

2. SCENE

Moderato
a tempo

Flute

Oboe

Clarinet 1
(original Clar in A)
f

Clarinet 2
(original Clar in A)
f

Bassoon
f

Horns
f

Cornets in A
f

Trombone
f

Timpani
Percussion
f

Violin 1
f *Recit.* *p* *p* *Moderato a tempo*

Violin 2
f *Recit.* *p* *p* *Moderato a tempo*

Viola
f *Recit.* *p* *Moderato a tempo*

Cello
f *Recit.* *p* *p* *Moderato a tempo*

Contrabass
f *Recit.* *p* *p* *Moderato a tempo*

Fl. *p* *tr*

Ob. *p*

Bb Cl. *p*

Clar 2 *p*

Bsn. *pp*

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Maestoso

This page of a musical score, labeled '3' in the top right corner, features the tempo marking 'Maestoso' at the top. It contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.), along with Timpani and Percussion (Timp. Perc.). The second system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.). The score is written in 3/4 time with a key signature of two sharps (F# and C#). Measure numbers 15, 16, 17, 18, and 19 are indicated at the beginning of their respective staves. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). The woodwind parts feature complex rhythmic patterns, including sixteenth-note runs and triplet figures. The string parts provide a steady accompaniment with various rhythmic textures.

Allegretto

Maestoso

Musical score for woodwinds and percussion. The score is in 2/4 time and consists of 21 measures. The woodwind parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Contrabassoon (Crt.), and Trombone (Tbn.). The percussion part includes Triangle (Timp. Perc.). The woodwinds play a melodic line starting at measure 21, marked *p*. The percussion part plays a rhythmic pattern of eighth notes, marked *p*. The score is divided into two sections: Allegretto (measures 21-20) and Maestoso (measures 21-20). The Maestoso section begins with a dynamic change to *f*.

Allegretto

Maestoso

Musical score for strings. The score is in 2/4 time and consists of 21 measures. The string parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes, marked *pizz.*. The score is divided into two sections: Allegretto (measures 21-20) and Maestoso (measures 21-20). The Maestoso section begins with a dynamic change to *ff*.

Moderato

31

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3

p

pp

p

pp

pp

Fl. *3*

Ob. *3* *Solo* *p*

Bb Cl.

Clar 2 *37*

Bsn. *p*

Hns. *37* *ff*

Crt.

Tbn. *ff*

Timp. Perc. *37*

Vln. 1 *37* *f* *ff* *Andante* *colla voce* *8 in bar* *colla voce* *pizz.*

Vln. 2 *f* *ff* *colla voce* *pizz.*

Vla. *f* *ff*

Vlc. *f* *ff* *in 8* *colla voce*

Cb. *f* *ff* *in 8* *pizz.*

Detailed description: This page of a musical score covers measures 37 to 42. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), and Cor Anglais (Crt.). The brass section includes Trumpets (Tbn.) and Timpani/Drums (Timp. Perc.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various dynamics such as *f*, *ff*, and *p*. Performance instructions include *Andante*, *colla voce*, *8 in bar*, *in 8*, and *pizz.*. A triplet of eighth notes is marked with a '3' above it in measures 37 and 38. The key signature is three flats (B-flat major or D-flat minor).

This musical score page contains measures 44 through 50. The instruments and their parts are as follows:

- Flute (Fl.):** Rests throughout the entire passage.
- Oboe (Ob.):** Plays a melodic line in measures 44-46, marked *rit.* (ritardando). Rests in measures 47-50.
- Bassoon (Bsn.):** Plays a melodic line in measures 44-46, marked *rit.* (ritardando). Rests in measures 47-50.
- Clarinet 2 (Clar 2):** Plays a melodic line in measures 44-46, marked *rit.* (ritardando). Rests in measures 47-50.
- Horn (Hns.):** Rests in measures 44-46. In measures 47-50, plays a chordal accompaniment marked *f* (forte).
- Trumpet (Crt.):** Rests in measures 44-46. In measures 47-50, plays a rhythmic accompaniment of triplets marked *ff* (fortissimo).
- Trombone (Tbn.):** Rests in measures 44-46. In measures 47-50, plays a rhythmic accompaniment marked *f* (forte).
- Timpani and Percussion (Timp. Perc.):** Rests in measures 44-46. In measures 47-50, plays a rhythmic accompaniment marked *f* (forte).
- Violin 1 (Vln. 1):** Plays an *arco* (arco) line in measures 44-46, marked *mp* (mezzo-piano). In measure 47, there is a dynamic shift to *p* (piano) with an accent (^) over the note.
- Violin 2 (Vln. 2):** Plays an *arco* (arco) line in measures 44-46, marked *mp* (mezzo-piano). In measure 47, there is a dynamic shift to *p* (piano) with an accent (^) over the note.
- Viola (Vla.):** Plays an *arco* (arco) line in measures 44-46, marked *mp* (mezzo-piano). In measure 47, there is a dynamic shift to *p* (piano) with an accent (^) over the note.
- Violoncello (Vlc.):** Plays an *arco* (arco) line in measures 44-46, marked *mp* (mezzo-piano). In measure 47, there is a dynamic shift to *p* (piano) with an accent (^) over the note.
- Contra Bass (Cb.):** Plays an *arco* (arco) line in measures 44-46, marked *mp* (mezzo-piano). In measure 47, there is a dynamic shift to *p* (piano) with an accent (^) over the note.

60

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

colla voce

p

f

ff

p

ff

p

ff

p

ff

p

Allegro Pesante

Musical score for orchestra, measures 72-81. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb (Bb Cl.), Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.). The second system includes Timpani and Percussion (Timp. Perc.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Via.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 72-75: Flute and Oboe play a melodic line with a forte (*f*) dynamic. Bassoon, Clarinet in Bb, and Horns play a rhythmic accompaniment with a forte (*f*) dynamic. Trumpets and Trombones play a rhythmic accompaniment with a forte (*f*) dynamic. Timpani and Percussion play a rhythmic accompaniment with a forte (*f*) dynamic.

Measures 76-81: The tempo is marked *Allegro Pesante*. The Flute and Oboe play a melodic line with a piano (*p*) dynamic. The Bassoon, Clarinet in Bb, and Horns play a rhythmic accompaniment with a piano-piano (*pp*) dynamic. The Trumpets and Trombones play a rhythmic accompaniment with a piano (*p*) dynamic. The Violin I, Violin II, Viola, and Violoncello play a rhythmic accompaniment with a piano (*p*) dynamic. The Contrabass plays a rhythmic accompaniment with a piano (*p*) dynamic.

