

VOCAL SCORE
OF
THE
YEOMEN OF THE GUARD;

OR,
THE MERRYMAN AND HIS MAID.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

*Joint Authors of "Thespis; or, The Gods Grown Old": "Trial by Jury": "The Sorcerer":
"H.M.S. Pinafore; or, The Lass that Loved a Sailor": "The Pirates of Penzance; or, The Slave of Duty"
"Patience; or, Bunthorne's Bride": "Iolanthe; or the Peer and the Peri": "Princess Ida; or, Castle
Adamant": "The Mikado; or, The Town of Titipu": and "Ruddigore; or, The Witch's Curse."*

ARRANGEMENT FOR PIANOFORTE

BY
J. H. WADSWORTH,
(OF BOSTON, U.S.A.)

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First produced at the Savoy Theatre, London, on Wednesday, 3rd October, 1888, and re-produced on Wednesday, 5th May, 1897, under the management of Mr. R. D'Oyly Carte.

THE YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

	<i>3rd October, 1888.</i>	<i>5th May, 1897.</i>
SIR RICHARD CHOLMONDELEY (<i>Lieutenant of the Tower</i>)	MR. WALLACE BROWNLOW.	MR. JONES HEWSON.
COLONEL FAIRFAX (<i>under sentence of death</i>)	MR. COURTICE POUNDS.	MR. CHARLES KENNINGHAM.
SERGEANT MERYLL (<i>of the Yeomen of the Guard</i>) .. .	MR. RICHARD TEMPLE.	MR. RICHARD TEMPLE.
LEONARD MERYLL (<i>his Son</i>)	MR. W. R. SHIRLEY.	MR. SCOTT RUSSELL.
JACK POINT (<i>a Strolling Jester</i>)	MR. GEORGE GROSSMITH.	MR. WALTER PASSMORE.
WILFRED SHADBOLT (<i>Head Jailor and Assistant Tormentor</i>)	MR. W. H. DENNY.	MR. HENRY A. LYTTON.
THE HEADSMAN	MR. RICHARDS.	MR. RICHARDS.
FIRST YEOMAN	MR. WILBRAHAM.	MR. CORY JAMES.
SECOND ,,	MR. MEDCALF.	MR. H. GORDON.
THIRD ,,	MR. MERTON.	MR. CHILDERSTONE.
FOURTH ,,	MR. RUDOLF LEWIS.	MR. LEWYS.
FIRST CITIZEN	MR. REDMOND.	MR. C. HERBERT WORKMAN.
SECOND ,,	MR. BOYD.	MR. E. BRYAN.
ELSIE MAYNARD (<i>a Strolling Singer</i>)	MISS GERALDINE ULMAR.	MADAME ILKA PALMAY.
PHŒBE MERYLL (<i>Sergeant Meryll's Daughter</i>)... .. .	MISS JESSIE BOND.	MISS FLORENCE PERRY.
DAME CARRUTHERS (<i>Housekeeper to the Tower</i>)... .. .	MISS ROSINA BRANDRAM.	MISS ROSINA BRANDRAM.
KATE (<i>her Niece</i>)	MISS ROSE HERVEY.	MISS RUTH VINCENT.

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

The Opera produced under the personal direction of the Author and Composer.

ACT I.—Tower Green.

ACT II.—The Tower from the Wharf.

Date.—16th Century.

Musical Director	MR. FRANÇOIS CELLIER.
Stage Manager	MR. W. H. SEYMOUR.

The Scenery painted by MR. HAWES CRAVEN (by permission of SIR HENRY IRVING). The Dresses designed by MR. PERCY ANDERSON and executed by MISS FISHER, MADAME LÉON, and MR. B. J. SIMMONS. Wigs by CLARKSON. The Dances arranged by MR. JOHN D'AUBAN. Stage Machinist, MR. P. WHITE. Electrician, MR. LYONS.

THE YEOMEN OF THE GUARD.



CONTENTS.

	PAGE
OVERTURE... ..	v

Act I.

No.		PAGE
1.	INTRODUCTION AND SONG (<i>Phæbe</i>), "When maiden loves"	1
2.	DOUBLE CHORUS (<i>People and Warders, with Solo Baritone</i>), "Tower Warders"	5
3.	SONG WITH CHORUS (<i>Dame Carruthers and Warders</i>), "When our gallant Norman foes"	13
4.	TRIO (<i>Phæbe, Leonard, and Meryll</i>), "Alas! I waver to and fro"	16
5.	SONG (<i>Fairfax</i>), "Is life a boon?"	22
6.	CHORUS (<i>Entrance of Crowd, Elsie, and Point</i>), "Here's a man of jollity"	26
7.	DUET (<i>Elsie and Point</i>), "I have a song to sing, O"	29
8.	TRIO (<i>Elsie, Point, and Lieutenant</i>), "How say you, maiden"	36
9.	SONG (<i>Point</i>), "I've jibe and joke"	42
10.	RECIT. AND SONG (<i>Elsie</i>), "'Tis done! I am a bride!"	44
11.	SONG (<i>Phæbe</i>), "Were I thy bride"	49
12.	FINALE, "Oh, Sergeant Meryll, is it true—"	52

Act II.

1.	{ CHORUS, "Night has spread her pall once more" 80 SOLO (<i>Dame Carruthers</i>), "Warders are ye?" 81	
2.	SONG (<i>Point</i>), "Oh! a private buffoon"	85
3.	DUET (<i>Point and Wilfred</i>), "Hereupon we're both agreed"	87
4.	BALLAD (<i>Fairfax</i>), "Free from his fetters"	90
5.	QUARTETT (<i>Kate, Dame Carruthers, Fairfax, and Sergeant Meryll</i>), "Strange adventure!"	92
6.	SCENE (<i>Elsie, Phæbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus</i>), "Hark! What was that, sir?"	95
7.	TRIO (<i>Elsie, Phæbe, and Fairfax</i>), "A man who would woo a fair maid"	105
8.	QUARTETT (<i>Elsie, Phæbe, Fairfax, and Point</i>), "When a wooer goes a-wooing"	110
9.	DUET (<i>Dame Carruthers and Sergeant Meryll</i>), "Rapture! rapture!"	115
10.	FINALE, "Comes the pretty young bride"	120

The Beomen of the Guard ;

OR,

THE MERRYMAN AND HIS MAID.

OVERTURE.

Allegro brillante e maestoso.
tr ~~~~~ tr ~~~~~ ff Brass.

PIANO. *f tr ~~~~~ tr ~~~~~* *marcato.*

Viol. *brillante.* *ff*

Ped. * Ped.

p

The musical score is written for piano and violin. It begins with a piano introduction in 3/4 time, marked 'Allegro brillante e maestoso'. The piano part features a series of trills and tremolos in both hands, with a forte dynamic. The violin part is marked 'brillante' and starts with a sixteenth-note pattern. The score includes various musical notations such as trills, tremolos, and dynamic markings like 'ff', 'p', and 'marcato'. Pedal markings are present in the piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Clar. *p* Viol. & Fag.

Ob. *p* Viol.

p

Ob. *p*

Fl.

p

Viol.

Brass. *pp* Viol. *p*

eres. *f* *sf*

Tutti. *ff* Ped.

Strings. *pp*

Clar.

VIII

Ob.

First system of musical notation, featuring a piano accompaniment and a woodwind part for Oboe (Ob.).

tr. Fl. & Ob.

Second system of musical notation, featuring a piano accompaniment and woodwind parts for Flute and Oboe (Fl. & Ob.).

Third system of musical notation, featuring a piano accompaniment.

cres. Viol. f>

Ped. *

Fourth system of musical notation, featuring a piano accompaniment and a Violin (Viol.) part. Includes dynamic markings *cres.* and *f>*, and a Pedal (Ped.) marking with an asterisk.

marcato.

Fifth system of musical notation, featuring a piano accompaniment with a *marcato.* marking.

Ped.

Sixth system of musical notation, featuring a piano accompaniment with a Pedal (Ped.) marking.

Clar. *p*

This system features a piano accompaniment in the left hand and a clarinet part in the right hand. The piano part consists of sustained chords and moving bass lines. The clarinet part has a melodic line with slurs and accents. A dynamic marking of *p* is present.

Viol. Ob.

This system continues the piano accompaniment and adds a violin part in the right hand. The violin part has a melodic line with slurs. The piano accompaniment remains in the left hand.

dim. *sempre dim.*

This system shows the piano accompaniment and the violin part. The piano part has a more active bass line. Dynamic markings *dim.* and *sempre dim.* are present.

Clar. *p* *pp* Ped. * Ped. * Ped. * Ped. *

This system features a piano accompaniment with a clarinet part in the right hand. The piano part has a complex bass line with many notes. Dynamic markings *p* and *pp* are present. Pedal markings (Ped. and *) are placed below the piano part.

Ped. Ped. Ped. * Ped. *pp* * Ped. *pp* * Ped. *pp* * Ped.

This system continues the piano accompaniment with a complex bass line. Pedal markings (Ped. and *) are placed below the piano part. Dynamic markings *pp* are present.

Ob. & Clar. *f* Viola. *pp* Ped. * Ped. *

This system features a piano accompaniment with oboe and clarinet parts in the right hand and a viola part. The piano part has a complex bass line. Dynamic markings *f* and *pp* are present. Pedal markings (Ped. and *) are placed below the piano part.

Trombe. *f* Fl. & Ob. *f* Wood wind. *mf*

pp *pp* *p* *mf*

Strings. *p* *cres.* *cres.*

p *cres.* *cres.*

Corno. *p* *cres.* *p* *Ped.* * *Ped.* *

p *cres.* *p* *Ped.* * *Ped.* *

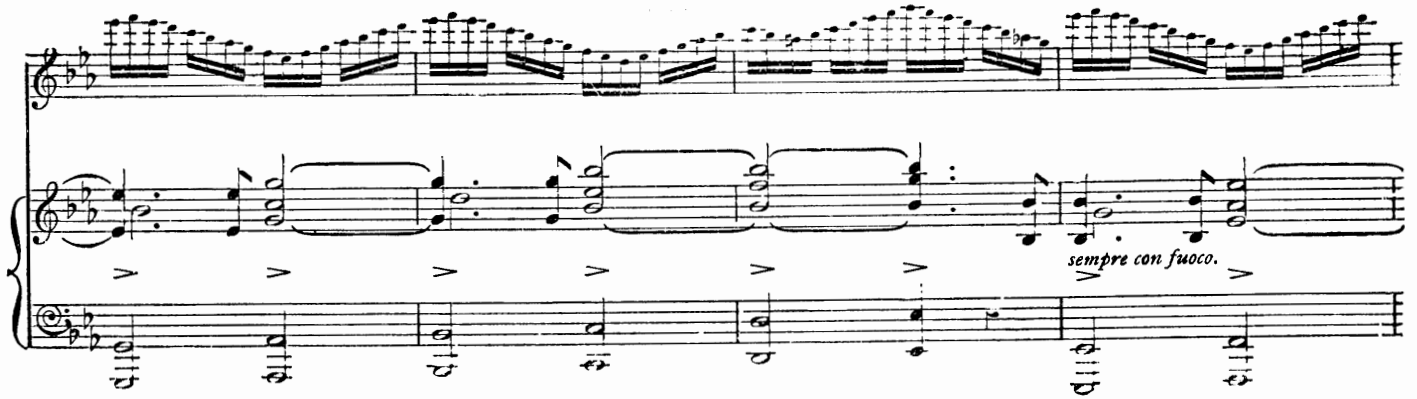
Ped. * *Ped.* * *Ped.* *

p Tromba. *cres.* *molto.*

p Tromba. *cres.* *molto.*



Musical score system 1. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with many sixteenth notes. The grand staff contains a piano accompaniment with chords and some melodic fragments. Performance markings include "Tutti." above the grand staff, "con fuoco." above the right-hand part of the grand staff, "cres. molto." above the left-hand part, and "ff" above the right-hand part. A "Ped." marking is located below the left-hand part of the grand staff.



