

**VOCAL SCORE**

**THE CHIEFTAIN**

**An Original Comic Opera**

IN TWO ACTS

WRITTEN BY

**F. C. BURNAND**

COMPOSED BY

**ARTHUR SULLIVAN**

Vocal Score originally published by Boosey & Co., 1895

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

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## **Dramatis Personæ.**

*AS CAST AT THE SAVOY THEATRE, DECEMBER, 1894*

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

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

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ACT I.:A MOUNTAIN PASS BETWEEN COMPOSTELLO AND SEVILLE. - J. HARKER.  
ACT II.:EXTERIOR OF A POSADA. - J. HARKER.

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*Musical Director* - Mr. FRANÇOIS CELLIER.  
*Stage Manager* - Mr. W. H. SEYMOUR.  
*Acting Manager* - Mr. J. W. BECKWITH.

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

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## Preface

*The Chieftain* opened at the Savoy Theatre, London, on 12 December 1894 and ran for only 96 performances. But during its short run changes were made which were sufficiently substantial for Boosey to issue a second edition of the vocal score. The aim of this edition is to present all the material which is contained in both the original and the revised versions. It is not intended to be a critical edition.

In Boosey's second edition of the vocal score, two sections of music were replaced completely:

1. Inez's solo (Act I No. 2). Here, pages 16 to 19 inclusive contain the material found only in the first edition and pages 21 to 26 inclusive contain the material found only in the second edition.
2. The dance in the Act I Finale. Here, pages 113 to 117 inclusive contain the material found only in the first edition and pages 118 to 122 inclusive contain the material found only in the second edition.

Two other changes were made to the first act and reflected in the second edition of the vocal score. The ensemble (No. 3) "Wanted a Chieftain" was cut completely and subsequent songs in Act I renumbered, and the ending of the Angelus (No.6) was shortened.

Changes to Act II were less drastic, but the piano accompaniment of three numbers in Act 2, (Nos. 6, 7, and 11) differs between the two editions. Perhaps these changes correspond to changes Sullivan made in the orchestration. Where the changes affect several bars, they have been included in the body of the score. Where the changes affect only a few bars, the reading of the second edition has been used in the score and the differences from the first edition indicated in the notes at the end of the score.

The second edition contains numerous dynamic markings which are absent from the first edition. These have been included in this score without comment.

The appendix contains a song composed to replace Act I No. 7 which was not included in the second edition of the vocal score and appears not to have been incorporated into the opera during its run at the Savoy. Nor is the music contained in Sullivan's autograph score.

Concerning the composition of this song, Sullivan wrote to Burnand from the Hotel de Paris, Monte Carlo on 29 January 1895:

I have done St. John's song, & I think it is dainty - if you could somehow tack on two lines to the last verse, so as to end with the old refrain - "Ah! we shall see" it will round it off beautifully. I wouldn't touch the last verse as it is, only tack on two more lines.

The words of this song survive on a printed slip inserted into a libretto now in the collection of Dr. Terence Rees. The only source for the music is Boyton Smith's piano fantasia on *The Chieftain* which contains the new song for Inez and the new dance from the Act I Finale, as well as a passage which is likely to be derived from Sullivan's setting of this song. The version of the song included here is therefore conjectural.

Finally, I should like to thank Andi Stryker-Rodda, Philip Sternenberg, Steven Lichtenstein, Marc Shepherd, Mark Lewis, David Jedlinsky and Larry Byler for their careful proof reading of the score. In addition, Steven Lichtenstein has suggested ways in which the vocal score might be altered to better reflect the orchestral score. These are included in the notes and marked (SL).

Paul Howarth  
York  
July 2004

# THE CHIEFTAIN

COMIC OPERA IN TWO ACTS

## Act I

### INTRODUCTION

WRITTEN BY  
F. C. BURNAND

COMPOSED BY  
ARTHUR SULLIVAN

*Andante maestoso*

*ff sf sf sf*

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

4

*p sf*

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

7

*sf sf*

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

10

*sf sf*

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

13 *sostenuto.*  
*p*

16  
*ff* *sf* *sf*

19  
*ff* *sf* *sf*

22  
*p*

25 *accel.*  
*f*  
*Attacca.*



No. 1.