This page of a musical score, numbered 11, contains measures 81 through 88. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 81-82 are rests. In measure 83, it plays a rapid sixteenth-note scale. It has a melodic line in measures 84-88.
- Oboe (Ob.):** Measures 81-82 are rests. It plays a melodic line in measures 83-88.
- Bb Clarinet (Bb Cl.):** Plays a rhythmic pattern of eighth notes throughout measures 81-88.
- Clarinet 2 (Clar 2):** Plays a rhythmic pattern of eighth notes throughout measures 81-88.
- Bassoon (Bsn.):** Measures 81-82 are rests. It plays a melodic line in measures 83-88.
- Horns (Hns.), Cor Anglais (Crt.), Trombone (Tbn.):** All three parts are silent throughout measures 81-88.
- Timpani/Percussion (Timp. Perc.):** Silent throughout measures 81-88.
- Violin 1 (Vln. 1):** Plays a melodic line with eighth notes throughout measures 81-88.
- Violin 2 (Vln. 2):** Plays a rhythmic pattern of eighth notes throughout measures 81-88.
- Viola (Via.):** Plays a melodic line with eighth notes throughout measures 81-88.
- Violoncello (Vlc.):** Plays a melodic line with eighth notes throughout measures 81-88.
- Contrabass (Cb.):** Silent throughout measures 81-88.

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): Treble clef, starting with a dynamic marking of *90*.
- Ob.** (Oboe): Treble clef, starting with a dynamic marking of *90*.
- Bb Cl.** (B-flat Clarinet): Treble clef, starting with a dynamic marking of *90*.
- Clar 2** (Clarinet 2): Treble clef, starting with a dynamic marking of *90*.
- Bsn.** (Bassoon): Bass clef, starting with a dynamic marking of *90*.
- Hns.** (Horn): Treble clef, key signature of one sharp (F#).
- Crt.** (Cornet): Treble clef, key signature of two flats (Bb).
- Tbn.** (Tuba): Bass clef.
- Timp. Perc.** (Timpani/Drum): Bass clef, starting with a dynamic marking of *90*.
- Vln. 1** (Violin 1): Treble clef, starting with a dynamic marking of *90*. Includes a *rall.* (rallentando) marking and a fermata over the final note of the first phrase.
- Vln. 2** (Violin 2): Treble clef, starting with a dynamic marking of *90*. Includes a *rall.* marking.
- Vla.** (Viola): Bass clef, starting with a dynamic marking of *90*. Includes a *rall.* marking.
- Vlc.** (Violoncello): Bass clef, starting with a dynamic marking of *90*. Includes a *rall.* marking.
- Cb.** (Cello): Bass clef.

The score is organized into systems of staves. The woodwind and brass sections (Fl., Ob., Bb Cl., Clar 2, Bsn., Hns., Crt., Tbn.) are grouped together in the upper half. The string section (Vln. 1, Vln. 2, Vla., Vlc., Cb.) is grouped together in the lower half. The Timp. Perc. part is positioned between the woodwinds and strings. The first system shows the initial entries for the woodwinds and strings, with dynamic markings of *90* and *rall.* indicating the tempo change.

113

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

Detailed description: This page of a musical score contains measures 113 through 120. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ctr.), Trombones (Tbn.), Timpani/Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of two flats (Bb) and a common time signature. The Flute part begins with a melodic line starting on a whole note G4. The Oboe part starts with a dynamic marking of *p* (piano) and plays a sustained note. The Bassoon and Clarinet 2 parts have similar melodic lines. The Horns, Trumpets, and Trombones are marked with rests. The Timpani/Percussion part is also marked with rests. The Violin 1 part has a melodic line with some slurs. The Violin 2 part plays a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes. The page number 14 is at the top left, and the measure number 113 is at the top left of the first staff.

122

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for page 15, starting at measure 122. It features a woodwind section (Flute, Oboe, Bb Clarinet, Clarinet 2, Bassoon), a brass section (Horns, Cor Anglais, Trombone), a percussion section (Timpani/Drum), and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). Measures 122-124 contain musical notation for several instruments: Flute (measures 122-124), Oboe (measures 122-124), Bb Clarinet (measures 122-124), Clarinet 2 (measures 122-124), Bassoon (measures 122-124), Horns (measures 122-124), Cor Anglais (measures 122-124), Trombone (measures 122-124), Timpani/Drum (measures 122-124), Violin 1 (measures 122-124), Violin 2 (measures 122-124), Viola (measures 122-124), Violoncello (measures 122-124), and Contrabass (measures 122-124). Measures 125-131 are mostly empty staves, indicating that the music for these measures is not present on this page.

143

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

rit.

pp

Solo

This page of a musical score, numbered 19, contains measures 165 through 174. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Melodic line with various ornaments and trills.
- Oboe (Ob.):** Melodic line with some rests.
- Bb Clarinet (Bb Cl.):** Melodic line with some rests.
- Clarinet 2 (Clar 2):** Melodic line with some rests.
- Bassoon (Bsn.):** Melodic line with some rests.
- Horns (Hns.):** Harmonic accompaniment with chords and intervals.
- Trumpets (Crt.):** Harmonic accompaniment with chords and intervals.
- Trombones (Tbn.):** Harmonic accompaniment with chords and intervals.
- Timpani/Drums (Timp. Perc.):** Rhythmic accompaniment with some rests.
- Violin 1 (Vln. 1):** Melodic line with various ornaments and trills.
- Violin 2 (Vln. 2):** Harmonic accompaniment with chords and intervals.
- Viola (Via.):** Harmonic accompaniment with chords and intervals.
- Violoncello (Vic.):** Harmonic accompaniment with chords and intervals.
- Contrabass (Cb.):** Harmonic accompaniment with chords and intervals.

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The measures are numbered 165 through 174. The Flute and Violin 1 parts feature intricate melodic lines with many ornaments and trills. The other instruments provide harmonic support and rhythmic accompaniment.