Musical score system 2. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line. The grand staff continues the piano accompaniment. Performance markings include "sempre con fuoco." above the right-hand part of the grand staff.



Musical score system 3. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line. The grand staff continues the piano accompaniment. Performance markings include "con fuoco." above the right-hand part of the grand staff.



Musical score system 4. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line. The grand staff continues the piano accompaniment.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Pedal markings and a fortissimo (fff) dynamic are present.

Musical notation for the second system, continuing the piece with similar chordal textures in both hands.

Musical notation for the third system, showing a more complex texture with rapid sixteenth-note passages in the right hand and a steady bass line.

Musical notation for the fourth system, concluding the piece with a final cadence. It includes a double bar line, a repeat sign, and a fermata.

ACT I.

No. 1.

INTRODUCTION & SONG.—(Phoebe.)

Allegretto non troppo.

PIANO.

f

p

PHOEBE.

1. When

maid - en loves, she sits and sighs, She wan - ders to and fro; Un - bid - den tear - drops fill her eyes, And

to all ques - tions she re - plies, With a sad heigh ho!

'Tis but a lit - tle word— "Heigh - ho!" So soft, 'tis scarcely heard— "Heigh - ho!" An i - die

breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

C

An - die breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

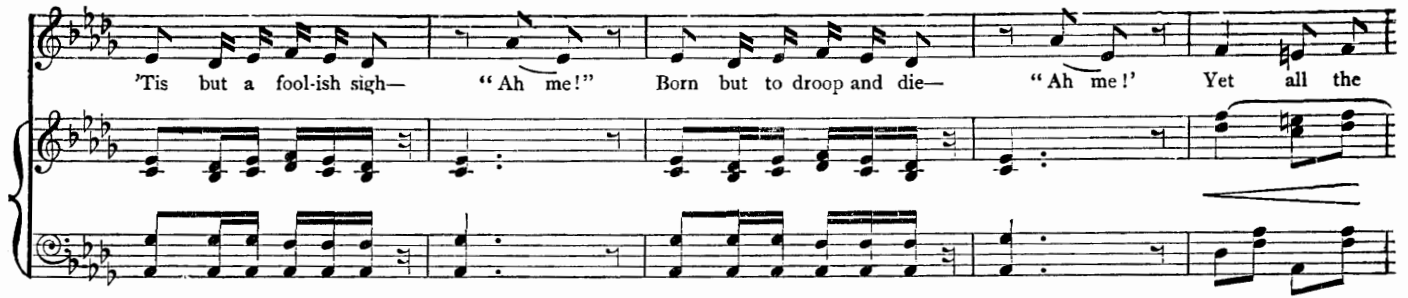
2. When

p

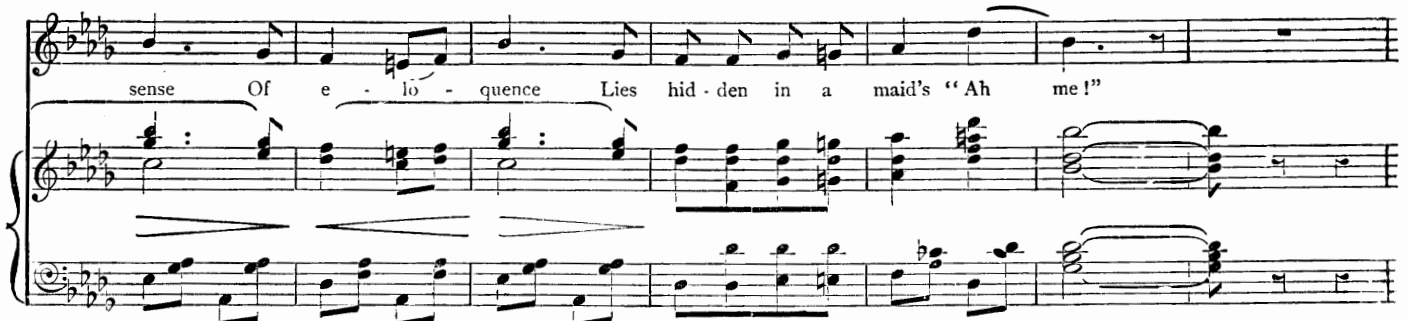
maid - en loves, she mopes a - part, As owl mopes on a tree ; Al - though she keen - ly feels the smart, She

can not tell what ails her heart, With its sad "Ah me!"

'Tis but a fool-ish sigh— “Ah me!” Born but to droop and die— “Ah me!” Yet all the



sense Of e - lo - quence Lies hid - den in a maid's “Ah me!”



Yet all the sense Of e - lo - quence Lies hid - den in a maid's “Ah me!” “Ah me!”



“Ah me!” Yet all the sense Of e - lo - quence Lies hid - den



in a maid's “Ah me!”

Ped. * Ped. *



No 2. DOUBLE CHORUS.—(People & Warders, with Solo Baritone.)

Allegro vivace.

PIANO. *f*

PEOPLE. *Staccato.*

f

Tow - er war - ders,
Tow er war - ders,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,
Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,

In their by - gone days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the
In their by - gone days of dar ing. Ne'er a stran ger There to dan - ger— Each was o'er the

world a ran - ger : To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

world a ran ger : To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

A

WARDERS. TENORS.

- to ry ! In the au - tumn of our life, Here at rest in am - ple

BASSES.

- to - ry ! In the au - tumn of our life, Here at rest in am - ple

B

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the

eve - ning of our day, With the sun of life de - cli - ning, We re - call with -
 eve - ning of our day, With the sun of life de - cli - ning, We re - call with - out re -

out re - pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,
 - pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,

All . . . the heat We re - call, . re - call . . . All . . . the heat of
 All . . . the heat We re - call, . re - call . . . All . . . of

un poco rall.

by - gone noon.
 by - gone noon.

a tempo. *f* *p*

C SOLO. 2ND WARDEN.

This the au - tumn of our life, . . . This the eve - ning

p

of . . . our day wea - ry we of bat - tle strife, . . .

Wea - ry we of mor - tal fray. But our

D

year is not so spent, And our days are not so fa - ded, But that we with

one con-sent, Were our lov-ed land in - va - ded, Still would face a for eign foe,

As in days of long a - go, Still . . . would face a for - eign foe, . As in days of long a

Ped. * Ped. * Ped. * Ped.

go, As in days . . . of long a - go, As in days of long a -

p *colla voce.*

PEOPLE. *f* Tow - er war - ders,

WARDERS. *f* Tow - er war - ders,

go. Still would face a for - eign foe, As in days of long a - go.

Still would face a for - eign foe, As in days of long a - go.

f a tempo.

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

In their by - gone days of dar - ing. **F** Tow - er war - ders, Un - der or - ders,

Tow - er war - ders, Un - der or - ders,

WARDERS. TENORS. *sost.*

This the au - tumn

BASSES. *sost.*

This the au - tumn

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing, In their by - gone

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing, In their by - gone

of our life, The au - tumn of our

of our life, The au - tumn of our

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the world a ran - ger:

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the world a ran - ger:

day, Of bat - tle's strife wea - - - - - ry,

day, Of bat - tle's strife wea - - - - - ry,

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - - ry we . . . of mor - - - - - tal

Wea - - ry . . . we . of mor - - - - - tal

G

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu - to - ry! Each a

- to - ry! To the sto ry of our glo - ry Each a bold con - tri - bu - to - ry! Each a

fray. This the au - tumn of our life, This the

fray. This the au - tumn of our life, This the eve - ning of our day, This the

bold con - tri - bu - to - ry!

bold con - tri - bu - to - ry!

eve - ning of our day.

eve - ning of our day

Ped.

No. 3. SONG WITH CHORUS.—(Dame Carruthers and Warders.)

Allgro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gallant Norman foes Made our mer-ry land their own, And the Sax-ons from the Con-queror were fly-ing, At his
 2. With in its wall of rock The flow-er of the brave Have perished with a con-stancy un-sha-ken. From the

bid-ding it a-rose In its pan-o-ply of stone, A sen-ti-nel un-li-ving and un-dy-ing. In -
 dun-geon to the block, From the scaf-fold to the grave, Is a jour-ney ma-ny gal-lant hearts have ta-ken. And the

sen-si-ble, I trow, As a sen-ti-nel should be, Tho' a queen to save her head should come a-su-ing; There's a
 wic-ked flames may hiss Round the he-ros who have fought For conscience and for home in all its beau-ty; But the

le - gend on its brow That is e - lo - quent to me, And it tells of du - ty done . and du - ty
grim old for - ta - lice Takes lit - tle heed of aught That comes not in the mea - . . sure of its

do - ing. } The screw may twist and the rack may turn, And
du - ty. }

men may bleed and men may burn, On Lon - don town and its gold - en hoard I

keep my si - lent watch and ward! O'er Lon - don town and all its

TENORS & BASSES.

The screw may twist and the rack may turn, And

board, O'er London town and all its board I keep my
cres. *f*
men may bleed and men may burn, O'er Lon - don town and its gold - en board I keep . . . my

cres. *mf*

1st time. *2nd time.*
si - lent, si - lent watch and ward! si - lent watch and ward!
rall. *rall.*
si lent watch . . . and ward! watch and ward!

rall. *f* *rall.* *p*

Empty vocal line.

mf

No. 4.

TRIO.—(Phœbe, Leonard, Meryll.)

PHŒBE.

A - las! I wa - ver to and fro— Dark dan - ger

Allegretto un poco Agitato.

PIANO, *f* *p*

hangs up-on the deed! Dark dan - ger hangs up-on the deed!

LEONARD.

Dark dan - ger hangs up-on the deed! The scheme is

MERYLL.

Dark dan - ger hangs up-on the deed!

Ped. *

rash and well may fail; But ours are not the hearts that quail, The hands that

cres.

No, ours are not the
shrink—the cheeks that pale In hours of need ! No, ours are not the
No, ours are not the

f
Ped. *

heart: that quail, The hands that shrink, the cheeks that pale, The hands that shrink,
hearts that quail, The hands that shrink, the cheeks that pale, The hands that shrink,
hearts that quail, The hands that shrink, the cheeks that pale, that pale,

cres. *f*

. the cheeks that pale In hours of need ! **D**
. the cheeks that pale In hours of need !
. the cheek, that pale In hours of need !

p *p*

MERYLL.

The air I breathe to him I

Musical score for Meryll's part. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings are present: "Ped." under the first system and "* Ped." under the second system.

PHOEBE.

That life is his— so count it naught!

LEONARD.

That life is his— so count it naught!

we: My life is his— I count it naught!

Musical score for Phoebe and Leonard's parts. It includes two vocal lines and a piano accompaniment. The piano part has a consistent accompaniment with dynamic markings "dimin." and "p". Pedal markings include "Ped." and "*".

And shall I reckon risks I run When services are to be done To

Musical score for the first system of the final section. It features a vocal line and a piano accompaniment. The piano part continues with the same accompaniment style as the previous sections.

save the life of such an one?