DUET (Sancho & José) WITH CHORUS  
"Hush! not a step"

Allegro moderato

The musical score is written for piano and voice. It consists of four systems of three staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro moderato".

- System 1 (Measures 1-3):** The piano part begins with a *p* dynamic. The bass line features a triplet of eighth notes. The treble line has a trill (*tr*) in the second measure. The voice part is silent.
- System 2 (Measures 4-6):** The piano part continues with the triplet pattern. The treble line features a trill (*tr*) in the sixth measure. The voice part remains silent.
- System 3 (Measures 7-9):** The piano part continues. The treble line features a trill (*tr*) in the ninth measure. The voice part remains silent.
- System 4 (Measures 10-12):** The piano part continues with a *cresc.* dynamic marking. The treble line features a trill (*tr*) in the twelfth measure. The voice part remains silent.

Additional markings include *Red.* and a floral symbol in the first system, and measure numbers 4, 7, and 10 at the start of their respective systems.

13

*molto cresc.*

16

*p* SANCHO. JOSÉ.  
Hush! Hush!

*f* *p* *sf* *sf*

20

SANCHO. JOSÉ. SANCHO.  
Hush! Hush! Not a

*sf* *sf* *tr*

24

step, not a sound Can I hear, Far or near, With my

*tr* *tr*

ear To the ground. Not a step, not a

sound Can I hear, Far or near, With my

ear To the ground. A - ny stran - ger while you talk

JOSÉ.

Might, close by, un - heed - ed walk.

## SANCHO.

Take my or - ders, sir, from

*sf* *p*

you! Ri - diculous! Pooh! Pooh!

*p* *f* *sf*

JOSÉ. (*aside*)SANCHO. (*aside*)

Him with ir - on heel I'd crush. Trusty knife, take his

*p* *sf*

## JOSÉ &amp; SANCHO.

life! Now, one

*pp*

blow! Now, one

*sf*

blow! Now, one

*sf* *cresc. molto.*

JOSÉ. *pp* *f* (*aside.*)  
 blow! Hush! Hush! Bah! my rage I can't con - ceal,

SANCHO. *pp* *f* (*aside.*)  
 blow! Hush! Hush! Bah! my rage I can't con - ceal,

CHORUS. TENOR. *p*  
 Hush! hush!

BASS. *p*  
 Hush! hush!

*sf* *dim.* *tr*

Crunch him, scrunch him with my heel! Bah! my rage I can't con -

Crunch him, scrunch him with my heel! Bah! my rage I can't con -

Tush! tush!

Tush! tush!

*tr*

*tr*

-ceal! Crunch him, scrunch him with my heel!

-ceal! Crunch him, scrunch him with my heel!

Hush! hush! Tush! tush! tush!

Hush! hush! Tush! tush! tush!

*tr*

Sharpen, whet the gleaming steel!\_ No! my vengeance he shall feel! Sharpen, whet the gleaming steel, my

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

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

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

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

hush! Hush! hush! To the

whet the gleaming steel!\_ No! my vengeance he shall feel! No! my vengeance he shall feel!

whet the gleaming steel!\_ No! my vengeance he shall feel! No my

Queen we will ap - peal,\_ To the Queen we will appeal. Hush! hush!

Queen we will ap - peal,\_ To the Queen we will appeal. Hush!

*sf* *mf*

Sharpen, whet the gleaming steel!\_ No! my vengeance he shall feel! Sharpen,

vengeance he shall feel! Sharpen, whet the gleaming steel!\_ No! my vengeance he shall feel! Sharpen,

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

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

*f* *sf*



whet the gleaming steel! No, my vengeance he shall feel!

whet the gleaming steel! No, my vengeance he shall feel!

We will ap - peal, We

We will ap - peal, We

*sf sf sf sf*

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

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

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

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

*sf sf sf*

feel!

1st SOPRS.  
Cow - ard! trai - tor! Weapons handy! Be they pis - tol, sword, or pike.

