

L'istesso tempo.
Soprano.

leggiere

p Now Gil - pin had a pleasant
leggiere

Alto.

p Now Gil - pin had a pleasant
leggiere

Tenor.

p Now Gil - pin had a pleasant
leggiere

Bass.

p Now Gil - pin had a pleasant

L'istesso tempo. (♩ = 96.)

wit,— And loved a time - ly joke,— And thus un-to the

wit,— And loved a time - ly joke,—

wit,— And loved a time - ly joke,— And thus un-to the

wit,— And loved a joke, and loved a time - ly joke,—

Cal-len-der In mer-ry guise he spoke:—

p In mer-ry guise he spoke:—

Cal-len-der In mer-ry guise he spoke:— *mp* I

p In mer-ry guise he spoke:—

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "Cal-len-der In mer-ry guise he spoke:—" for the first two staves, "Cal-len-der In mer-ry guise he spoke:—" for the third staff, and "In mer-ry guise he spoke:—" for the fourth staff. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

N

came because your horse would come; And if I well for - bode, My

The second system of the musical score begins with a large letter 'N' in the upper left corner. It contains two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are: "came because your horse would come; And if I well for - bode, My". The piano accompaniment is in bass clef and continues the rhythmic pattern from the first system.

N

p

The third system of the musical score features a piano accompaniment in both treble and bass clefs. It begins with a large letter 'N' in the upper left corner. The key signature remains three sharps. A dynamic marking of *p* (piano) is present at the beginning of the system. The piano accompaniment continues with a complex rhythmic texture.

cresc. *mf*

hat and wig will soon be here, They are up-on the

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line begins with a *cresc.* marking and a *mf* dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

mf

This system shows the piano accompaniment for the second part of the piece. It includes a complex treble line with many sixteenth notes and a bass line with chords and eighth notes. A *mf* dynamic marking is present.

p

The Cal-lender, right glad to find His friend in

The Cal-lender, right glad to find His friend in

road. — The Cal-lender, right glad to find His friend in

The Cal-lender, right glad to find His friend in

dim. *p*

This system contains the vocal line and piano accompaniment for the third part of the piece. The vocal line is marked *p* and repeats the phrase "The Cal-lender, right glad to find His friend in" three times, with a "road." insertion. The piano accompaniment features a treble line with many sixteenth notes and a bass line with chords. Dynamics include *dim.* and *p*.

mer-ry pin, ——— Re - turn'd not a sin-ple

mer-ry pin, ——— Re - turn'd him not a sin-ple

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-ple

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-ple

p

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

pp

rall. mf
Whence

P
But to the house went in; Whence

rall. mf
Whence

P
But to the house went in; Whence

molto rall. f

Molto Andante e maestoso.
(with mock dignity.)

straight he came with hat and wig; A wig that flow'd be-

straight he came with hat and wig; A wig that flow'd be-

straight he came with hat and wig; A wig that flow'd be-

straight he came with hat and wig; A wig that flow'd be-

Molto Andante e maestoso. (♩ = 69.)

sf p sf p sf p

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, Each come - ly in its

- hind, — A hat not much the worse for wear, — come-ly in its

Ped. *

mf **P** kind. He held them up, and in his turn —

mf kind. He held them up, and in his turn —

mf kind. He held them up, and in his turn Thus

p *mf* kind. He held them up, and in his turn —

P *sf* *p* *sf* *p*

Ped. *

Poco piu vivo.

Thus show'd his rea - dy wit;—

Thus show'd his rea - dy wit;—

show'd — his rea - dy wit;—

Thus show'd his rea - dy wit;— *mf* My head is twice as big as
Poco piu vivo. (♩ = 76.)

sf *p* *sf* *p*

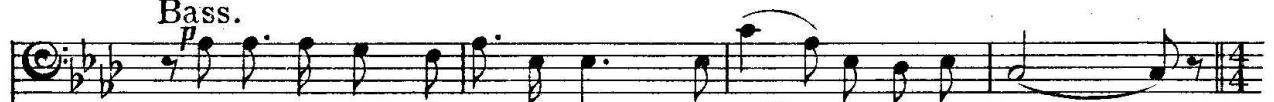
Ped. *

yours, They therefore needs must fit.—

f *sf*

D

Bass.



But let me scrape the dirt a-way, That hangs up-on your face; _____

Q *Allegro vivace.* (♩ = 126.)

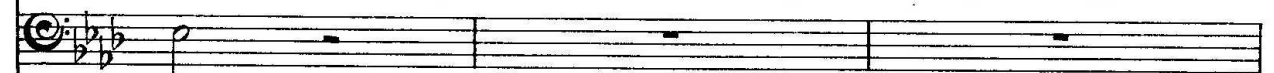


And stop and eat, for well you may Be in a hun-gry

Tenor.