Un - wor - thy

Musical score for the second system of the final section. It includes a vocal line and a piano accompaniment. The piano part features a more active bass line with frequent eighth-note patterns.

D

PHOEBE & LEONARD.

And shall we reck on
 thought! . . . Un - wor thy thought!

Ped. * Ped. * Ped. *

risks we run To save the life of such an one? Un

MERYLL
 Un -

wor - thy thought! . . . Un wor - thy thought!

wor - thy thought! Un - wor thy thought!

E **Рисба.**
p
 We may suc - ceed— who can fore - tell— May heaven help our

LEONARD.
p
 We may suc - ceed— who can fore - tell— May heaven help our

MERYLL.
p
 We may suc - ceed— who can fore - tell— May heaven help our

hope— May heaven help our

hope— May heaven help our

hope— May heaven help our

Sva.

hope— fare well !

hope— fare well !

hope— fare well !

Ped * Ped. * Ped.

May heaven

May heaven

May heaven help our hope—

dim.

Ped. * Ped.

help our hope— fare well !

help our hope— fare - well !

help fare well !

p

*

Ped. >

No. 5.

SONG.—(Fairfax.)

Andante espress.

PIANO.

f *p*

1. Is life a

boon? If so, it must be - fal That Death, when - e'er he

call, Must . . . call too soon. Though four - score years he

3

Ped. *

give, Yet one would pray to live . An - o - ther moon! What

Ped. *

Ped. *

kind of plaint have I, Who per - ish in Ju ly, Who per - ish

un poco rit. in Ju - - ly? *a tempo.* I might have had to die, . Per -

colla voce.

- chance, in June! I might have had to die, . Per - chance, in

p

June!

f *tr* *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done . . . with it;

Soon . . . as he's born He should all means es - say To put the

plague a way; And I, war - worn, Poor

rall un poco.

cap - tured fu - gi - tive, My life most glad ly . . . give— I

colla voce.

a tempo.

might have had to live . An - o - ther morn ! I

might have had to live, . . . to live An - o - ther morn !

colla voce. *p* *f*

tr

No. 6. CHORUS.—(Entrance of Crowd, Elsie & Point.)

Allegro con brio

PIANO. *f*

A 1st & 2nd SOPRANOS.

Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty. Come fool, fol - li - fy!

TENORS & BASSES.

Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy!

f

unis.

If you va-pour va - pid - ly, Ri - ver run-neth ra - pid - ly, In - to it we fling Bird who does - n't sing.

If you va-pour va - pid - ly, Ri - ver run-neth ra - pid - ly, In - to it we fling Bird who does - n't sing.

Give us an ex - per - i - ment In the art of mer - ri - ment, In - to it we throw Cock who does - n't crow.

Give us an ex - per - i - ment In the art of mer - ri - ment, In - to it we throw Cock who does - n't crow.

Detailed description: This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system also has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are repeated for both systems. The music is in a key with one flat and a 4/4 time signature, with some changes to 5/4 and 3/4.

B

Ba - nish your ti - mid - i - ty, And with all ra - pid - i - ty Give us quip and quid - di - ty— Wil - ly - nil - ly, O!

Ba - nish your ti - mid - i - ty, And with all ra - pid - i - ty Give us quip and quid - di - ty— Wil - ly - nil - ly, O!

unis.

Detailed description: This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system also has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are repeated for both systems. The music is in a key with one flat and a 4/4 time signature, with some changes to 3/4. A 'unis.' marking is present above the vocal line in the second system.

Riv - er none can mol - li - fy, In - to it we throw Fool who does - n't fol - li - fy, Cock who does - n't crow!

Riv - er none can mol - li - fy, In - to it we throw Fool who does - n't fol - li - fy, Cock who does - n't crow!

Detailed description: This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system also has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are repeated for both systems. The music is in a key with one flat and a 4/4 time signature, with some changes to 3/4.

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

sf

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and tenor range, with lyrics printed below. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *sf* (sforzando) is present at the end of the system.

Dialogue through.

pp

This system is a piano solo section. The right hand has a melodic line with some chromaticism, while the left hand plays a steady accompaniment of chords. The dynamic marking is *pp* (pianissimo). The section concludes with a double bar line and a 4/4 time signature.

This system continues the piano accompaniment from the previous system. It features a more active right hand with sixteenth-note patterns and a consistent left hand accompaniment. The system ends with a double bar line and a 4/4 time signature.

This system shows a change in time signature from 4/4 to 3/4 and back to 4/4. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line and a 4/4 time signature.

This system concludes the piano accompaniment. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand. The system ends with a double bar line and a 4/4 time signature.

sighed for the love of a la - dye, Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! He

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "sighed for the love of a la - dye, Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! He". The piano accompaniment is in bass clef, with a dynamic marking of *pp* (pianissimo) and includes a *Ped.* (pedal) instruction and an asterisk (*) marking a specific measure.

2nd Verse.
sipped no sip, and he craved no crumb, As he sighed for the love of a la - dye!

The second system of music is labeled "2nd Verse." and contains the lyrics: "sipped no sip, and he craved no crumb, As he sighed for the love of a la - dye!". The piano accompaniment includes multiple *Ped.* (pedal) instructions and asterisks (*) marking specific measures.

ELSIE. POINT. ELSIE.
I have a song to sing, O! What is your song, O? It is sung with the ring of the

The third system of music features a vocal line with three distinct parts: "ELSIE.", "POINT.", and "ELSIE.". The lyrics are: "I have a song to sing, O! What is your song, O? It is sung with the ring of the". The piano accompaniment includes an asterisk (*) marking a measure.

songs maids sing Who love with a love life - long, O! It's the song of a mer - ry - maid, peer - ly proud, Who lov'd a lord, and who

The fourth system of music contains the lyrics: "songs maids sing Who love with a love life - long, O! It's the song of a mer - ry - maid, peer - ly proud, Who lov'd a lord, and who". The piano accompaniment includes multiple *Ped.* (pedal) instructions and asterisks (*) marking specific measures.

laugh'd a - loud At the moan of a mer-ry-man, mop - ing mum, Whose soul was sore and whose glance was glum, Who sipped no sup, and who

Ped. * Ped. * Ped. * Ped. *

craved no crumb, As he sighed for the love of a la - dye! Heigh - dy! heigh - dy! Mis - e - ry me,

Ped. * Ped. * *pp*

lack - a - day - dy! He sipped no sup, and he crav'd no crumb, As he sighed for the love of a la - dye!

3rd Verse.

Ped. * Ped. * Ped.

POINT. I have a song to sing, O! ELsie. Sing me your song, O! POINT. It is sung to the knell Of a

* Ped.

church-yard bell, And a dole - ful dirge, ding dong, O ! It's a song of a popin-jay, brave - ly born, Who turned up his no - ble

Ped. * Ped. * Ped. * Ped. *

nose with scorn At the hum - ble mer-ry-maid, peer - ly proud, Who lov'd a iord and who laugh'd a - loud At the moan of the merryman -

Ped. * Ped. * Ped. * Ped. * Ped. *

mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

Ped. * Ped. * Ped. * Ped. * Ped. *

maid - ie ! Heigh - dy ! heigh - dy ! Mis - e - ry me, lack - a - day - dy ! He sipped no sup, and he

Ped. * *pp* Ped. *

4th Verse.

ELSIE.

cra' d no crumb, As he sighed for the love of a maid - ie!

I have a song to sing, O!

Ped.

*

POINT.

ELSIE.

Sing me your song, O!

It is sung with a sigh and a tear in the eye, For it

Ped.

*

tells of a right - ed wrong, O! It's a song of a merry maid, once so gay, Who turned on her heel and tripped a - way From the

Ped.

*

Ped.

*

Ped.

*

Ped.

pea - cock popinjay, brave - ly born, Who turned up his no - ble nose with scorn At the hum - ble heart that he did not prize; So she

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

begged on her knees with down - cast eyes For the love of the mer - ry - man, mo - ping mum, Whose soul was sad and whose

Ped. * Ped. * Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup. and who craved no crumb, As he sighed for the love of a la - dye!

Ped. * Ped. * Ped. * Ped. Ped. *

(Both.)
Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

1st SOPRANOS.
Heigh - dy! heigh dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

2nd SOPRANOS. *cres.*
Oo

TENORS & BASSES. *cres.*
Oo

cres. *molto.*
Ped. * Ped. *

CHORUS.

lived in the love of a la - dye! Heigh - dy! heigh dy! Mis - e - ry me,

lived in the love of a la - dye! Heigh - - dy! heigh - dy! Mis - e - ry me,

Ah!

Ah!

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a mix of eighth and sixteenth notes, with some longer note values. Dynamics include a forte (f) marking.

lack - a - day - dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

lack - a - day - dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

cres

cres.

Detailed description: This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal lines continue the melody from the first system. The piano accompaniment includes a crescendo (cres.) marking. The right hand of the piano part features a more active melodic line with eighth notes, while the left hand provides harmonic support with chords and moving bass lines.

f

Detailed description: This system shows the final two staves of the piano accompaniment. The right hand continues with a melodic line, and the left hand plays chords and bass notes. A forte (f) dynamic marking is present at the beginning of the system.

No. 8.

TRIO.—(Elsie, Point, & Lieutenant.)

LIEUTENANT.

Allegro Vivace.

PIANO.

How say you, maiden,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for life.

A head - - - less bride-groom why re - fuse? If truth the

po - - ets tell, Most bride - - grooms, ere they mar - ry,

ELSIE

lose Both head and heart as well! A strange pro -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "lose Both head and heart as well! A strange pro -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- po - sal you re - veal, It al - most makes my sen - ses reel.

The second system continues the musical score. The vocal line has the lyrics: "- po - sal you re - veal, It al - most makes my sen - ses reel.". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

A - las! I m ve - ry poor in - deed And such a sum I

The third system of the score has the lyrics: "A - las! I m ve - ry poor in - deed And such a sum I". The vocal line shows a slight melodic rise. The piano accompaniment maintains its accompanimental role with consistent rhythmic support.

sore - ly need. My mo - ther, sir, is like to

The fourth system contains the lyrics: "sore - ly need. My mo - ther, sir, is like to". The vocal line has a more pronounced melodic line. The piano accompaniment features some more complex chordal structures in the right hand.

die, This mo - ney life may bring, Bear this in

The fifth and final system on the page has the lyrics: "die, This mo - ney life may bring, Bear this in". The vocal line concludes with a final note. The piano accompaniment ends with a few final chords.

mind, I pray, if I Con - sent to do this thing!

Ped. *

POINT.

Though as a gen' - ral rule of life I don't al - low my prom - ised wife, My love - ly bride that

is to be, To mar - ry a - ny one but me, Yet if the

fee is prompt - ly paid, And he in well earned grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

E

waive, Yes ob - jec - tion I will waive!

ELSIE.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

FOINT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

LIBET.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

tion, Oh, temp ta - -

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver, o-ver

Péd. * Ped.

Più lento.

tion, Temp - ta - tion, oh, emp - ta - - - - - tion!

heels! Temp - ta - tion, oh, temp - ta - - - - - tion!

heels! Temp - ta - tion, oh, temp - - - ta - - - - - tion!

Più lento.

* Ped.

Péd. *

Péd. * Ped. *

No. 9.

SONG.—(Point.)

PIANO.

Allegretto.

I've jibe and

joke And quip and crank, For low-ly folk And men of rank.