Musical score for page 20, measures 175-184. The score includes parts for Flute, Oboe, Bb Clarinet, Clarinet 2, Bassoon, Horns, Trumpets, Trombones, Timpani/Drums, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps) and the time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings. The Flute part has a melodic line with some grace notes. The Oboe part has a sustained note with some movement. The Bb Clarinet and Clarinet 2 parts have rhythmic patterns. The Bassoon part has a steady eighth-note accompaniment. The Horns, Trumpets, and Trombones parts have block chords and rhythmic patterns. The Timpani/Drums part has a simple rhythmic pattern. The Violin 1 part has a melodic line with some grace notes. The Violin 2 part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a steady eighth-note accompaniment.

Musical score for measures 186-190. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ct.), Trombones (Tbn.), Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 186: Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, and Violin 1 play a melodic line with a *dim.* dynamic. Bassoon, Violoncello, and Contrabass play a rhythmic accompaniment. Timpani and Percussion play a rhythmic pattern with *pp*, *ppp*, and *pppp* dynamics. Violin 2 and Viola play chords.

Measure 187: Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, and Violin 1 continue the melodic line with *dim.* dynamics. Bassoon, Violoncello, and Contrabass continue the accompaniment. Timpani and Percussion continue the pattern. Violin 2 and Viola continue chords.

Measure 188: Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, and Violin 1 continue the melodic line with *dim.* dynamics. Bassoon, Violoncello, and Contrabass continue the accompaniment. Timpani and Percussion continue the pattern. Violin 2 and Viola continue chords.

Measure 189: Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, and Violin 1 continue the melodic line with *dim.* dynamics. Bassoon, Violoncello, and Contrabass continue the accompaniment. Timpani and Percussion continue the pattern. Violin 2 and Viola continue chords.

Measure 190: Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, and Violin 1 continue the melodic line with *dim.* dynamics. Bassoon, Violoncello, and Contrabass continue the accompaniment. Timpani and Percussion continue the pattern. Violin 2 and Viola continue chords.

3. SONG

Tempo di bolero

Flute *p*

Oboe *p*

Clarinet 1 in A *p*

Clarinet 2 in A *p*

Bassoon

Horns *p* *pp*

Cornets in A

Trombone

Timpani Percussion *Tambourine* *Triangle*

Violin 1 *p*

Violin 2 *p*

Viola

Cello *pizz.*

Contrabass *p*

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Treble clef, key signature of three sharps (F#, C#, G#). Starts with a measure marked with a '3' above the staff. Dynamic marking *pp* appears in the final measure.
- Ob.** (Oboe): Treble clef, key signature of three sharps. Dynamic marking *pp* appears in the final measure.
- A Cl.** (Alto Clarinet): Treble clef, key signature of one sharp (F#). Dynamic marking *pp* appears in the final measure.
- Clar 2** (Clarinet 2): Treble clef, key signature of one sharp. Dynamic marking *p* appears in the second measure, and *pp* in the final measure.
- Bsn.** (Bassoon): Bass clef, key signature of three sharps. Dynamic marking *pp* appears in the second measure, and *pp* in the final measure.
- Hns.** (Horn): Treble clef, key signature of three sharps. Starts with a measure marked with a '3' above the staff.
- Ctr.** (Trumpet): Treble clef, key signature of one sharp. Remains silent throughout the page.
- Tbn.** (Tuba): Bass clef, key signature of three sharps. Remains silent throughout the page.
- Timp. Perc.** (Timpani/Drum): Bass clef, key signature of three sharps. Starts with a measure marked with a '3' above the staff.
- Vln. 1** (Violin 1): Treble clef, key signature of three sharps. Dynamic marking *p* appears in the final measure.
- Vln. 2** (Violin 2): Treble clef, key signature of three sharps. Dynamic marking *p* appears in the final measure.
- Vla.** (Viola): Bass clef, key signature of three sharps. Dynamic marking *p* appears in the final measure.
- Vlc.** (Violoncello): Bass clef, key signature of three sharps. Dynamic marking *arco* appears in the fifth measure.
- Cb.** (Cello): Bass clef, key signature of three sharps. Dynamic marking *p* appears in the final measure.

17

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

17 *Castanets*

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

pp

pizz.

arco

2nd time only arco

pizz.

pizz.

pizz.

pizz.

2nd time

Detailed description: This page of a musical score contains measures 17 through 24. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Clarinet in Bb (Clar 2), and Bassoon (Bsn.). The brass section includes Horns (Hns.), Trumpets (Ctr.), and Trombones (Tbn.). The percussion section includes Castanets, Timpani (Timp.), and Percussion (Perc.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 17 is marked with a dynamic of *pp*. The Flute part has a melodic line starting in measure 17. The Clarinet in Bb part has a melodic line starting in measure 19. The Bassoon part has a melodic line starting in measure 20. The Castanets part has a rhythmic pattern starting in measure 17. The Violin 1 part has a melodic line starting in measure 17. The Violin 2 part has a melodic line starting in measure 17. The Viola part has a melodic line starting in measure 17. The Violoncello part has a melodic line starting in measure 17. The Contrabass part has a melodic line starting in measure 17. There are various performance markings such as *pizz.*, *arco*, and *2nd time only arco* throughout the score.

25 *Dance*

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

25 *Dance*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

arco

arco

arco

4. T210

Allegro bravura con spirito

Flute

Oboe

Clarinet 1

Clarinet 2

Bassoon

Horns

Cornets

Trombone

Timpani
Percussion

Violin 1

Violin 2

Viola

Cello

Contrabass

f

p

pp

Allegro bravura con spirito

Musical score for page 2, measures 7-13. The score is arranged in a system with 14 staves. The instruments are: Fl., Ob., Bb Cl., Clar 2, Bsn., Hns., Crt., Tbn., Timp. Perc., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The key signature is one flat (Bb). The time signature is 4/4. The score shows various musical notations such as rests, eighth notes, and dynamic markings like 'p'. The Hns. part has a melodic line with eighth notes and a fermata. The Vln. 1 and Vln. 2 parts have rhythmic patterns. The Cb. part has a simple bass line. The Fl., Ob., Bb Cl., Clar 2, Bsn., Crt., Tbn., and Timp. Perc. parts are mostly silent.