Said John, It is my wedding - day, And



case.



all the world would stare, If wife should dine at

Ed - monton, And I should dine at Ware. So,

The first system features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Ed - monton, And I should dine at Ware. So,". The piano accompaniment is in a grand staff (treble and bass clefs) and includes triplets in the right hand.

turn - ing to his horse, he said, I am in haste to dine,

poco espressivo

The second system continues the vocal line with the lyrics "turn - ing to his horse, he said, I am in haste to dine,". The piano accompaniment is marked *poco espressivo* and features a *p* dynamic.

R *cresc.*

'Twas for your plea - sure you came here,

f *f* *tr*

The third system begins with a **R** (ritardando) and *cresc.* (crescendo) marking. The vocal line has the lyrics "'Twas for your plea - sure you came here,". The piano accompaniment includes *f* dynamics and a *tr* (trill) marking.

Soprano. *Molto moderato.*

Alto. Ah, Ah,

f You shall go back for mine.

Bass.

The fourth system contains vocal lines for Soprano, Alto, and Bass. The Soprano and Alto parts are marked *Molto moderato.* and include the lyrics "Ah, Ah,". The Bass part has the lyrics "You shall go back for mine." and is marked *f*. The piano accompaniment is also present.

Molto moderato. (♩ = 88.)

f *sf p*

The fifth system shows the piano accompaniment for the final part of the page, marked *Molto moderato.* with a tempo of 88 beats per minute. It includes *f* and *sf p* dynamics.

luck - less speech, and boot - less boast! For which he paid full

luck - less speech, and boot - less boast! For which he paid full

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves contain the lyrics: "luck - less speech, and boot - less boast! For which he paid full". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The music includes various note values and rests.

dear; For while he spake, a bray-ing ass Did sing most

dear; For while he spake, a bray-ing ass Did sing most

The second system consists of two vocal staves and two piano accompaniment staves. The vocal staves contain the lyrics: "dear; For while he spake, a bray-ing ass Did sing most". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *mf* and *f*.

loud and clear.

loud and clear.

Two vocal staves in treble clef with a key signature of one sharp (F#). The lyrics "loud and clear." are written below the notes. The first staff has an accent (^) over the first note. The second staff also has an accent (^) over the first note.

Piano accompaniment for the first system. The right hand features a series of chords with a descending melodic line. The left hand has a bass line with some triplets. Dynamics include *f* (forte) and *dim.* (diminuendo).

S *Più mosso.*

Where-at his horse did snort, as he Had heard a li - - on

Vocal staves for the second system. The lyrics are "Where-at his horse did snort, as he Had heard a li - - on". The first staff has a section marked **S** and *Più mosso.*. The piano part below has dynamics *p* (piano) and *accel.* (accelerando).

S *Più mosso. (♩ = 100.)*

Piano accompaniment for the second system. The right hand has a melodic line with triplets and a *cresc.* (crescendo) marking. The left hand has a bass line with triplets. Dynamics include *f* (forte).

And gal-lop'd off with all his might, and
And gal-lop'd off with all his might, and
And gal-lop'd off, and
roar, _____ And

P.
P.
P.
f
p

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines in treble clef, each with the lyrics 'And gal-lop'd off with all his might, and'. The fourth staff is a piano accompaniment in bass clef, starting with a 'roar' indicated by a long horizontal line. The piano part includes a dynamic marking of *f* (forte) and *p* (piano). The key signature has two sharps (F# and C#).

gal-lop'd off with all his might, As he had done be - -
gal-lop'd off with all his might, As he had done be - -
gal-lop'd off with all his might, As he had done be - -
gal-lop'd off with all his might, As he had done be - -

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines in treble clef, each with the lyrics 'gal-lop'd off with all his might, As he had done be - -'. The fourth staff is a piano accompaniment in bass clef. The piano part includes a dynamic marking of *f* (forte) and *p* (piano). The key signature has two sharps (F# and C#).

Four vocal staves in treble clef, 6/8 time. Each staff begins with a melodic line and the lyric '- fore.' followed by a horizontal line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

(♩=100.)

Piano accompaniment for the first system. Treble clef: *f* (fortissimo) chord, then *p* (piano) chord. Middle C is marked with an accent (^). Bass clef: rhythmic accompaniment of eighth notes. Dynamics: *f*, *p*, *cresc.*, *f*.

Piano accompaniment for the second system. Treble clef: *dim.* (diminuendo) chord. Bass clef: rhythmic accompaniment of eighth notes. Dynamics: *p*.

Piano accompaniment for the third system. Treble clef: *f* (fortissimo) chord. Bass clef: rhythmic accompaniment of eighth notes. Dynamics: *f*, *pp*.

Vivacissimo. (♩=88.) or (♩=176.)

