Joseph Herbert. Not produced.
15. The Victory (1915). Unfinished.

[4] Bierley, PE. The Works of John Philip Sousa. Integrity Press, Columbus, Ohio, 1984.