I ply my craft And know no fear, But aim my shaft At prince or

peer. At peer or prince— at prince or peer, I aim my shaft and

know no fear!

Allegretto non troppo vivace.

I've

wisdom from the East and from the West, That's sub-ject to no ac - a - dem-ic rule, You may find it in the jeering of a
 set a braggart quailing with a quip, The up-start I can with-er with a whim, He may wear a merry laugh up-on his

jest Or dis - til it from the fol - ly of a fool, I can teach you with a quip, if I've a mind - I can
 lip, But his laughter has an ec-ho that is grim, When they're offered to the world in mer-ry guise, Un -

trick you in - to learn-ing with a laugh, Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
 . ple-a-sant truths are swallowed with a will - For he who'd make his fel - low, fel - low, fel - low - creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
 al - ways gild the phil - o - soph - ic pill. For he who'd make his fel - low, fel - low, fel - low - crea - tures wise Should

grain or two of truth a-mong the chaff! 1st. 2nd.
 al - ways gild the phil - o - soph - ic pill. : can

No 10.

RECIT. & SONG.— (Elsie.)

RECIT.

Tis done! I am a

Moderato.

PIANO. *p*

RECIT.

a tempo.

bride! Oh, lit - tle ring, That bear-est in thy eir - clet all the glad - ness that lo - vers

p a tempo.

hope for, and that po - ets sing, What bring-est thou to me but gold and sad - ness?

A bride-groom all un - known, save in this wise, To - day he dies, To - day, a - las, he

Attacca Song.

Allegro un poco agitato.

dies! Though tear and long drawnsigh Ill fit a

Allegro un poco agitato.

bride, No sad - der wife than I The whole world

Ped.

wide! Ah me! Ah me! Yet

Ped. * Ped. *

maids there be Who would con-sent to lose The ve - ry rose of youth, The flew'r of

life, To be, in hon - est truth A wed - ded wife, No mat - ter whose!

Ped. * Ped. *

No mat-ter whose! . . . Ah me, what pro - fit we. O maids that

p Ped. * Ped. * Ped. * Ped. * Ped. *

sigh, Though gold, tho' gold should live, If wed - ded love . . . must

poco rall. *cres.* *colla voce.* *f* *mp* Ped. * Ped. *

die?

a tempo. *f* *p* Ped. *

Ere half an hour has rung, A wi - - dow I!

Ped. *

Ah heaven; he is too young, Too brave to die! Ah

me! Ah me! Yet

Ped. * Ped. *

wives there be So wea - ry worn, I trow, That they would scarce com-plain, So that they

could In half an hour at-tain To wi - dow-hood, No mat ter how!

Ped. * Ped. *

No matter how! . . . O wea - ry wives, . . . Who wi - dow - hood would

p
Ped. * Ped. * Ped. * Ped. * Ped. *

win, . . . Re - joice, . . . re - joice, that ye have time To wea - ry

poco rall.
cres. *colla voce.* *f* *mp*
Ped. * Ped. *

in! . . . O wea - ry

p
Ped. .. Ped. * Ped. * Ped.

wives, . . . Who wi - dow - hood would win, . . . Re joice, . . . re - joice, re

cres. *f* *sf*
Ped. * Ped. * Ped. * Ped.

Ossia.
- joice O wea - ry, wea - ry wives, re - joice !
- joice, O wea - ry, wea - ry wives, re - joice !

brill. *sf* *f*
Ped. *

No. 11.

SONG.—(Phoebe.)

Were I thy bride, Then all the world be - side Were not too

Allegro grazioso.

PIANO. *pp*

wide To hold my wealth of love— Were I thy bride! Up -

- on thy breast My lo - ving head would rest, As on her nest the ten - der tur - tle dove—

Were I thy bride! This heart of mine Would

Ped. *

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The tempo is marked 'Allegro grazioso' and the dynamics are 'pp' (pianissimo). The lyrics are: 'Were I thy bride, Then all the world be - side Were not too wide To hold my wealth of love— Were I thy bride! Up - on thy breast My lo - ving head would rest, As on her nest the ten - der tur - tle dove— Were I thy bride! This heart of mine Would'. The score ends with a 'Ped.' (pedal) instruction and an asterisk.

be one heart with thine, And in that shrine our hap - pi - ness would dwell— Were I thy

bride! And all day long Our lives should be a song: No grief, no

wrong Should makemy heart re - bel— Were I thy bride! The

sil - v'ry flute, The me - lan - cho - ly lute, Were night owl's hoot To my low - whis - pered coo—

Were I thy bride! The sky - lark's trill Were

Ped. *

but dis - cord-ance shrill To the soft thrill Of woo - ing as I'd woo—

Were I thy bride! The ro - se's sigh Were

dim. *p* *pp*

Ped. * Ped. *

as a car - rion's cry To lul - la - by Such as I'd sing to thee, Were I thy bride!

Ped. * Ped. * Ped. * Ped. *

A fea - ther's press Were lead - en hea - vi - ness To my ca - ress. But then, of

Ped. * Ped. * Ped. * Ped. * Ped. *

course, you see I'm not thy bride!

Ped. *

No. 12.

FINALE—ACT I.

Allegro maestoso.
tr

PIANO. *f* *brillante.*

A TENORS, *unis.*
Oh, Sergeant Mer-yll, is it true— The wel come news we read in

BASSES, *unis.*
Oh, Sergeant Mer-yll, is it true— The wel - come news we read in

or - ders? Thy son, whose deeds of der - ring - do Are e - choed all the coun - try through, Has come to join the Tow - er

or - ders? Thy son, whose deeds of der - ring - do Are e - choed all the coun - try through, Has come to join the Tow - er

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

dim.

B MERVLL.

Ye Tow - er war - ders nursed in war's a - larms,

p

Suck - led on gun - pow - der and wean'don glo - ry, Be - hold my son,

whose all - sub - du - ing arms Have form'd the theme of ma - ny a song and sto - ry!

For - give his a - ged father's pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cres.

CHORUS. TENORS.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

BASSES.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

f

Ped. * Ped. * Ped. *

Man of pow - er, Knight - hood's flow - er, Wel - come to the grim old Tower .

Man of pow - er. Knight - hood's flow - er, Wel - come to the grim old Tower :

To the Tow - er, wel - come thou !

To the Tow - er, wel - come thou !

D FAIRFAX.

For - bear, my friends, and spare me this o - va - tion : I have small claim to such con - si - de - ra - tion : The

tales that of my prow - ess are nar - ra - ted Have been pro - di - gious - ly ex - ag - ger - a - ted, pro -

CHORUS. TENORS.

di - gious - ly ex - ag - ger - a - ted.

'Tis ev - er thus! Wher - ev - er va - lour true is

BASSES.

'Tis ev - er thus! Wher - ev - er va - lour true is

Detailed description: This block contains the first system of the musical score. It features two vocal staves at the top: Tenors and Basses. The Tenors' part has the lyrics 'di - gious - ly ex - ag - ger - a - ted.' and ''Tis ev - er thus! Wher - ev - er va - lour true is'. The Basses' part has the lyrics ''Tis ev - er thus! Wher - ev - er va - lour true is'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and 2/4 time.

found, True mo - des - ty will there a - bound.

found, True mo - des - ty will there a - bound.

p *rall.*

Detailed description: This block contains the second system of the musical score. It continues the vocal parts from the first system. The Tenors' part has the lyrics 'found, True mo - des - ty will there a - bound.' and the Basses' part has the same lyrics. The piano accompaniment continues with a dynamic marking of *p* and a *rall.* (rallentando) instruction. The system ends with a double bar line and a 2/4 time signature.

Andante allegretto.

1st Verse, 1st YEOMAN. Didst thou not, oh, Leo - nard Mer - yll! Stan - dard lost in last cam - paign, Res - cue
2nd Verse, 3rd YEOMAN. brought to ex - e - cu - tion, Like a de - mi - god of yore, With he -

Detailed description: This block contains the third system of the musical score. It features a single vocal staff for the Yeoman and a piano accompaniment of two staves. The tempo is marked *Andante allegretto*. The lyrics are: '1st Verse, 1st YEOMAN. Didst thou not, oh, Leo - nard Mer - yll! Stan - dard lost in last cam - paign, Res - cue' and '2nd Verse, 3rd YEOMAN. brought to ex - e - cu - tion, Like a de - mi - god of yore, With he -'. The piano accompaniment starts with a dynamic marking of *p*. The system ends with a double bar line and a 2/4 time signature.

f CHORUS OF MEN.

it at dead - ly pe - ril—Bear it brave - ly back a - gain!
- ro - ic re - so - lu - tion Snatch'd a sword and kill'd a score!

Leo - nard Mer - yll at his pe - ril, Bore it
Leo - nard Mer - yll in this pe - ril, Snatch'd a

Leo - nard Mer - yll at his pe - ril, Bore it
Leo - nard Mer - yll in this pe - ril, Snatch'd a

Detailed description: This block contains the fourth system of the musical score. It features a vocal staff for the Chorus of Men and a piano accompaniment of two staves. The tempo is *f* (forte). The lyrics are: 'it at dead - ly pe - ril—Bear it brave - ly back a - gain!' and '- ro - ic re - so - lu - tion Snatch'd a sword and kill'd a score!'. The piano accompaniment continues with a dynamic marking of *f*. The system ends with a double bar line and a 2/4 time signature.

E 2nd YEOMAN.

safe - ly back a - gain ! Didst thou not, when pri - soner ta - ken, And de - barr'd from all es - cape, Face, with
 sword and kill'd a score ! Then es - ca - ping from the foe - men, Bol - tered with the blood you shed, You, de -

4th YEOMAN.

safe - ly back a - gain !
 sword and kill'd a score !

CHORUS OF MEN.

gal - lant heart un - sha - ken, Death in most ap - pall - ing shape ? Leo - nard Mer - yll faced his per - il, Death in
 fi - ant, dread - ing no men, Sav'd your hon - our and your head ! Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

Leo - nard Mer - yll faced his per - i, Death in
 Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

FAIRFAX.

most ap - pall - ing shape ! Tru - ly I was to be pit - ied, Hav - ing but an hour to live,
 hon - our and his head ! True, my course with judgment shap - ing, Favour'd, too, by luck - y star,

F

I re - luc - tant - ly sub - mit - ted, I had no al - ter - na - tive ! } Oh ! the tales that have been sta - ted Of my
 I suc - ceed - ed in es - ca - ping Pri - son bolt and pri - son bar ! }

deeds of der - ring - do, Have been much ex - ag - ger - a - ted, Ve - ry much ex - ag - ger - a - ted, Scarce a

word of them is true! Scarce a word of them is true!

1st.

2nd Verse, 3rd YEOMAN. You when

2nd. **f** CHORUS. TENORS.
true. They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

f CHORUS. BASSES.
They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

piu f

FAIRFAX.
Scarce a word of them is true!

- a - ted, Ev - 'ry word of them is true!

- a - ted, Ev - 'ry word of them is true!

PHOEBE. FAIRFAX. PHOEBE.

Leo-nard! I beg your pardon? Don't you know me?

Allegro doppio Movimento.

sempre f *a tempo.* RECIT.

FAIRFAX. **G**

I'm lit-tle Phoe-be! Phoe-be? Is this Phoebe? What, lit-tle Phoe-be?

p

(Aside.)

Who the deuce may she be? It can't be Phoe-be,

WILFRED.

sure-ly? Yes, 'tis Phoe-be— Your sis-ter Phoe-be! Your

CHORUS OF MEN.

own lit - tle sis - ter ! Aye, he speaks the truth ; 'Tis Phoe - be !