Musical score for page 3, measures 14-19. The score is arranged in systems for various instruments:

- Fl.**: Flute, measures 14-19 are rests.
- Ob.**: Oboe, measures 14-19 are rests.
- Bb Cl.**: Bass Clarinet, measures 14-19: 14 (half rest), 15 (half note Bb), 16 (quarter note G, quarter note F#), 17 (half rest), 18 (half note G), 19 (quarter note F).
- Clar 2**: Clarinet in C, measures 14-19 are rests.
- Bsn.**: Bassoon, measures 14-19 are rests.
- Hns.**: Horns, measures 14-19: 14 (half rest), 15 (half rest), 16 (quarter rest, quarter note G#), 17 (quarter note G#, quarter note F, quarter note E, quarter note D), 18 (quarter note D, quarter note C, quarter note B, quarter note A), 19 (quarter note G, quarter note F, quarter note E, quarter note D).
- Crt.**: Trumpets, measures 14-19 are rests.
- Tbn.**: Trombones, measures 14-19 are rests.
- Timp. Perc.**: Timpani and Percussion, measures 14-19 are rests.
- Vln. 1**: Violin I, measures 14-19: 14 (quarter note G, quarter note F, quarter note E, quarter note D), 15 (quarter note D, quarter note C, quarter note B, quarter note A), 16 (quarter note G, quarter note F, quarter note E, quarter note D), 17 (quarter note D, quarter note C, quarter note B, quarter note A), 18 (quarter note G, quarter note F, quarter note E, quarter note D), 19 (quarter note D, quarter note C, quarter note B, quarter note A).
- Vln. 2**: Violin II, measures 14-19: 14 (quarter note G, quarter note F, quarter note E, quarter note D), 15 (quarter note D, quarter note C, quarter note B, quarter note A), 16 (quarter note G, quarter note F, quarter note E, quarter note D), 17 (quarter note D, quarter note C, quarter note B, quarter note A), 18 (quarter note G, quarter note F, quarter note E, quarter note D), 19 (quarter note D, quarter note C, quarter note B, quarter note A).
- Vla.**: Viola, measures 14-19 are rests.
- Vlc.**: Violoncello, measures 14-19 are rests.
- Cb.**: Contrabass, measures 14-19: 14 (quarter rest, quarter note G), 15 (quarter rest, quarter note F), 16 (quarter rest, quarter note E), 17 (quarter note D, quarter note C), 18 (quarter note B, quarter note A), 19 (quarter note G, quarter note F).

Tempo di Valse Cantabile

Fl. 27

Ob.

Bb Cl.

Clar 2 27

Bsn.

Hns. 27

Crt.

Tbn.

Timp. Perc. 27

Tempo di Valse Cantabile

Vln. 1 27 *p*

Vln. 2 27 *p*

Vla.

Vlc.

Cb. 27

Fl. 38

Ob.

Bb Cl.

Clar 2 38

Bsn.

Hns. 38

Ctr.

Tbn.

Timp. Perc. 38

Vln. 1 38

Vln. 2

Vla.

Vlc.

Cb.

Fl. 60

Ob.

Bb Cl.

Clar 2 60

Bsn.

Hns. 60

Ctr.

Tbn.

Timp. Perc. 60

Vln. 1 60

Vln. 2 *rall.* *pizz.*

Vla.

Vlc.

Cb. *pizz.*

Encore

71

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

rall.

pp

pp

Encore

Encore

82

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

82

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 82 through 91. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Bb Clarinet, Clarinet 2, Bassoon) and brass section (Horns, Trumpet, Trombone) are mostly silent, indicated by rests. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) and Timpani/Percussion are active. The Violin 1 part features a melodic line with a long note in measure 82 and a phrase in measure 83. The Violin 2 part plays a rhythmic accompaniment of chords. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns. The Timpani/Percussion part is also silent.

93

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

rall.

tempo

pp

104

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

rall.

115

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

f

f

10. SCENE, FANDANGO

ARR. WILLIAM COLEN, 2000

Andante cantabile

Flute

Oboe

Clarinet 1

Clarinet 2

Bassoon

Horns

Cornets

Trombone

Timpani
Percussion

Violin 1

Violin 2

Viola

Cello

Contrabass

Andante cantabile

p

3

3

This page of a musical score covers measures 19 through 28. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Crt.), Trombones (Tbn.), Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 19 is marked with a '19' above the staff. The Oboe part has a melodic line starting in measure 19. The Violin 1 part has a rhythmic pattern of eighth notes starting in measure 20, with a *pizz.* (pizzicato) marking in measure 20 and an *arco* (arco) marking in measure 21. The rest of the staves are mostly empty, indicating rests for those instruments.

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

30

3/4

pp

41

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

41

Timp.
Perc.

41

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

arco

53

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

53

Timp.
Perc.

53

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 53 through 62. The score is arranged in a standard orchestral format with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ctr.), Trombone (Tbn.), Timpani/Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 53-54 are mostly rests for all instruments. In measure 55, the Violin 1 part begins with a melodic line, featuring accents (>) on the first two notes. The rest of the page (measures 56-62) shows rests for all instruments.

65

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

65

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 65 through 74. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Bb Clarinet, Clarinet 2, Bassoon) and brass section (Horns, Trumpets, Trombone) are shown with empty staves. The percussion section (Timpani/Percussion) also has an empty staff. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) is active. Violin 1 has a melodic line starting at measure 65 with a dynamic marking of *fz* and a hairpin crescendo. The other string parts are mostly silent, indicated by rests. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are indicated at the top of each measure.

Musical score for page 8, measures 77-82. The score is arranged in a standard orchestral layout with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Crt.), Trombones (Tbn.), Timpani/Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score begins at measure 77. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music is primarily restful for most instruments, with a notable melodic passage in the Bassoon (Bb Cl.) staff starting at measure 80. The passage consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The score concludes at measure 82.

88

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

88

Timp.
Perc.

88

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

This page of a musical score contains 13 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), and Clarinet 2 (Clar 2). The brass section includes Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.). The percussion section includes Timpani and Percussion (Timp. Perc.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is in the key of D major (one sharp) and 4/4 time. The first measure of each staff is marked with a dynamic of 100. The Violin 1 part begins with a melodic line in the first measure, which continues through the rest of the page. A *p* (piano) dynamic marking is present in the final measure of the Violin 1 staff.

112

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

112

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 112 through 121. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 4/4. The Violin 1 part (Vln. 1) is the only instrument with musical notation on this page. It begins with a rest in measure 112, followed by a melodic line in measure 113 consisting of eighth and sixteenth notes. The rest of the page (measures 114-121) shows rests for all instruments.