Piano accompaniment for the fourth system. Treble clef: melodic line with a key signature change to B-flat major. Bass clef: rhythmic accompaniment of eighth notes. Dynamics: *p*.

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are mostly empty, with a final note on each staff marked with a dynamic *p* and a vocal line 'A -'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Second system of musical notation, featuring lyrics. It consists of four vocal staves and a piano accompaniment. The lyrics are: '- way went Gil - pin, and a - way Went Gil - pin's hat and'. The piano accompaniment continues with the same complex rhythmic pattern as in the first system.

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, they were too

cresc.

P **T**

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

T

P

cresc.
down In - to the coun - try far a - way, She pull'd out half - a -
cresc.
down In - to the coun - try far a - way, She pull'd out half - a -
cresc.
down In - to the coun - try far, She pull'd out half - a -
mf
down, She pull'd out half - a -

cresc.

- crown; — And thus un - to the youth she said, That drove them to the
p
- crown; — And thus un - to the youth she said, That drove them to the
p
- crown; — And thus un - to the youth she said, That drove them to the
p
- crown; un - to the youth she said, This

p

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

cresc. *mf*
shall be yours, this shall be yours, when you bring back My

cresc. *mf*

dim. *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *p* *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. hus - band safe and well.

dim. hus - band safe and well.

dim. hus - band safe and well.

dim. hus - band safe and well.

This section contains four vocal staves, each with the lyrics "hus - band safe and well." The first three staves are in treble clef, and the fourth is in bass clef. Each staff begins with a *dim.* (diminuendo) marking. The music is in a key with two flats and a 3/4 time signature.

dim. p

This piano accompaniment section features a treble and bass clef. The right hand plays a melody with a *dim.* marking. The left hand provides a rhythmic accompaniment with triplets and a *p* (piano) dynamic marking.

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

This section contains five vocal staves, each with the lyrics "The youth did ride, and". The first four staves are in treble clef, and the fifth is in bass clef. Each staff begins with an *mp* (mezzo-piano) marking. The music is in a key with two flats and a 3/4 time signature.

p

This piano accompaniment section features a treble and bass clef. The right hand plays a melody with a *p* (piano) dynamic marking. The left hand provides a rhythmic accompaniment with triplets.

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main;

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

Whom he did try to stop, By catch - ing at his

cresc.

V

rein; _____

rein; _____ *mf* But

rein; _____ *mf* But not per-form - ing

rein; _____ *mf* But not per-form - ing what he meant,

mf

mf *cresc.*

But not per-form - ing what he meant, And

not per-form - ing what he meant, *cresc.* what he meant, And

what he meant, *cresc.* not per-form - ing what he

cresc.

not per -

cresc.

glad - ly would have done, The fright - ed steed he
 glad - ly would have done, The fright - ed steed he
 meant, and would have done, The fright - ed steed he
 - form - ing what he meant, The fright - ed steed he

The piano accompaniment features a melody with triplets and chords, marked with dynamics *f* and *p*.

fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,
 fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,

The piano accompaniment continues with triplets and chords, marked with dynamics *p* and *f*.

made him fast - er run.
p. And made him, made him fast - er run.
 made him fast - er run.
p. And made him, made him fast - er run.

W

mp
a - way Went

mp
A - way went Gil - pin and a - way Went

mp
A - way went Gil - pin and a - way Went

W

f *p*

mp *cresc.*

The post - boy's horse right
cresc.
 The post - boy's horse right
cresc.
 The post - boy's horse right
cresc.
 The post - boy's horse right

post - boy at his heels,
 The post - boy's horse right
cresc.
 The post - boy's horse right
cresc.
 The post - boy's horse right

post - boy at his heels,
 The post - boy's horse right
cresc.
 The post - boy's horse right

glad to miss The lum - bring of the wheels. Six
f
 glad to miss The lum - bring of the wheels. Six
f
 glad to miss The lum - bring of the wheels. Six
f
 glad to miss The lum - bring of the wheels. Six

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

sempre f

fly, With post - boy scam - per - ing in the rear, They

sempre f

fly, With post - boy scam - per - ing in the rear, They

sempre f

fly, With post - boy scam - per - ing in the rear, They

sempre f

fly, With post - boy scam - per - ing in the rear, They

high - way-man! a high - way-man!
 high - way-man! a high - way-man!
 high - way-man! a high - way-man!
 high - way-man! a high - way-man!

Not one of them was mute;
 Not one of them was
 Not

mute; *P* And all and each that
 one of them was mute;
mp Not one of them was mute;
dim. *p*
mf And all and each that
 pass'd. *mf* And all and each that
mp cresc. All and each that pass'd, that
P All and each that pass'd, *mf* all that
cresc.