Aye, he speaks the truth ; 'Tis Phoe - be !

Ped.

PHOEBE.

H

FAIRFAX. Oh, my bro - ther !

Sis - ter Phoe - be ! Why, how you've

sempre p

* Ped. *

So ma - ny years ! Oh, my bro - ther !

grown ! I did not re - cog - nize you !

Oh, bro - ther ! Oh, bro - ther !

Oh, my sis - ter ! Oh, sis - ter ! Oh, sis - ter !

WILFRED.

Aye, hug him, girl! There are

Musical score for Wilfred's first line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part has a dynamic marking 'p'.

FAIRFAX.

three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

Musical score for Fairfax's line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef.

WILFRED.

- self, for - sooth? And who art thou thy - self? Good sir,

Musical score for Wilfred's second line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part has a dynamic marking 'p'.

PHOEBE.

we are be - troth'd, Or more or less—

Musical score for Phoebe's line. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part has a dynamic marking 'p'.

WILFRED.

But ra - ther less than more. To thy fond care I do com-mend thy sis - ter.

Moderato.

p

RECIT.

Be to her an e - ver-watch-ful guar - dian - ea - gle-eyed ! And when she feels (as some-times she does feel)

K a tempo moderato.

Dis-posed to in - dis - crim-in - ate ca - ress, Be thou at hand to take those fa - vours from her.

CHORUS OF MEN.

Be

A tempo moderato.

Be

PHOEBE, tenderly.

Yes, yes, Be thou at hand to take those fa - vours from me.

thou at hand to take those fa - vours from her.

thou at hand to take those fa - vours from her.

p

Allegro non troppo.

1st Verse, WILFRED. To thy fra - ter - nal care Thy sis - ter I com - mend,
 and Verse, PHEBE. a mia - ble I've grown, So in - no - cent as well,

Allegro non troppo.

From ev - ry lurk - ing snare Thy love - ly charge de - fend:
 That if I'm left a - lone The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I . . . pray, this boon— Oh
 mor - - - tal can fore - - - tell, So grant, I . . . pray, this boon— Oh

grant this boon— . She shall not quit thy sight From
 grant this boon— I shall not quit thy sight From

morn to af - ter - noon— From af - ter - noon to night, From seven o' - clock to two— From

two to e - ven - tide. From dim twi-light to 'leven at night, From dim twi-light to { 'leven at night She }
{ 'leven at night I }

tr *cres.*

CHORUS OF MEN. *f*

shall not quit thy side ! From morn till af - ter - noon— From
From morn till af - ter - noon— From

af - ter - noon till 'leven at night She shall not quit thy side ! *1st.*

af - ter - noon till 'leven at night She shall not quit thy side ! *2nd Verse, PHOEBE. So*

2nd. FAIRFAX.

With bro - ther - ly read - i - ness, For my tair sis

- ter's sake, . . . At once . . . I an - swer "Yes" - That

task I un - der - take - My word I ne - ver

M

break . . . I free - ly grant that boon, . . . And I'll re - peat my plight - From morn to af - ter -

(Tenderly) *sostenuto.*
Un poco più lento.

pp rall. *p*

Ped. * Ped.

(Kiss.) (Kiss.) (Kiss.) (Kiss.) *Animato.*

noon - From af - ter-noon to night, From seven o'clock to two, From two to eve - ning meal, From

* Ped. * Ped. * Ped. *

dim twi - light to 'leven at night, From dim twi - light to 'leven at night, That com - pact

tr

cres.

CHORUS OF MEN. TENORS.

I will seal!

BASSES.

From noon to af - ter - noon, From af - ter - noon to night, He free - ly,

From noon to af - ter - noon, From af - ter - noon to night, He free - ly,

f

Andante.

free - ly grants this boon!

free - ly grants this boon!

Andante.

pp

N

p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

SOPRANOS.
The pri - s ner comes to meet his

TENORS & BASSES.
The pri - s'ner comes to meet his

Ped. * Ped. *

doom ; The block, the headsman, and the tomb. The fun' - ral bell be - gins to

doom ; The block, the headsman, and the tomb. The fun' - ral bell be - gins to

Ped. * Ped. * Ped. * Ped. *

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

Ped. * Ped. * Ped. *

mer - - cy on his

May Heav'n have mer - cy on his

May Heav'n have mer - cy on his

Ped. * Ped. * Ped. * Ped. *

ELISIE. *P*

soul! Oh, Mer - cy, thou whose smile has shone So

soul!

trem.

p

many a cap - tive heart up - on; Of all im - mured with - in these walls, To -

- day the ve - ry wor - thiest falls. Oh, Mer - cy, thou whose smile has shone So

SOPRANOS.

TENORS & BASSES.

p Oh, Mer - cy, thou whose smile has shone So

p Oh, Mer - cy, thou whose smile has shone So

ma - ny a cap - tive heart up - on; - . . . Of all im - mured with - in these walls The

many a cap - tive heart up - on; - . . . Of all *cres.* im - - mured with . . .

many a cap - tive heart up - on; - . . . Of all *cres.* im - - mured with - -

wor - - - - - thiest, wor - - - - - thiest *dim.* *p* falls.

f in these walls The ve - - - - - ry wor - - - - - thiest *dim.* falls. Oh,

f in these walls The ve - - - - - ry wor - - - - - thiest *dim.* *p* falls. Oh,

f *dim.* *p*

Doppio Movimento.

Oh, Mer cy.

Mer cy, oh, Mer cy.

Mer cy, oh, Mer cy.

Allegro agitato.

ff

FAIRFAX.

My lord! my lord! I know not how to tell The news I

fp

bear! I and my com - rades sought the prisoner's cell— He

cres.

Ped.

CHORUS. SOPRANOS.

is not there!

He is not there! They sought the pris - 'ner's

He is not there! They sought the pris - 'ner's

f

R FAIRFAX & 2nd YEOMAN.

cell— he is not there!

cell— he is not there!

p

FAIRFAX & 1st YEOMAN.

es-cort for the pri-son-er We sought his cell, in du - ty bound; The dou-ble grat-ings o - pen were, No pri-son-er at all we found! We

hunt-ed high, We hunt-ed here— The man we sought, as truth will show, Had vanish'd in - to emp - ty air! The

2nd & 3rd YEOMEN.

We hunt-ed low, We hunted there— The man we sought, as truth will show, Had vanish'd in - to emp - ty air! The

SOPRANOS.

Now, by my troth, the news is

man we sought with anx - ious care Had van - ish'd in - to emp - ty air!

man we sought with anx - ious care Had van - ish'd in - to emp - ty air!

fair, The man has van-ish'd in to air. As es-cort for the pri-son-er They sought his cell, in du-ty bound; The

TENORS & BASSES. *p*

FAIRFAX & 1st YEOMAN. As es-cort for the pri-son-er They sought his cell, in du-ty bound; The

2nd & 3rd YEOMAN. *p* As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings o - pen were, No pri-son-er at all they found, They hunted high, They hunt-ed here, The

dou-ble gratings o - pen were, No pri-son-er at all they found, They hunted low, They hunted there—The

dou-ble gratings o - pen were, No pri-son-er at all they } found, They } hunted high, They } hunted here— The

dou-ble gratings o - pen were, No pri-son-er at all they } found, We } hunt-ed low, We } hunted there—The

man they sought, as truth will show, Had van-ish'd in - to emp - ty air ! The man they sought with anxious care, Had van-ish'd in - to emp - ty air !

man they sought, as truth will show, Had van-ish'd in - to emp - ty air ! The man they sought with anxious care, Had van-ish'd in - to emp - ty air !

man (they) sought, as truth will show, Had van-ish'd in - to emp - ty air ! The man we sought with anxious care, Had van-ish'd in - to emp - ty air !

man (they) sought, as truth will show, Had van-ish'd in - to emp - ty air ! The man we sought with anxious care, Had van-ish'd in - to emp - ty air !

T *LIEUTENANT.* *(to WILFRED.)*

As-tound - ing news! The pris - 'ner fled. Thy life shall for - feit be in -

sf sf f Ped. *

WILFRED.

stead! My lord, I did not set him free,

ff fp

I hate the man— my ri - val he!

U *LIEUT. (to WILFRED).*

Thy lite shall for - feit be in -

MERYLL.

The pris - 'ner gone— I'm all a - gape!

dolce. p

WILFRED.

stead! (either.) Who My lord. I did not set him
Who could have help'd him to es-cape?

PHEBE.

DAME CARRUTHERS.

free! In-deed I can't i-ma-gine who! I've no i-dea at all—have you? Of his es-cape no tra-ces lurk, Enchantment must have been at

ELSIE.

PHEBE & DAME CARRUTHERS.

work! What have I done! Oh, woe is me! I am his wife, and he is
In-deed I can't i-ma-gine who! I've no i-dea at all, have

POINT.

free! Oh, woe is you? Your an-guish sink! Oh, woe is me, I ra-ther think! Oh, woe is
you?

me, I rather think! Yes, woe is me, I rather think! What'er be-tide You are his bride, And I am left A-lone—be-reft! Yes, woe is

TUTTI. *cres. molto.*
p
 Ah!

me, I rather think! Yes, woe is me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

cres. *molto.*

Allegro con molto brta.
 ELISIE.

All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Un-lovd, un-

think. POINT & LIEUTENANT.

(POINT.) All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Your hand, your
 (LIEUT.) All fren-zied, fren-zied with des-pair I rave, The grave is cheat-ed of its due. Who is, who

CHORUS. 1st & 2nd SOPS. PHCEBE & DAME C. with 2nd SOPS.

All fren-zied, fren-zied with des-pair they rave, The grave is cheat-ed of its due. Who is, who

TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who

- lov'd, to him my hand I gave; To him, un - lov'd, bound to be true! Un - lov'd, un
 (P.) hand to him you free - ly gave; It's woe to *me*, not woe to you! My laugh is
 (L.) is the mis - be - got - ten knave Who hath con - triv'd this deed to do? Let search, let
 is the mis - be - got - ten knave Who hath con - triv'd this deed to do? Let search, let
 is the mis - be - got - ten knave Who hath - con - triv'd this deed to do? Let search, let

seen, un-known, un-known—the brand Of in - fa my up - on his head; A bride, a bride that's hus-band-less, I
 (P.) dead, my heart, my heart un - manned, A jest - er with a heart of lead! A lo - ver, lo - ver lo - ver - less, I
 (L.) search be made throughout the land, Or my vin - dic - tive an - ger dread—A thou - sand marks, a thou - sand marks I'll
 search be made throughout the land, Or his vin - dic - tive an - ger dread—A thou - sand marks, a thou - sand marks he'll
 search be made throughout the land, Or his vin - dic - tive an - ger dread—A thou - sand marks, a thou - sand marks he'll

stand To all man - kind for ev - er dead, To all . . . man - kind for ev -

(P.) stand, To wo - man - kind for ev - er dead, To wo - . . . man kind for ev -
 (L.) hand Who brings him here, a - live or dead, Who brings him here, a - live . . .

hand Who brings him here, a - live or dead, Who brings him here, a live . . .

hand Who brings him here, a - live or dead, Who brings him here, a - live . . .

sf sf sf sf sf

Ped.

. er dead!

(P.) er dead!
 (L.) or dead! A thou - sand, thou . . .