Musical score for measures 124-133. The score is arranged in a system with 13 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Crt.), Trombones (Tbn.), Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Cello (Cb.).

The score begins at measure 124. The key signature is one sharp (F#). The Flute part (Vln. 1) starts with a melodic line, marked with a forte (*f*) dynamic. The other instruments are mostly silent, indicated by rests. The Flute part includes several slurs and a crescendo leading to a forte dynamic. The score ends at measure 133.

136

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

136

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3

3

3

160

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

160

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 160 through 173. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 4/4. The Violin 1 part (Vln. 1) is the only staff with musical notation, starting at measure 160. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers measures 161-162, containing a quarter note C5, a quarter note B4, and a quarter note A4. Measure 163 features a sixteenth-note triplet (G4, A4, B4) followed by a quarter rest. Measures 164-165 contain quarter notes G4 and A4, respectively. Measure 166 has a quarter rest, followed by quarter notes G4 and A4 in measures 167 and 168. Measure 169 has a quarter rest, followed by a sixteenth-note triplet (G4, A4, B4) in measure 170. Measure 171 has a quarter rest, followed by quarter notes G4 and A4 in measures 172 and 173. All other staves (Flute, Oboe, Bb Clarinet, Clarinet 2, Bassoon, Horns, Trumpets, Trombones, Timpani/Drums, Violin 2, Viola, Violoncello, and Contrabass) are empty, indicating they are silent during this passage.

172

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

172

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

184

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

184

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

tr

196

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

196

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

208

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

208

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 208 through 217. The score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Clarinet 2 (Clar 2), and Bassoon (Bsn.). The middle section includes brass: Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.). Below the brass is the Timpani and Percussion (Timp. Perc.) part. The bottom section includes strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The measure number '208' is written above the first staff of each system. The Violin 1 part contains musical notation, including eighth and sixteenth notes, rests, and dynamic markings. All other parts are currently blank, indicating they have not yet been written for these measures.

220

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

220

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 220 through 224. The score is arranged in a standard orchestral format with 15 staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ctr.), Trombones (Tbn.), Timpani/Drums (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The first measure (220) begins with a dynamic marking of *mf*. The Violin 1 part is the only instrument with notes in this section, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. From measure 221 onwards, the Violin 1 part consists of a continuous sixteenth-note tremolo pattern. The other instruments have rests throughout the entire section.

232

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

232

232

sf

13. LEGEND OF THE FROGS

This musical score is for the piece "Legend of the Frogs" and is arranged for a full orchestra. The score is written in 2/4 time and the key signature has three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Flute:** Remains silent throughout the piece.
- Oboe:** Remains silent throughout the piece.
- Clarinet 1 in A:** Plays a melodic line starting with a forte (*f*) dynamic, moving to piano (*p*) in the second measure, and returning to forte (*f*) in the final measure.
- Clarinet 2:** Remains silent throughout the piece.
- Bassoon:** Remains silent throughout the piece.
- Horns:** Play a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic.
- Cornets:** Remains silent throughout the piece.
- Trombone:** Play a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic.
- Timpani Percussion:** Remains silent throughout the piece.
- Violin 1:** Plays a melodic line starting with a forte (*f*) dynamic, moving to piano (*p*) in the second measure, and returning to forte (*f*) in the final measure.
- Violin 2:** Plays a rhythmic accompaniment of eighth notes, starting with fortissimo (*ff*) dynamic, moving to piano (*p*) in the second measure, and returning to forte (*f*) in the final measure.
- Viola:** Plays a rhythmic accompaniment of eighth notes, starting with fortissimo (*ff*) dynamic, moving to piano (*p*) in the second measure, and returning to forte (*f*) in the final measure.
- Cello:** Remains silent throughout the piece.
- Contrabass:** Plays a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic, moving to piano (*p*) in the second measure, and returning to forte (*f*) in the final measure.

12

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

last time

rit. last time only

p

Detailed description: This page of a musical score contains measures 12 through 21. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones) is mostly silent, with some activity in the Clarinet and Horns in the first few measures. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) is active throughout. Violin 1 has a melodic line with a fermata and the marking 'last time' at measure 18. Violin 2 has a rhythmic accompaniment with a fermata and the marking 'rit. last time only' at measure 18. The Viola and Violoncello play a similar rhythmic accompaniment. The Contrabass has a steady eighth-note accompaniment. The dynamic marking 'p' (piano) is indicated at the end of the first violin line in measure 19.

Musical score for page 4, measures 35-40. The score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Clarinet in Bb (Clar 2), and Bassoon (Bsn.). The second system includes Horns (Hns.), Trumpet (Crt.), and Trombone (Tbn.). The third system includes Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Cello (Cb.).

Measures 35-40 are marked with a rehearsal mark '35' at the beginning of each staff. The dynamics are *ff* (fortissimo) for measures 35-39 and *f* (forte) for measure 40. The notation includes various note values, rests, and articulation marks.

Maestoso

This musical score page, numbered 14, is marked *Maestoso*. It features a woodwind section with Flute, Oboe, Clarinet 1 in A, Clarinet 2, and Bassoon. The Clarinet 1 part begins with a *f* dynamic and a melodic line. The brass section includes Horns, Cornets, and Trombone, with the Trombone part starting with a *f* dynamic and a rhythmic pattern. The string section consists of Violin 1, Violin 2, Viola, Cello, and Contrabass, with the Violin and Viola parts starting with a *f* dynamic and playing rhythmic accompaniment. The score is written in 12/8 time with a key signature of two sharps (D major or F# minor).

Fl.

Ob.

A Cl. *Encore*

Clar 2

Bsn.

Hns. *Encore*

Crt.

Tbn. *Encore*

Timp. Perc.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc.