-peal!

-peal!

Musical score for measures 79-81. It features a bass line, a vocal line for the 1st Soprano, and a piano accompaniment. The lyrics are: "feel! Cow - ard! trai - tor! Weapons handy! Be they pis - tol, sword, or pike. -peal! -peal!"

82

1st SOPRS.  
Coward! traitor! Words don't bandy. Would you strike? then strike, then strike!

2nd SOPRS.

TENORS.  
Hush!

BASSES.  
Hush!

Musical score for measures 82-84. It features vocal lines for the 1st Soprano, 2nd Soprano, Tenors, and Basses, along with a piano accompaniment. The lyrics are: "Coward! traitor! Words don't bandy. Would you strike? then strike, then strike! Hush! Hush!"

Coward! traitor! Words don't band-y. Would you strike? then quick-ly

Bro - ther! Bro -ther! Words don't ban - dy! Do not strike, Oh

hush! Hush! hush! To the

hush! Hush! hush! To the

strike! strike! strike! strike! strike!

do not strike! Don't strike! don't strike! don't strike!

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

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

91

INEZ.  
La - dro - nes! Braggarts! Bullies!

95

Rap-par-ees! Down! down! and beg my pardon on your knees!

98

INEZ.  
The par - don beg of all these fair ones

JOSÉ & SANCHO.

1st SOPS. *f* Down! Down! *p* They pardon beg!

TENORS & BASSES.  
We pardon beg!

101

INEZ.  
too! Roused from their beauty sleep! Not one!

JOSÉ & SANCHO.

1st & 2nd SOPRANOS. One word –  
They do!

TENORS & BASSES. We do!

104

Would you my tem-per try? O-bey! o-bey! The closure I ap-

They wish to say –

We wish to say –

Second Edition continues on page 20.

First Edition.

107 **Allegro marziale**

-ply!

*f* Vi - va la Rei - na! Vi - va la Rei -

*f* Vi - va la Rei - na! Vi - va la Rei -

109

-na!

-na!

*ff*

*Segue.*

First Edition.

No. 2 (i).

SONG (Inez)

"Let others seek the peaceful plain"

Allegretto marziale

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

5

peace - ful plain, A - mid for the moun - tains  
bears the knife, Who for my smile would

9

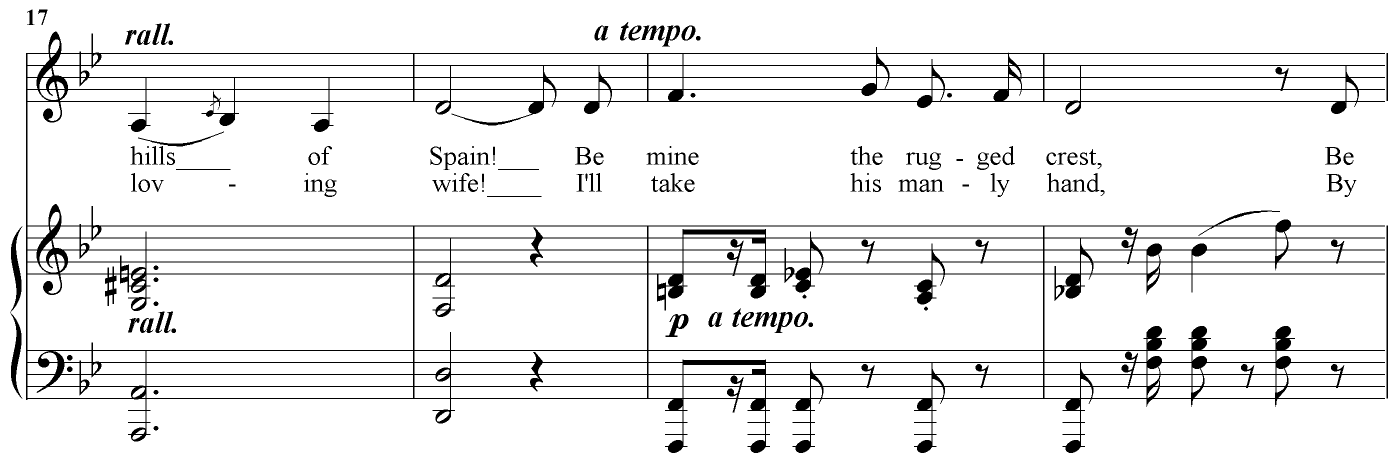
let me reign, Be mine the rug - ged crest, Be  
risk his life, I'll take his man - ly hand, By