. or dead! A thou - sand

. or dead! A thou - sand, thou . . .

Sza.

Ped.

For ev - er, ev - er dead, For ev -

(P.) For ev - er, ev - er dead, For ev -
 sand marks, a - live, . . a - live or dead, a - live

marks, a thou . . . sand marks, a - live, . . a live or dead, a - live,

(L.) sand marks, a - live, . . a - live or dead, a - live,

8va.

. . er, ev - er dead, To all man - kind for ev - er, ev

(P.) - - er, ev - er dead, To wo - man kind for ev - er, ev

(L.) . a - live or dead, Who brings him here, a live, a - live

. . a - live or dead, Who brings him here, a live, a - live

. . a - live or dead, Who brings him here, a - live, a live

8va. *loco.*

er dead!

er
or dead!
dead!

or dead!

or dead!

Sva.

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features four vocal staves and two piano staves. The lyrics are: "er dead!", "er or dead! dead!", "or dead!", and "or dead!". The piano part includes a wavy line labeled "Sva." (Sustained) above the right-hand staff. The music is in a dramatic, expressive style with various dynamics and articulations.

Sva.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right-hand staff features a wavy line labeled "Sva." (Sustained) above it, indicating a sustained or tremolo effect. The music is characterized by rapid sixteenth-note passages and sustained chords.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The right-hand staff features dense, block-like chordal textures, while the left-hand staff provides a steady accompaniment with eighth notes.

Ped. *

End of Act I,

Detailed description: This block shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef). The right-hand staff features dense, block-like chordal textures, while the left-hand staff provides a steady accompaniment with eighth notes. The system concludes with a pedal point marked "Ped." and an asterisk "*". The text "End of Act I," is written at the bottom right of the page.

ACT II.

No. 1. CHORUS. SOLO.—(Dame Carruthers.)

Andante non troppo lento.

PIANO.

p *marcato.*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *ff* *dim.* *p tr.*

Ped. * Ped. * Ped. *

1st & 2nd SOPRANOS.

Night has spread her pall once more, And the

pris - 'ner still is free: O - - pen is his dun - geon door, Use - less his

1st SOP.

dun - geon key! He has sha - ken off his ycke— . . .

Unis. >

How, no mor - tal man can tell! Shame on lout - ish jail - or - folk—

SOLO. DAME CARRUTHERS.

Shame on sleep - y sen - ti - nel! . . . Warders are ye? Whom do ye ward?

War - ders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and cord, Fet - ter and chain,

Dungeon of stone, All are in vain— Pris - on - er's flown! Spite of ye all, he is free—he is

free! Whom do ye ward? Pret-ty war-ders are ye!

CHORUS. 1st & 2nd SOPRANOS. *sf*

Pret-ty war-ders are ye! Whom do ye ward?

Unis.

Spite of ye all, he is free—he is free! Whom do ye ward? Pret-ty war-ders are ye!

TENORS.

BASSES.

Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye ward?

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

f

Night . . . has spread her pall once more, and the pris - 'ner still is free :

vain! Warders are we. Whom do we ward? Whom do we ward?

vain! Warders are we. Whom do we

f

p

Ped. * Ped. * Ped. * Ped. *

O . . . pen is his dun - geon door, Use-less his dun geon key!

Warders are we. Spite of us all he is free, he is free! Pret-ty warders are we, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is free!

Ped. * Ped. * Ped. * Ped. *

O - - - pen is his

O - - pen is his dun - - geon door, He is

free! Spite of us all he is free, he is free! Pretty warders are we, he is

Spite of us all he is free, he is free! Spite of us all he is free, he is free! Pretty warders are we, he is

cres.

free! He is free! Pret - ty war - ders are ye, he is free! He is free! . . Pret - ty war - ders are

free! He is free! He is free! He is free! . . Pret - ty war - ders are

free! He is free! He is free! He is free! . . Pret - ty war - ders are

Ped. *

ye!

we!

we!

Ped. * Ped. * Ped. * Pea. * Ped. *

No. 2.

SONG.—(Point.)

Allegro comodo.

PIANO. *f*

1. Oh! a pri - vate buf - foon is a
2. If you wish to suc - ceed as a
3. If your mas - ter is sur - ly, from
4. Comes a Bish - op, may be, or a
5. Tho' your head it may rack with a

light - heart - ed loon, If you lis - ten to pop - u - lar ru - mour; From the morn to the night he's so
 jes - ter, you'll need To con - si - der each per - son's au ri - cular; What is all right for B would quite
 get - ting up ear - ly (And tem - pers are short in the morn - ing), An in - op - por - tune joke is e -
 sol - emn D. D.—Oh, be - ware of his an - ger pro - vok - ing! Bet - ter not pull his hair—don't stick
 bil - ious at tack, And your sen - ses with tooth - ache you re los - ing, Don't be mo - py and flat—they don't

joy - ous and bright, And he bub - bles with wit and good hu - mour! He's so quaint and so terse, both in
 scan - da - lize C (For C is so ve - ry par - ti - cular); And D may be dull, and E's
 nough to pro - voke Him to give you, at once, a month's warn - ing. Then if you re - frain he is
 pins in his chair: He don't un - der - stand prac - ti - cal jok - ing. If the jests that you crack ave an
 fine you for that, If you re pro - per - ly quaint and a - mus - ing! Tho' your wife ran a - way with a

prose and in verse ; Yet though peo - ple for - give his trans - gres - sion, There are one or two rules that all
 ve - ry thick skull Is as emp - ty of brains as a la - dle ; While F is F sharp, and will
 at you a - gain, For he likes to get va - lue for mo - ney. He'll ask then and there, with an
 or - tho - doxsmack, You may get a bland smile from these sa - ges ; But should it, by chance, be im -
 sol - dier that day, And took with her your tri - fle of mo - ney ; Bless your heart, they don't mind—they're ex -

fa - mi - ly fools Must ob - serve, if they love their pro - fes - sion ! There are one or two rules, Half - a -
 cry with a carp, That he's known your best joke from his cra - dle ! When your hu - mour they flout, You can't
 in - so - lent stare, "If you know that you're paid to be fun - ny?" It adds to the task Of a
 - port - ed from France, Half - a - crown is stopp'd out of your wa - ges ! It's a gen - e - ral rule, Though your
 - ceed - ing ly kind—They don't blame you—as long as you're fun - ny ! It's a com - fort to feel If your

do - zen may be, That all fa - mi - ly fools Of what ev - er de - gree, Must ob - serve, if they love their pro -
 let your-self go ; And it does put you out When a per - son says, "Oh, I have known that old joke from my
 mer - ryman's place, When your prin - ci - pal asks, With a scowl on his face, If you know that you're paid to be
 zeal it may : snch, If the fa - mi - ly fool Tells a joke that's too French, Half - a - crown is stopp'd out of his
 part - ners should flit, Tho' you suf - fer a deal, They don't mind it a bit— They don't blame you—so long as you're

1st, 2nd, 3rd, 4th. 5th.

- fes - sion. fun - ny !
 cra - dle !"
 fun - ny ?
 wa - ges !

No. 3.

DUET.—(Point & Wilfred.)

POINT.

1. Here up -
2. In re -

WILFRED.

1. Here up -
2. In re -

Allegro vivace.

PIANO. *f* *p*

- on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn deed, To pre -
- turn for my own part I am mak - ing Un - der - tak - ing, To in - struct you in the art (Art a

- on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn deed, To pre -
- turn for your own part You are mak - ing Un - der - tak - ing, To in - struct me in the art (Art a -

- vent all Er - ror men - tal, You on El - sie are to call With a sto - ry Grim and go - ry;
- maz ing, Won - der rais - ing) Of a jes - ter, jest - ing free. Proud po - si - tion—High am - bi - tion!

- vent all Er - ror men - tal. How this
- maz - ing, Won - der rais - ing) And a

I to swear to! I to
Wag - a - wag - ging, Wag - a

Fair-fax died, and all I de - clare to You're to swear to!
live - ly one I'll be, Wag - a - wag - ging, Ne - ver flag - ging, I de - clare to,
ne - ver flag - ging,

swear to!
wag - ging, I to swear to, You de - clare to, I to swear to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging!

I de - clare to, I de - clare to You're to swear to, I de - clare to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing de - tail full!

Tell a tale of cock and bull, Of con - vin - cing de tail full!

p *Sva.*

1st.

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

Sua.

tr

f

2nd.

bull! What a tale of cock, What a tale of cock, What a tale of cock and bull, cock and

bull! What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

p

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

cres. *ff*

tr

No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

Free from his fet-ters grim— Free to de-part;

Andante con espress.

PIANO. *p*

Ped. *

Free both in life and limb— In all but heart! Bound to an

un-known bride For good and ill; Ah, is not one so tied . . . A

pris . . . 'ner still, A pris - 'ner still? Ah, is not one so tied A

dim. *p*

pris - 'ner still? Free, yet in fet - tersheld

Till his last hour, . . Gyves that no smith can weld, No rust de -

- your! Al - though a monarch's hand Had set him free,

Of all the cap-tive band . . The sad - - - - - dest he, The sad - - - - - dest he!

cres. *dim.* *dim.*

Of ali the cap-tive band The sad-dest, sad - - - - - dest he!

p *rall.* *colla voce.* *f*

No. 5. QUARTETT.—(Kate, Dame Carruthers, Fairfax, & Sergeant Meryll.)

KATE.
f

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

DAME CARRUTHERS.
f

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

FAIRFAX.
f

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

SERGEANT MERYLL.
f

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

Allegretto. Tempo di Gavotte.

PIANO. *p*

dim. *f*

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! While the fun' - ral bell is

p *f*

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver, seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun' - ral bell is

p. *f*

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun' - ral bell is

dim. *f*

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! While the fun' - ral bell is

dim.

head - ed, In an hour on Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Mod - est maid - en will not

p. *p.*

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Bim - a, Bim - a, Bim - a - boom! Mod - est maid - en will not

p. *p.*

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Bim - a, Bim - a, Bim - a - boom! Mod - est maid - en will not

head - ed, In an hour on Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Mod - est maid - en will not

cres. *dim.*

ly - ing—Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing— Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry—Though the al - tar be a

cres. *dim.*

ly - ing—Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing— Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry—Though the al - tar be a

cres. *dim.*

ly - ing—Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing— Pret - ty maid of sev - en
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry—Though the al - tar be a

cres. *dim.*

ly - ing—Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing— Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry—Though the al - tar be a

p 1st. 2nd. *p*

- teen! Sev - en— sev - en— sev - en - teen! tomb! Tow - er tomb!

tomb— Tow - er, Tow - er, Tow - er

p *p*

- teen! Sev - en— sev - en— sev - en - teen! tomb! Tow - er tomb!

tomb— Tow - er, Tow - er, Tow - er

p *p*

- teen! Sev - en— sev - en— sev - en - teen! tomb! Tow - er tomb!

tomb— Tow - er, Tow - er, Tow - er

p *p*

- teen! Sev - en— sev - en— sev - en teen! tomb! Tow - er tomb!

tomb— Tow - er, Tow - er, Tow - er

cres. *dim. slower.* *p*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

cres. *dim.* *p*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

cres. *dim.* *p*

Tow - er tomb! Though the al tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

cres. *dim.* *p*

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

slower.

No. 6. SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, & Chorus.)

RECIT. MERYLL. FAIRFAX.

Hark! What was that, sir? Why, an

Allegro con fuoco.
f

PIANO.