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd Did join in the pur - suit. *f* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

The first system of the musical score consists of five staves. The top four staves are for vocal parts, each containing a whole rest. The fifth staff is the piano accompaniment, starting with a dynamic marking of *f*. It features a series of chords in the right hand and a melodic line in the left hand. The piano part includes several triplet figures in the right hand, with a *dim.* (diminuendo) marking appearing towards the end of the system.

The second system of the musical score consists of five staves. The top four staves are for vocal parts. The first staff has a large 'Y' above it. The second staff has a dynamic marking of *mf* and the tempo marking 'And'. The third staff is empty. The fourth staff has a dynamic marking of *mf* and contains the lyrics 'And now the turn - pike'. The fifth staff is the piano accompaniment, starting with a large 'Y' above it and a dynamic marking of *p*. It features a series of triplet figures in the right hand and a melodic line in the left hand. Below the piano part, there are rhythmic markings: a quarter note followed by a quarter rest, repeated four times.

mf *cresc.*

And now the turn-pike gates a - gain Flew

now the turn-pike gates a - gain Flew o - pen,

mf *cresc.*

And now the turn-pike gates a - gain Flew

gates a - gain Flew o - pen, flew

cresc.

- - - cen - - -

f *cresc.*

o - pen in short space; The toll - men think - ing

f

o - pen in short space; The toll - men think - ing

f *cresc.*

o - pen in short space; The toll - men think - ing

f

o - pen in short space; The toll - men think - ing

f

- do

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

The piano accompaniment features a right hand with triplet eighth notes and a left hand with chords and single notes. A forte (*f*) dynamic is indicated at the beginning of the system.

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

sempref

sf Δ *sf* Δ *sf* Δ

The piano accompaniment features a right hand with triplet eighth notes and a left hand with chords and single notes. A forte (*f*) dynamic is indicated at the beginning of the system. The word *sempref* is written above the piano part. The left hand of the piano part has *sf* and Δ markings above it.

race, that Gil - - - pin rode a
Gil - pin rode a race, he rode a
race, that Gil - pin rode a
Gil - pin rode a race, Gil - pin rode a

ff
ff
ff
ff

sf *ff*

8

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal line starts with a half note 'race,' followed by a quarter note 'that', a dotted quarter note 'Gil', a quarter note 'pin', a quarter note 'rode', and a half note 'a'. The second vocal line starts with a quarter note 'Gil', a quarter note 'pin', a quarter note 'rode', a quarter note 'a', a quarter note 'race,', a quarter note 'he', a quarter note 'rode', and a half note 'a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic of *sf* is marked at the beginning, and *ff* is marked throughout.

race.
race.
race.
race.

ff

Z

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal line starts with a half note 'race.' followed by a quarter rest. The second vocal line starts with a quarter note 'race.', a quarter rest, and a quarter rest. The third vocal line starts with a half note 'race.' followed by a quarter rest. The fourth vocal line starts with a half note 'race.' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic of *ff* is marked at the beginning. A large 'Z' is placed above the piano staff. The system concludes with a piano flourish in the right hand.

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

dim. *f* *p*

poco rit. *sostenuto* *rit.* *Allegro moderato.*

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

poco rit. *sostenuto* *rit.* *Allegro moderato. (♩ = 108.)*

f *f*

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

when he next doth ride a - broad, — May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

ff AA

Now let us sing, Long live the King, And

see! *ff* Now let us sing, Long live the King, And

see! *ff* Now let us sing, Long live the King, And

see! *ff* Now let us sing, Long live the King, And

AA

ff

Ped. *

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Ped. *

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

rit. *ff*
next doth ride a - broad, May I be there to

ff
next doth ride a - broad, May I be there to

rit. *ff*
next doth ride a - broad, May I be there to

ff
next doth ride a - broad, May I be there to

largamente
rit. *ff*
next doth ride a - broad, May I be there to

Vivacissimo.

Four vocal staves in treble and bass clefs, all in the key of A major (three sharps) and 2/2 time. Each staff begins with a dynamic marking of *Λ* (piano) and contains the lyric "see!" followed by a long horizontal line indicating a sustained note.

Vivacissimo. (♩ = 88.)

Piano accompaniment for the first section. The right hand features a melodic line with eighth notes and triplets. The left hand plays a rhythmic accompaniment with eighth notes and triplets. A dynamic marking of *ff* (fortissimo) is present. A *Ped.* (pedal) marking is located at the end of the section.

Four empty vocal staves in treble and bass clefs, corresponding to the four voices, with no lyrics or notes.

Piano accompaniment for the second section. The right hand features a melodic line with eighth notes and triplets. The left hand plays a rhythmic accompaniment with eighth notes and triplets. A dynamic marking of *ff* (fortissimo) is present. The section concludes with a double bar line and a fermata over the final note.