13

mine the ea - gle's nest, High in the an - cient  
him con - tent to stand, For I will be to him a

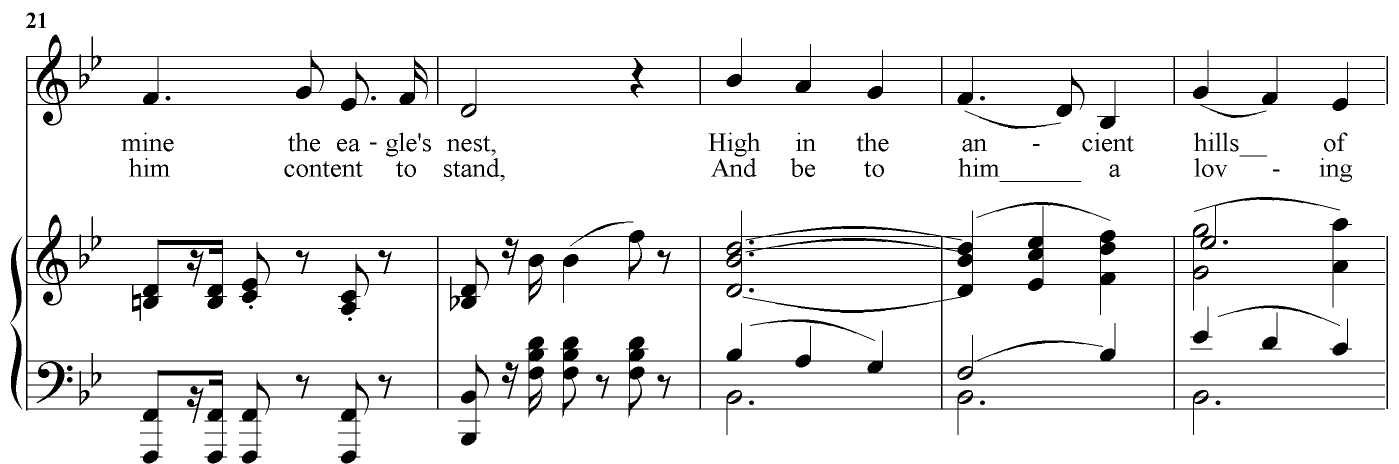
First Edition.

17 *rall.* *a tempo.*



hills of Spain! Be mine the rug - ged crest, Be  
lov - ing wife! I'll take his man - ly hand, By

21



mine the ea - gle's nest, High in the an - cient hills of  
him content to stand, And be to him a lov - ing

26



Spain! In the an - - - - - cient hills of Spain!  
wife. } High in the hills of Spain!  
CHORUS. *p* High in the hills of Spain!  
High in the an - - - - - cient hills of Spain!



First Edition.

31

High in the an - cient hills of Spain!

1.

*ff*

36

*D.C.* 2.

Spain!

WOMEN. *f*

Vi - va la Rei - na! Vi - va la Rei - na! Hail to our

MEN. *f*

Vi - va la Rei - na! Vi - va la Rei - na! Hail to our

*f*

3

3

3

3

40

Chieftainess! Hail to our Chieftainess! Vi - va la Rei - na!

Chieftainess! Hail to our Chieftainess! Vi - va la Rei - na!

*f*

3

3

3

First Edition continues on page 27.

Second Edition continues from here.

107 **Allegretto moderato a la Habanera**

-ply!

*f* Vi - va la Rei - na! Vi - va la Rei - - -

*f* Vi - va la Rei - na! Vi - va la Rei - - -

*f* *ff*

Vi - va la Rei - na! Vi - va la Rei - - -

*p* *pp*

-na!