MERYLL.

ar - que-bus—Fired from the wharf, un-less I much mis - take. Strange— and at such an hour! What can it mean?

p a tempo.
cres. f

Ped. * Ped. * Ped. * Ped. *

CHORUS. TENORS.

Now what can that have been— a shot so late at night, E .

BASSES.

Now what can that have been— a shot so late at night, E .

TUTTI. SOPRANO

- nough to cause a fright! What can the por - tent mean? Are foe - men in the land? Is

- nough to cause a fright! What can the por - tent mean?

sf

Ped. *

London to be wrecked? What are we to expect? What dan - ger is at hand? Let us un - der -

TENORS & BASSES.

Are foe - men in the land? Is London to be wrecked? What are we to expect? What dan - ger is at hand?

sf sf sf

Ped. * Ped. * Ped. * Ped. *

RECIT. LIUT.

- stand What dan - ger is at hand! Who fired that shot! At once he truth de - clare!

What dan - ger is at hand!

RECIT.

f fp

Ped. * Ped. *

POINT. *Allegro con brio.*

WILFRED. My lord, 'twas he— to rash-ly judge for - bear!

My lord, 'twas I— to rash-ly judge for - bear!

Allegro con brio.

WILFRED.

Like a

p *pp*

POINT.

Or a spec-tre all ap - pal-ling— I should ra-ther call it crawl-ling—

ghosthis vi - gil keep-ing— I be - held a fi - gure creep-ing— He was

He was crawling— Crawling! He was crawling— Crawling!

creep-ing— He was creeping, creeping— He was creep-ing— He was creep-ing, creeping— Not a

mo-ment's hes - i - ta - tion—I my - self up - on him flung, With a hur-ried ex-clam-a - tion To his dra-per-ies I hung. Then we

closed with one an - o - ther In a rough - and - tum - ble smoth - er; Col - 'nel Fair - fax and no o - ther Was the

ELSIE with 1st Sops., PHOEBE & DAME C. with 2nd Sops.
FAIRFAX with TENORS.

Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the
LIEUT. & MERYLL with BASSES.

man to whom I clung! Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the

man to whom he clung!

POINT.
It re - sem-bled more a strug-gle—

WILFRED.
Af - ter migh - ty tug and tus - sle— He, by

p *pp*

Or by some in - fer - nal jug - gle— I should ra - ther call it slip - ping—

dint of stronger mus - cle— From my clutch - es quickly sli - ding— With the

Or es - cap - ing to the ship - ping— I'd de - scribe it as a shi - ver—

view, no doubt, of hid - ing— With a gasp, and with a qui - ver— Down he

TUTTI. CHORUS.

It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he

dived in - to the ri - ver, And, a las, I can - not swim! It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he

dived in - to the ri - ver, It was ve - ry brave of him!

dived in - to the ri - ver, It was ve - ry brave of him! In - ge - nu - i - ty is catch - ing; With the

p

POINT.

I should ra - ther call it seiz - ing—

view my king of pleasing, Ar - que - bus from sen - try snatch - ing— With an ounce or two of lead I des -

TUTTI. CHORUS.

With an ounce or two of lead He despatch'd him thro' the head!

patch'd him thro' the head! With an ounce or two of lead He despatch'd him thro the head! I discharg'd it without winking, Lit - tle

f *p*

POINT. TUTTI. CHORUS.

I should say a lump of lead. He dis-charge'd it with-outwinking, Lit-tle

time I lost in thinking, Like a stone I saw him sinking— He dis-charge'd it w'ith-outwinking, Lit-tle

f

POINT.

time he lost in thinking! I should say a lump of lead. Like a

WILFRED.

time he lost in thinking! Like a stone I saw him sink-ing— Like a stone, my boy, I said—

hea-vy lump of lead. Like a hea-vy lump of lead.

Like a stone, my boy, I said— A - ny - how the man is dead. Whether

ped.

TUTTI. CHORUS. *cres.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the
 stone or lump of lead ! A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the

cres. *f*
 Ped.

view his king of pleasing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's
 view his king of pleasing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's

ff *f*

stringendo.

ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's
 ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's

stringendo.

RECIT. LIEDT.

ve - ry, ve - ry dead! The ri - ver must be dragged— No time be lost; The

ve - ry, ve - ry dead!

ff *ff* *fp* RECIT

bo - dy must be found, at a - ny cost. To this at - tend without un - due de - lay; So set to work with

a tempo 1 mo.
a tempo animato.

p

TUTTI. CHORUS.

what dis - patch ye may! Yes, yes, we'll set to work with what dis - patch we may!

Yes, yes, we'll set to work with what dis - patch we may!

f

Hail . the va - - liant

Hail the va - - - liant

ff *sf* *f*

Ped. *ff* * Ped. *f*

fel - low who Did this deed of der - ring - do ! Ho - - - nours

fel - low who Did this deed of der - ring - do ! Ho - - - nours

sf sf

Ped. * Ped. * Ped. * Ped.

wait on such an one ; By my head, 'twas

wait on such an one ; By my head, 'twas

brave - - ly done, 'twas brave - - ly done ! Now, by my head, 'twas brave - ly

brave - - ly done, 'twas brave - - ly done ! Now, by my head, 'twas brave - ly

done !

done !

Ped. *

No. 7.

TRIO.—(Elsie, Phoebe, & Fairfax.)

ELSIE. 2nd Verse.

If he's made the best use of his
FAIRFAX. 1st Verse.

A man who would woo a fair

Allegretto grazioso.

PIANO.

f

psf

time, . . . His twig he'll so care-ful-ly lime . . . That ev-e-ry bird Will come down at his word, What-
maid, . . . Should 'pre-n-tice him-self to the trade, . . . And stu-dy all day, In me-tho-di-cal way, How to

ev-er its plu-mage or clime. He must learn that the thrill of a touch May mean lit-tle, or no-thing, or
flat-ter, ca-jo-le, and per-suade. He should 'pre-n-tice himself at four-teen, And prac-tise from morn-ing to

much; It's un-in-stru-ment rare, To be han-dled with care, And ought to be treat-ed as such, ought . .
e'en; And when he's of age, If he will, I'll en-gage, He may cap-ture the heart of a queen, the heart, . .

to be treat - ed as such. It is pure - ly a mat - ter of skill, . . . Which
 PHOEBE.
 It is pure - ly a mat - ter of skill, . . . Which
 of a queen! It is pure - ly a mat - ter of skill, . . . Which

all may at - tain if they will. . . But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his
 all may at - tain if they will. . . But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his
 all may at - tain if they will. . . But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his
cres.

Jill! . . . If he wants to make sure . . . of his Jill!
 Jill! . . . If he wants to make sure . . . of his Jill!
 Jill! . . . If he wants to make sure . . . of his Jill!
sf

1st & 2nd. 3rd.

If he's

PHOEBE.

Then a glance may be tim-id or free, It will

p *f* *p*

va-ry in might-y de-gree, From an im-pudent stare To a look of des-pair That no maid without pi-ty can

see: And a glance of des-pair is no guide— It may have its ri-di-culous side; It may

draw you a tear Or a box on the ear; You can nev-er be sure till you've tried! Nev-

rall.

rall. *a tempo.*

er be sure till you've tried ! It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

colla voce. *a tempo.*

Ped. *

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will. . But ev - e - ry Jack, He must stu - dy the knack If he

wants to make sure of his Jill ! If he wants to make sure, . . to make sure

wants to make sure of his Jill ! If he wants to make sure . . of his Jill, But ev - 'ry

wants to make sure of his Jill ! If he wants to make sure . . of his Jill, But ev - 'ry

of his Jill! sure . . . of his Jill! If he wants to make sure of his

Jack, Must stu - dy the knack, But ev 'ry Jack, Must stu - dy the knack If he wants to make sure of his

Jack, Must stu - dy the knack, But ev 'ry Jack, Must stu - dy the knack If he wants to make sure of his

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "of his Jill! sure . . . of his Jill! If he wants to make sure of his Jack, Must stu - dy the knack, But ev 'ry Jack, Must stu - dy the knack If he wants to make sure of his Jack, Must stu - dy the knack, But ev 'ry Jack, Must stu - dy the knack If he wants to make sure of his".

Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his

Jill! Yes, ev e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his

Jill, Yes, ev e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his

The second system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his Jill! Yes, ev e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his Jill, Yes, ev e - ry Jack, Must stu - dy the knack If he wants . . . to make sure of his".

Jill!

Jill!

Jill!

The third system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Jill! Jill! Jill!".

No. 8.

QUARTETT.—(Elsie, Phœbe, Fairfax, & Point.)

ELsie. FAIRFAX.

When a woo - er Goes a - woo - ing, Naught is tru - er Than his joy. Maid - en

Allegretto grazioso.

PIANO.

ELsie.

Bold - ly blush - ing—

hush - ing All his su - ing—Bold ly blush - ing—Brave - ly coy! Brave - ly coy! Bold - ly

Brave - ly coy!

Oh, the hap - py days of do - ing! Oh, the

PHœBE.

Oh, the hap - py days of do - ing! Oh, the

blush - ing—

Oh, the hap - py days of do - ing! Oh, the

POINT.

Oh, the hap - py days of do ing! Oh, the

sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the sweets that ne - - ver cloy!

sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the sweets that ne - - ver cloy!

sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the sweets that ne - - ver cloy!

sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the sweets that ne - - ver cloy!

Ped. *

PHOEBE.

When a bro - ther leaves his sis - ter For an - o - ther, Sis - ter weeps. Tears that trickle, Tears that blis - ter—'Tis but

mick - le Sis - ter reaps! Tears that trick - - le, Tears that blis - ter—

POINT. >

Oh! the

ELSIE.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

PHOEBE.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

FAIRFAX.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

do - ing and un - do - - - ing, Oh, the sigh - ing and the su - ing, When a

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - ter weeps! When a jes - ter Is out -

wit - ted, Feel - ings fes - ter, Heart is lead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was

Oh, the do - ing and un -
 Oh, the do - ing and un -
 Oh, the do - ing and un -
 dead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was dead! . . . Oh, the do - ing and un -

do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a woo - ing, And he wish - es he . . . was

E

dead! Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su - ing, When a jes - ter goes a -

dead! Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su - ing, When a jes - ter goes a -

dead! Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su - ing, When a jes - ter goes a -

dead! Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su - ing, When a jes - ter goes a -

p *dim.*

- woo - ing, And he wish - es he . . . was dead, He wish - es he was dead! . . .

- woo - ing, And he wish - es he . . . was dead, He wish - es he was dead! . . .

- woo - ing, And he wish - es he . . . was dead, He wish - es he was dead! . . .

- woo - ing, And he wish - es he . . . was dead, He wish - es he was dead! . . .

pp

rall.

No. 9.

DUET.—(Dame Carruthers & Sergeant Meryll.)

Allegro vivace e con brío.

PIANO. *f*

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry Flushed with cap - ture, Seeks the no - ta - ry, Joy and jol - li - ty

Then is pol - i - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty Then is pol - i - ty;

SERGEANT MERYLL.

Reigns fri - vol - i - ty! Rap - ture, rap - ture! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

Of sat - an - i - ty, court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful!

Court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful! Joy - ful, joy - ful!

DAME CARRUTHERS.

When vir - gin - i - ty Seeks, all coy - ful, Man's af - fin - i - ty; Fate all - flow - er - y, Bright and bow - er - y

Is her dow - er - y! Joy - ful, joy - ful! Fate all flow - er - y, Bright and bow - er - y Is her dow - er - y,

SERGEANT MERYLL.