Cb. *Encore* *p*

Musical score for page 4, measures 14-17. The score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Fl.**: Flute, measures 14-17 are rests.
- Ob.**: Oboe, measures 14-17 are rests.
- A. Cl.**: Alto Clarinet, measures 14-17 contain a melodic line with notes and rests.
- Clar. 2**: Clarinet 2, measures 14-17 are rests.
- Bsn.**: Bassoon, measures 14-17 are rests.
- Hns.**: Horns, measures 14-17 contain a rhythmic pattern of eighth notes.
- Cr.**: Cor Anglais, measures 14-17 are rests.
- Tbn.**: Trombone, measures 14-17 contain a melodic line with notes and rests.
- Timp. Perc.**: Timpani and Percussion, measures 14-17 are rests.
- Vln. 1**: Violin 1, measures 14-17 contain a melodic line with notes and rests.
- Vln. 2**: Violin 2, measures 14-17 contain a melodic line with notes and rests.
- Vla.**: Viola, measures 14-17 contain a melodic line with notes and rests.
- Vlc.**: Violoncello, measures 14-17 are rests.
- Cb.**: Contrabass, measures 14-17 contain a melodic line with notes and rests.

The score is in the key of D major (two sharps) and begins at measure 14. The notation includes various note values, rests, and dynamic markings.

18

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Musical score for page 6, measures 22-25. The score is written for a full orchestra and includes the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- A. Cl. (Alto Clarinet)
- Clar. 2 (Clarinet 2)
- Bsn. (Bassoon)
- Hns. (Horn)
- Cr. (Cornet)
- Tbn. (Tuba)
- Timp. Perc. (Timpani and Percussion)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is in the key of D major (two sharps) and 4/4 time. Measure 22 begins with a key signature change from C major to D major. The woodwinds and strings play various rhythmic patterns, including eighth and sixteenth notes, and chords. The brass instruments play a steady rhythm of eighth notes. The strings play a complex pattern of chords and moving lines.

26

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

arco

ff

f

This page of a musical score, numbered 8, contains measures 31 through 34. The score is arranged in a system with 14 staves, each labeled with an instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 31-34 are mostly rests.
- Ob. (Oboe):** Measures 31-34 are mostly rests.
- A Cl. (Alto Clarinet):** Measures 31-34 are mostly rests.
- Clar. 2 (Clarinet 2):** Measures 31-34 are mostly rests.
- Bsn. (Bassoon):** Measures 31-34 are mostly rests.
- Hns. (Horns):** Measures 31-34 are mostly rests.
- Ctr. (Trumpet):** Measures 31-34 are mostly rests.
- Tbn. (Tuba):** Measures 31-34 are mostly rests.
- Timp. Perc. (Timpani and Percussion):** Measures 31-34 are mostly rests.
- Vln. 1 (Violin 1):** Measures 31-34 feature a rhythmic pattern of eighth notes.
- Vln. 2 (Violin 2):** Measures 31-34 feature a rhythmic pattern of eighth notes.
- Vla. (Viola):** Measures 31-34 feature a rhythmic pattern of eighth notes.
- Vlc. (Violoncello):** Measures 31-34 are mostly rests.
- Cb. (Cello):** Measures 31-34 feature a rhythmic pattern of eighth notes.

The score includes various musical notations such as rests, eighth notes, and slurs. The page number '8' is located at the top left, and the measure number '31' is written above the first staff.

15. DUET AND CHORUS

Allegro maestoso

The musical score is divided into two systems. The first system includes the woodwind and brass sections: Flute, Oboe, Clarinet 1 in A, Clarinet 2, Bassoon, Horns, Cornets, and Trombone. The second system includes the string and percussion sections: Timpani Percussion, Violin 1, Violin 2, Viola, Cello, and Contrabass. The tempo is marked 'Allegro maestoso'. The Clarinet 1 in A part has a melodic line starting in the fifth measure. The Violin 1, Violin 2, and Viola parts have 'pizz.' markings in the fifth measure. The Violin 2 part has a 'Bis' marking in the sixth measure. The Contrabass part has a 'pizz.' marking in the fifth measure.

8

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 8 through 14. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Clarinet in Bb (Clar 2), and Bassoon (Bsn.). The brass section includes Horns (Hns.), Trumpets (Ctr.), and Trombones (Tbn.). The percussion part (Timp. Perc.) is shown with a single staff. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A rehearsal mark '8' is placed at the beginning of the first staff. The key signature is one flat (Bb), and the time signature is 4/4. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the Clarinet in A has a more melodic line starting in measure 8. The strings play a consistent eighth-note pattern throughout the measures.

15

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

arco

pizz.

arco

arco

arco

arco

arco

Musical score for measures 23-29. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpet (Crt.), Trombone (Tbn.), Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 23-29 are shown. The Flute, Oboe, A Clarinet, Clarinet 2, Bassoon, Horns, Trumpet, and Trombone parts are mostly silent, indicated by a horizontal line. The Horns part has a melodic line starting in measure 24, marked with a piano (*p*) dynamic. The Violin 1 part has a melodic line starting in measure 23. The Violin 2 part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Contrabass part has a rhythmic accompaniment. The Timpani and Percussion part is silent.

30

Fl.

Ob.

A Cl.

Clar. 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

30

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

pizz.

pp

pp arco

pizz.

pp

tr

p

Allegretto a la valse

This musical score page covers measures 38 to 47. The instruments and their parts are as follows:

- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- A Cl.** (Alto Clarinet): Rests throughout.
- Clar. 2** (Clarinet 2): Rests throughout.
- Bsn.** (Bassoon): Rests throughout.
- Hns.** (Horn): Rests throughout.
- Crt.** (Cornet): Rests throughout.
- Tbn.** (Tuba): Rests throughout.
- Timp. Perc.** (Timpani/Percussion): Rests throughout.
- Vln. 1** (Violin 1): Plays a rhythmic pattern of eighth notes, starting with a half rest in measure 38 and then alternating eighth notes and eighth rests.
- Vln. 2** (Violin 2): Plays a rhythmic pattern of eighth notes, starting with a half rest in measure 38 and then alternating eighth notes and eighth rests.
- Vla.** (Viola): Plays a rhythmic pattern of eighth notes, starting with a half rest in measure 38 and then alternating eighth notes and eighth rests.
- Vlc.** (Violoncello): Rests throughout.
- Cb.** (Cello): Plays a rhythmic pattern of eighth notes, starting with a half rest in measure 38 and then alternating eighth notes and eighth rests.

50

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

pp

ff

ff

p

sf

p

ff

p

ff

p

Dance

Fl.

Ob.

A Cl.

Clar. 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

Dance

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

86

Fl.

Ob.

A Cl.

Clar. 2

Bsn.

Hns.

Ctr.

Tbn.

86

Timp. Perc.