-na!

*p* *pp*

*Segue.*

Second Edition.

No. 2 (ii).

SONG (Inez)

"My parents were of great gentility"

INEZ. *p*

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

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

4

8

la! La la la la, La la la la!

CHORUS. *f*

La la la la, La la la la!

La la la la, La la la la!

Second Edition.

13

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

17

dropt away, No\_ question they'd pop, but they popp'd away, With\_ "Fair Spanish maid, Ta ta  
pure it is, 'Tis\_ not for your banking se - cur - i-ties, Though those will be mine, La la

21

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

CHORUS. *f*  
Ta ta ta ta, Ta ta ta ta!  
La la la la, La la la la!  
Ta ta ta ta, Ta ta ta ta!  
La la la la, La la la la!

*f*

Red.

Second Edition.

26

2. A  
3. We e - lop'd and he said, "Bring your

*dim.* *pp*

30

mon-ey, do! O my ho-ney, do! 'Twill be fun - ny, do!" He\_\_begg'd me with smile, oh, so

34

sun - ny, "Do!" I\_\_brought ev - 'ry stitch, La la la! La la la la, La la la

Second Edition.

38

la! We

CHORUS.  
La la la la, La la la la!

La la la la, La la la la!

*f* *p*

42

fled to the mountain de - files a-way, Ma - ny miles a-way Time he wiles a-way. Quoth

46

he,"Thus the Chieftain be - guiles a-way, A Chief-tain-ess rich, La la la!"

CHORUS. *mf*  
They  
They

Second Edition.

50

fled to the mountain de - files away, Ma - ny miles away, Time he wiles away, Quoth

fled to the mountain de - files away, Ma - ny miles away, Time he wiles away, Quoth

54

La la la

he, "Thus the Chieftain be - guiles a-way A Chief-tain-ess rich! La la la!" La la la

he, "Thus the Chieftain be - guiles a-way A Chief-tain-ess rich! La la la!" La la la

Second Edition.

58

la, la la la la, la la la la, la la la la!

la, la la la la, la la la la, la la la la!

la, la la la la, la la la la, la la la la!

*Red.*

62

Moderato

*f*

\*



First and Second Editions continue from here.

66 INEZ.

San-cho, surnamed "The Bad-ger", it is now one year

70

one day, Since a-ny ti-dings came of my dear hus-band, our re-doubt-ed Chief-tain,

74

Fer-di-nand de Rox-as.

*dolce.*

78 JUANITA. INEZ.

Madam, of his death have you proof? None, Ju-an-i-ta, none,

Were his de- cease a cer - tain ty Then I should by my oath be sure-ly

bound to choose a Chief - tain Who would al - so be my hus - band.

*Un poco più lento*

"Such is the law of the La - dro - nes!"

**CHORUS. *f***

Aye! "Such is the law of the La - dro - nes!"

*Un poco più lento*

Aye! "Such is the law of the La - dro - nes!"

92 SANCHO. (*Recit.*)

INEZ.

But in default of a - ny news of him - I, whe - ther wife or

95

*a tempo*

wi - dow, am your lead - er But to - day my of - fice ends,

98

Re - gent am I no more. "Want - ed: a

101

Chieftain!" Be this the form of our ad - ver - tismen - t.

*Segue.*

The Second Edition of the Vocal Score omits the next number, cutting from  $\oplus$  to the corresponding symbol on page 36.

No. 3. ENSEMBLE (Inez, Juanita, Sancho, José & Chorus)  
"Wanted a Chieftain"

**Allegretto moderato**      **INEZ.**

Wan - ted a Chief - tain whose qua - li - fi - ca - tion Is

**5**      **SANCHO.**

not quite a ques - tion of ci - vi - li - za - tion. For he may be - long to a

**8**      **JOSÉ.**

bar - ba - rous na - tion, Or e'en be a black from a cot - ton plan - ta - tion. There'll

**11**

nei - ther be tri - al nor ex - a - mi - na - tion, And no - thing to pay, and no