Joy - ful, joy - ful! Ghast - ly, ghash - ly! When man, sor-row - ful, First - ly, last - ly, Of to - mor-row full,

DAME CARRUTHERS.

Joy - ful, joy - ful!

Af - ter tar - ry - ing, Yields to har - ry - ing—Goes a - mar - ry - ing, Ghast - ly, ghash - ly!

Joy - ful, joy - ful! Joy - ful, joy - ful! Joy - ful, joy - ful,

Ghast - ly, ghash - ly! Ghast - ly, ghash - ly! Ghast - ly, ghash - ly! Ghast - ly, ghash - ly,

cres.

joy ful! Rap - ture, rap ture! When love's vo - ta - ry, Flushed with cap - ture,

ghast - ly! Dole - ful, dole - fu! When hu - man - i - ty, With its soul full

f *dim.* *p*

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty! Rap-ture, rap-ture!

Of sat-an-i-ty, Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty! Dole-ful, dole-ful!

Joy and jol-li-ty Then is po-li-ty; Reigns fri-vol-i-ty! Rap-ture, rap-ture,

Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Rap-ture, Rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful! Dole-ful, Dole-ful,

ture, rap - ture, rap - ture! Joy and
 ful, dole - ful, Dole - ful! Court - ing

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has lyrics: "ture, rap - ture, rap - ture! Joy and". The second vocal line has lyrics: "ful, dole - ful, Dole - ful! Court - ing". The piano accompaniment is on the bottom two staves, starting with a piano (p) dynamic and a *cres.* (crescendo) marking. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

jol - li - ty, Then is po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap -
 pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics: "jol - li - ty, Then is po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap -". The second vocal line has lyrics: "pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole". The piano accompaniment is on the bottom two staves, continuing the accompaniment from the first system. It includes a *f* (forte) dynamic marking.

ture! . . .
 ful! . . .

The third system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has lyrics: "ture! . . .". The second vocal line has lyrics: "ful! . . .". The piano accompaniment is on the bottom two staves, concluding the piece with a *ff* (fortissimo) dynamic marking.

No. 10.

FINALE ACT II.—(Tutti.)

Andante grazioso.

PIANO.

Ped. * Ped. * Ped. * Ped. *

1st & 2nd SOPRANOS.

Comes the pret - ty young bride, a - blush - ing, ti - mid - ly shrink - ing—Set all thy fears a - side— cheer - i - ly, pret - ty young bride ! .

Brave is the youth to whom thy lot thou art will - ing - ly link - ing !

Brave is the youth to whom thy lot thou art will - ing - ly link - ing !

Ped. * Ped. *

Flow - er of va - lour is he— lov - ing as lov - ing can be!

Ped. * Ped. *

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . . as the dawn of the

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . . as the dawn of the

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

day; Take him, be true to him— Ten - der . . . his

day; Take him, be true to him— Ten - der . . . his

Ped. *

due to him— Hon - our him, . . . hon - our him, . . . love . . .

due to him— Hon - our him, . . . hon - our him, . . . love . . .

cres. *mf*

Ped. * Ped. *

TRIO. *ELSIE. mf*

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man - kind - That,

PHOEBE. mf

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man - kind - That,

DAME CARRUTHERS.

'Tis *mf* said that joy in full per - fec - tion Comes on - ly once to wo - man - kind - That,

dimin. *pp*

Ped. *

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion. Some lurking bit - ter we shall find. If this be so, and men say

f

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed - With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - - pi - ness is cloyed - With hap - pi - ness my soul is cloyed - This is my joy - day un - al -

hap - - pi - ness i cloyed - With hap - pi - ness her soul is cloyed - This is her joy - day un - al -

hap - - pi - ness is cloyed - With hap - pi - ness her soul is cloyed - This is her joy - day un - al -

p *pp* *cres.* *dim.* *pp*

- loyed, . . un al - loyed, This is my joy - . . . day un - al - loyed !

- loyed, un - al - loyed, This is her joy - . . . day un - al loyed !

- loyed, . . un - al - loyed, This is her joy - . . . day un - al - loyed !

rall. *rall.* *rall.* **CHORUS.** *f*

With

Yes, yes, With

p *f*

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - . . loyed !

hap - pi - ness her soul is cloy ed, This is her joy - day un - al - loyed !

Moderato marziale. *f*

SOLO. LIÉU.

Hold, pret-ty one! I bring to thee

News— good or ill, it is for thee to say. Thy hus - band

lives— and he is free, And comes to claim his bride this ve - ry

Un poco meno mosso e agitato. **ELSIE.**

day! No! no! re - call those words— it can-not be!

p *cres. molto.*

KATE.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

PHOEBE.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

DAME CARRUTHERS.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

LIEUT., MERYLL, & WILFRED.
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears.

CHORUS, 1st & 2nd SOPS.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

TENORS & BASSES.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

Sva.

Ped.

ELSIE.

KATE. Oh, Leo - - - - - nard,

PHOEBE. Oh, Leo - - - - - nard,

DAME C. Oh, Leo - - - - - nard,

Who is the man who, in his pride,
LIEUT., & WILFRED.
Come, dry these un - be - coming tears, Most joyful tidings greet thine ears.

MERYLL.
Come, dry these un - be - coming tears, Most joyful tidings greet thine ears.

Day of ter - - - - - ror! day of
Day of ter - ror! day of tears! Day of ter - ror!

Sva.

Ped. * Ped. * Ped. *

ELSI. *Oh, Leo - nard, come thou to my side, And claim me*

KATE. *Oh, come thou to her side, And claim her*

PHOEBE & DAME C. *Oh, Leo - nard, come thou to her side, And claim her*

LIEUT. & WIL. *Oh, Leo - nard, come thou to her side, And claim her*

MERVIL. *The man to whom thou art al-lied Appears to claim thee as his bride, The man to whom thou art al-lied Appears to claim thee as his*

ter - ror! Who is the man in his pride claims thee

day of tears! Who is the man who, in his pride claims thee

Sva.

Ped. * Ped. *

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

bride, as his bride?

bride, as his bride?

his bride? Day of ter - ror! day of tears!

as his bride? Day of ter - ror! day of tears!

f 3 3

Ped. *

(Enter FAIRFAX.)

FAIRFAX (*sternly*)

All thought of Leonard Meryll set a - side.

Musical score for Fairfax's first line. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features triplet figures in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is present.

Thou art mine own! I claim thee as my bride.

CHORUS.

Thou art his own, a - las, he claims thee as his bride!

Thou art his own, a - las, he claims thee as his bride!

Musical score for the chorus. It features two vocal lines and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a fermata over a chord in the bass line.

RECIT. **ELSIE.**

A sup - pliant at thy feet I fall: Thine heart will yield to pi - ty's call!

FAIRFAX.

Mine is a

Musical score for Elsie's recitative and Fairfax's response. Elsie's part is a recitative line in a treble clef. Fairfax's response is a short vocal line in a treble clef. The piano accompaniment is in a grand staff, featuring a dynamic marking of *p* (piano) and a fermata over a chord in the bass line.

Andante espress. e con moto.

heart of mas - sive rock, Un - mov'd by sen - ti - men - tal shock !

CHORUS.

Thy hus - band he !

Thy hus - band he !

Andante espress. e con moto.

f *dim.*

ELSIE. *Con molto tenerezza.*

Leo - nard, my loved one— Come to me. They bear me hence a - way! . . . But

Andante.

p *Ped.* * *Ped.* * *Ped.* *

though they take me far from thee. My heart is thine . for aye! My

Ped. * *Ped.* * *Ped.* *

bruised heart, My broken heart, Is thine, my own, for aye! Is

appassionata.

thine, . . . is thine, . . . my own is thine for

cres. *f* *dim.*

Ped. * Ped. * Ped. * Ped. *

aye! Sir, I o-bey, I am thy bride; But ere the fa-tal hour I

p Un poco più vivo.

ff *p*

Un poco più vivo.

said the say That placed me in thy power, Would I had died! Sir, I o-bey! I am thy bride!

pp

ff FAIRFAX.

Allegro vivace e con fuoco. Leo - - - nard! My own!

ff Ped. *

Ped. d

ELSIE.

Ab! With hap - pi - ness my soul is cloyed, . .

FAIRFAX.

With hap - pi - ness my soul is cloyed, . .

2. a.

mf

Ped. * Ped.

CHORUS.

This is our joy - day un - al - loyed! . . Yes! yes!

This is our joy - day un - al - loyed! . . Yes! yes!

sf *8va.*

With hap - pi - ness their souls are cloyed, . . This is their joy - day

With hap - pi - ness their souls are cloyed, . This is their joy day

un - al - loyed ! . . . With hap - pi - ness their souls are cloyed, This

un - al - loyed ! With hap - pi - ness their souls are cloyed, This

joy - day . . . un - al - loyed,

is their joy - day un - al - loyed, their joy - day un - al - loyed,

is their joy - day un - al - loyed, their joy - day . . . un - al - loyed,

POINT.

un - al - loyed ! Oh thought less crew ! Ye

un - al - loyed !

Sua.

p

RECIT. (slower.)

know not what ye do ! At - tend to me, and shed a tear or two— For

rall.

rall.

A tempo lmo.

I have a song to sing, O! CHORUS.

Sing me your song, O!

Sing me your song, O!

f *atm.*

p

Ped.

POINT.

It is sung to the moon By a love - lorn loon, Who fled from the mock - ing throng, O! It's the

* Ped. * Ped. *

song of a mer - ry - man mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup and who

Ped. * Ped. * Ped. * Ped. * Ped. *

craved no crumb, As he sighed for the love of a la - - - dye! Heigh - dy, Heigh - dy!

Oo!

Oo!

Ped. * Ped. * Ped. *

Ped.

mis - e - ry me, lack - a - day dee! He sipped no sup and he craved no crumb, As he sighed for the love of a

Ped. * Ped. * Ped. *

ELSIE.

I have a song to sing, O!

la - dye!

ff *dim.*

What is your song, O!

What is your song, O!

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life .

p

Ped. * Ped. * Ped. *

long, O! It's the song of a merry-maid, peer-ly proud, Who loved a lord, and who 'aughed a-loud At the

moan of the mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup and who

craved no crumb, As he sighed for the love of a la-dye! Heigh-dy! Heigh-dy!

1st SOP. with ELSIE.
2nd Sops.
CHORUS. TEN. & BASS.

mis-e-ry me, lack-a-day-dee! He sipped no sup and he craved no crumb, As he sighed for the love of a

f *cres e anima*

la - dye! Heigh - dy heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Oo!

Oo!

cres e animato.

cres.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

f *TUTTI. ALL.*

Heigh

cres.

Heigh

dy! Heigh dy!

dy! Heigh dy!

Heigh dy! Heigh dy!

Heigh dy! Heigh dy!

This system contains the first two systems of a musical score. Each system has a vocal line with lyrics and a piano accompaniment. The lyrics are "Heigh dy!". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Heigh dy! Heigh

Heigh dy! Heigh

Sza.

Ped. *

This system contains the next two systems of the musical score. The lyrics continue with "Heigh dy! Heigh". The piano accompaniment includes a section marked "Sza." (Sforzando) with a wavy line above it, and a "Ped." (Pedal) instruction at the bottom. A small asterisk is placed at the end of the system.

. dy!

. dy!

This system contains the final two systems of the musical score. The lyrics are ". dy!". The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.