86

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 86 through 95. The instrumentation includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Clarinet 2 (Clar. 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ctr.), Trombones (Tbn.), Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 86-95 are marked with a rehearsal sign (86) at the beginning. The Flute, Oboe, Alto Clarinet, Clarinet 2, Bassoon, Horns, Trumpets, Trombones, and Timpani/Drums parts are currently silent, indicated by a horizontal line with a fermata. The Violin 1 part plays a rhythmic pattern of eighth notes. The Violin 2 part plays a rhythmic pattern of eighth notes with a dotted quarter note. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part is silent. The Contrabass part plays a rhythmic pattern of eighth notes.

98

Fl.

Ob.

A Cl.

Clar. 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

pp

f

ff

p

5

ff

p

ff

p

ff

p

110

Fl.

Ob.

A Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

122

Fl.

Ob.

A Cl.

Clar. 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

arco
ff

arco
ff

arco
ff

ff

21. A HIGH PROTECTIVE TARIFF

This musical score is for the piece "21. A HIGH PROTECTIVE TARIFF". It is written for a full orchestra and is in 6/8 time. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horns, Cornets, Trombone, Timpani Percussion, Violin 1, Violin 2, Viola, Cello, and Contrabass. The second system continues the parts for Violin 1, Violin 2, Viola, Cello, and Contrabass. The music features dynamic markings of *f* (forte) and *p* (piano). The Clarinet 1 part begins with a *f* dynamic and a melodic line. The Horns part has a *f* dynamic followed by a *p* dynamic. The Violin 1 and 2 parts also start with *f* dynamics. The Contrabass part has a *f* dynamic followed by a *p* dynamic. The score is written in a key signature of one flat (B-flat) and a 6/8 time signature.

Musical score for page 2, measures 10-19. The score is arranged in systems for various instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Bb Cl.**: Bass Clarinet, plays a melodic line starting at measure 10.
- Clar 2**: Clarinet in C, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hns.**: Horns, play a rhythmic pattern of eighth notes.
- Cr.**: Trumpets, rests throughout.
- Tbn.**: Trombones, rests throughout.
- Timp. Perc.**: Timpani and Percussion, rests throughout.
- Vln. 1**: Violin I, plays a rhythmic pattern of eighth notes.
- Vln. 2**: Violin II, plays a rhythmic pattern of eighth notes.
- Vla.**: Viola, plays a rhythmic pattern of eighth notes.
- Vlc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, plays a rhythmic pattern of eighth notes.

19

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Cr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Solo

p

Detailed description of the musical score: This page contains measures 19 through 26 of a symphonic score. The instrumentation includes Flute, Oboe, Bassoon, Clarinet 2, Bassoon, Horns, Trumpets, Trombones, Timpani and Percussion, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 19 begins with a rest for most instruments, while the Bassoon and Horns play. The Bassoon has a melodic line with a slur over measures 19-21. The Horns play a chordal accompaniment. Measure 20 shows the Bassoon continuing its line, and the Horns playing a similar accompaniment. Measure 21 features a dynamic change to *p* (piano) for the Horns. Measure 22 has a *Solo* marking for the Horns. Measure 23 shows the Bassoon playing a melodic phrase. Measure 24 has a rest for the Bassoon and Horns. Measure 25 shows the Bassoon and Horns playing. Measure 26 concludes the page with a rest for the Bassoon and Horns.

28

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

tr

Detailed description: This page of a musical score contains measures 28 through 35. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Ctr.), Trombones (Tbn.), Timpani/Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 28 is marked with a '28' above the staff. The Bass Clarinet part has a dynamic marking of *p* (piano) in measure 35. The Violin 1 part has a trill marking (*tr*) in measure 35. The Violoncello part has a long slur over the first two measures. The Violin 2 part has a complex rhythmic pattern starting in measure 35. The Viola part has a complex rhythmic pattern starting in measure 35. The Violoncello part has a complex rhythmic pattern starting in measure 35. The Contrabass part has a complex rhythmic pattern starting in measure 35.

Musical score for page 5, measures 37-44. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flute (Fl.):** Measures 37-44, mostly rests.
- Oboe (Ob.):** Measures 37-44, mostly rests.
- Bass Clarinet (Bb Cl.):** Measures 37-44, active in measures 37, 40, and 41.
- Clarinet 2 (Clar 2):** Measures 37-44, mostly rests.
- Bassoon (Bsn.):** Measures 37-44, mostly rests.
- Horn (Hns.):** Measures 37-44, active in measures 38-40 with a melodic line.
- Trumpet (Crt.):** Measures 37-44, mostly rests.
- Trombone (Tbn.):** Measures 37-44, mostly rests.
- Timpani/Percussion (Timp. Perc.):** Measures 37-44, mostly rests.
- Violin 1 (Vln. 1):** Measures 37-44, active with a melodic line.
- Violin 2 (Vln. 2):** Measures 37-44, active with a rhythmic accompaniment.
- Viola (Vla.):** Measures 37-44, active with a rhythmic accompaniment.
- Violoncello (Vlc.):** Measures 37-44, mostly rests.
- Contrabass (Cb.):** Measures 37-44, active with a rhythmic accompaniment.

This musical score page contains measures 46 through 55. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 46-55 are mostly rests, with a first ending bracket over measures 49-51.
- Oboe (Ob.):** Measures 46-55 are mostly rests.
- Bassoon (Bb Cl.):** Measures 46-55 contain a melodic line with a trill in measure 50.
- Clarinet 2 (Clar 2):** Measures 46-55 are mostly rests, with a first ending bracket over measures 49-51.
- Baritone (Bsn.):** Measures 46-55 are mostly rests.
- Horn 1 (Hns.):** Measures 46-55 contain a melodic line with a *rall.* marking in measure 47 and a *f* dynamic in measure 50.
- Clarinet 1 (Crt.):** Measures 46-55 are mostly rests.
- Trombone (Tbn.):** Measures 46-55 contain a bass line with a *f* dynamic in measure 50.
- Timpani and Percussion (Timp. Perc.):** Measures 46-55 are mostly rests.
- Violin 1 (Vln. 1):** Measures 46-55 contain a melodic line with a *f* dynamic in measure 50.
- Violin 2 (Vln. 2):** Measures 46-55 contain a rhythmic accompaniment with a *p* dynamic in measure 50.
- Viola (Vla.):** Measures 46-55 contain a melodic line with a *f* dynamic in measure 50.
- Violoncello (Vlc.):** Measures 46-55 are mostly rests.
- Double Bass (Cb.):** Measures 46-55 contain a bass line with a *f* dynamic in measure 50.

56 2

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

f

f

22. SERENADE

Andante Maestoso

The musical score is arranged in two systems. The first system includes the Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horns, Cornets, and Trombone. The second system includes Timpani Percussion, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante Maestoso'. The Oboe part features two passages of sixteenth-note runs, each marked with a piano (*p*) dynamic. The Clarinet 1 part begins with a fortissimo (*ff*) dynamic. The Horns part also begins with a fortissimo (*ff*) dynamic. The Violin 1 and Violin 2 parts both begin with a fortissimo (*ff*) dynamic. The Violin 2 part has a 'Solo' marking over a long note in the final measure, with a piano (*p*) dynamic. The Contrabass part begins with a fortissimo (*ff*) dynamic. The Timpani Percussion part is mostly silent, with some light percussion indicated by short horizontal lines.

This page of a musical score contains measures 14 through 17. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- Bb Cl.**: Bass Clarinet, rests in measures 14-15; plays a melodic line in measures 16-17.
- Clar 2**: Clarinet 2, rests in all measures.
- Bsn.**: Bassoon, rests in all measures.
- Hns.**: Horns, rests in measures 14-15; plays a melodic line in measures 16-17.
- Crt.**: Cor Anglais, rests in all measures.
- Tbn.**: Trombone, rests in all measures.
- Timp. Perc.**: Timpani and Percussion, rests in all measures.
- Vln. 1**: Violin 1, plays a continuous sixteenth-note pattern.
- Vln. 2**: Violin 2, plays a continuous sixteenth-note pattern.
- Vla.**: Viola, rests in all measures.
- Vlc.**: Violoncello, rests in all measures.
- Cb.**: Contrabass, plays a melodic line with long slurs across measures 14-17.

18

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

18

Timp. Perc.

18

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

p

p

pizz.

23

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Cr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

cresc.

p

String.

String.

arco

Musical score for page 6, measures 27-30. The score is arranged in a system with 13 staves. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Bb Cl.**: Bass Clarinet, plays a melodic line starting in measure 27, marked *p* in measure 28 and *f* in measure 29.
- Clar 2**: Clarinet 2, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hns.**: Horns, play a chordal accompaniment in measure 27, then rest in measure 28, and play a rhythmic pattern in measure 29, marked *f*.
- Crt.**: Trumpets, rests throughout.
- Tbn.**: Trombones, rests throughout.
- Timp. Perc.**: Timpani and Percussion, rests throughout.
- Vln. 1**: Violin 1, plays a melodic line starting in measure 27, marked *p* in measure 28 and *f* in measure 29.
- Vln. 2**: Violin 2, plays a rhythmic accompaniment throughout.
- Vla.**: Viola, rests throughout.
- Vlc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, plays a melodic line starting in measure 27, marked *f* in measure 29.

31

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp. Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

p

p

p

p

Musical score for page 8, measures 35-38. The score is arranged in a system of 14 staves. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Bb Cl.**: Bass Clarinet, plays a melodic line starting at measure 35: a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, and a quarter note F4.
- Clar 2**: Clarinet 2, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hns.**: Horns, play a melodic line starting at measure 35: a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, and a quarter note F4.
- Crt.**: Trumpets, rests throughout.
- Tbn.**: Trombones, rests throughout.
- Timp. Perc.**: Timpani and Percussion, rests throughout.
- Vln. 1**: Violin 1, plays a continuous sixteenth-note pattern.
- Vln. 2**: Violin 2, plays a continuous sixteenth-note pattern.
- Vla.**: Viola, rests throughout.
- Vlc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, plays a melodic line starting at measure 35: a dotted quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter rest, and a quarter note F2.

44

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

arco

48

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Crt.

Tbn.

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

Solo

ppp

pp

dim.

pp

dim.

Detailed description: This page of a musical score covers measures 48 to 52. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 2 (Clar 2), and Bass Clarinet (Bb Cl.). The brass section includes Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.). The string section includes Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The percussion section (Timp. Perc.) is also present. The score is in a key with one flat and a 4/4 time signature. Measure 48 starts with a treble clef and a key signature of one flat. The Bb Cl. part begins with a melodic line marked *p*. The Hns. part has a *ppp* dynamic marking. The Vln. 1 and Vln. 2 parts have *pp* and *dim.* markings. The Bb Cl. part has a *Solo* marking. The score concludes in measure 52 with a repeat sign.

53
Fl.

Ob.

Bb Cl.
pp

Clar 2
53

Bsn.

Hns.
ppp

Crt.

Tbn.

53
Timp.
Perc.

Vln. 1
p

Vln. 2
p

Vla.

Vlc.

Cb.
pp

24. SEXTETTE

Moderato

Flute

Oboe

Clarinet 1

Clarinet 2

Bassoon

Horns

Cornets

Trombone

Timpani
Percussion

Violin 1

Violin 2

Viola

Cello

Contrabass

Solo

pizz.

The score is for a sextette and includes parts for woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon) and the brass section (Horns, Cornets, Trombone) are mostly silent, with a *Solo* marking above the Horns part in the second measure. The string section (Violin 1, Violin 2, Viola, Cello, Contrabass) plays a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato). The percussion part (Timpani) is also silent. The tempo is *Moderato*.

Allegro

Moderato

This musical score page contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Clarinet 2 (Clar 2), Bassoon (Bsn.), Horns (Hns.), Trumpets (Crt.), and Trombones (Tbn.). The second system includes parts for Timpani and Percussion (Timp. Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in G major (one sharp) and 2/4 time. The first system is marked 'Allegro' and features a dynamic of *ff* (fortissimo) for the Horns starting in the third measure. The second system is marked 'Allegro' and features dynamics of *arco* and *ff* for the strings. The tempo changes to 'Moderato' at the end of the second system.

14

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

14

Timp.
Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

23

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

23

Timp. Perc.

23

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

Voice

31

Fl.

Ob.

Bb Cl.

Clar 2

Bsn.

Hns.

Ctr.

Tbn.

31

Timp.
Perc.

31

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

div.

f

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 Capitán*,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

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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 Cut	1. Chorus
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 order⁴

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 Lieblich. 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.