

Act II.

(PUFF. "Now then for the justices?")

Allegretto comodo.

PIANO.

Musical score for the first system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked with dynamics: *p stacc.*, *cresc.*, *f*, and *p*.

(SNEER. "This is, I suppose, . . . isn't it?")

PUFF. "Yes."

Musical score for the second system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music continues with various chords and melodic lines.

Musical score for the third system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. A measure number '44' is enclosed in a box above the treble staff.

Musical score for the fourth system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked with *f* and *poco cresc.*

(The Curtain rises.)

JUSTICE. *mf*

Are

Musical score for the fifth system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked with dynamics: *mf*, *p*, *f*, and *p*.

JUS. CONSTABLE.

all the vol-un- teers with- out? They are. Some

45

CON.

ten in fet- ters, and some twen - ty drunk.

JUS. JUSTICE.

At- tends the youth, whose most op-pro- brious fame and

JUS. CONSTABLE.

clear con-vict - ed crimes have stamp'd him shirker?* He waits your pleasure;

CON.

Ea - - ger to re - pay the blest re -

* *Varia lectio*: Sheridan has 'soldier!' But times have changed, and R.B.S. would have altered the word now. The word 'shirker' is to be found in this sense as far back as A.D. 1634, and occurs in the George IV Paget Papers 1799. It seems therefore to be a suitable emendation.

CON. *p* - prieve that sends him to the fields of glo - ry,

CON. There to raise his brand - ed hand — in hon - our's cause. 'Tis JUSTICE.

JUS. *cresc.* well - 'tis jus - tice arms him! *f* Oh! may he soon de-

JUS. - fend his country's laws with half the spirit he has broke them

JUS. CONSTABLE. *f* all. If 'tis your worship's pleasure, bid him enter. *p* I fly,

rall. Poco più lento. (*Exit slowly and*

CON. *I fly, the herald of your will. (PUFF. "Quick, Sir"*

pesante

lumberingly.)

SNEER. "But, Mr Puff, . . . sort of people?"

accel. al Tempo I.

(*Enter Justice's Lady.*)

LADY. *ma agitato* For-give this in-ter-

p

LADY. -rup-tion, good my love; But as I just now pass'd a pris-ner youth, whom

LADY. rude hands hi - ther lead, strange bod-ings seized my flut-tring

pp

LADY. *pp rall.* heart, and to my - self I said, *più lento pesante mf* An if our

colla parte *p*

LADY. Tom had lived, he'd sure - ly been this strip - ling's height!

JUS. *JUSTICE. sf* Ha!

fp

JUS. *accel. cresc.* sure some pow'r - ful sym - pa - thy di - rects us both. *(Enter Constable with Son.)*

accel. cresc.

sf

agitato

JUS. *p* SON.

What is thy name? My name's Tom Jenkins -

piangendo

SON.

pp

alias have I none - Tho' orphan'd, and without a

49

SON. JUSTICE. SON.

friend! Thy parents? My father dwelt in

SON.

pp

Roch-es-ter - and was, As I have heard - a fish-mon-ger - no

SON. *Tempo I.* LADY. *Più lento.*

pp

more. How loud - ly na - ture whispers to my heart! Had he no other

cresc.

LADY. *SON.* *mf*

name? I've seen a bill of his sign'd Tom - kins,

mp

SON. **50** *Tempo I.* *JUSTICE.* *cresc.*

cred-it-or. This does in - deed con-firm each cir-cum-stance The

p *poco a poco cresc.*

JUS. *f* *SON.*

I do. I do. I do.

gip - - sy told! Prepare! Prepare! Pre-pare!

SON. *Andante espressivo.*

JUS. *(col intimissimo sentimento)*

No or-phan, nor with-out a friend art thou —

JUS. *v.* I am thy fath-er; here's thy moth-er; there Thy

JUS. **51** un - cle- this thy first - cous-in, and those Are all your

poco cresc. *p*

JUS. near re - la - tions! *LADY.* **Allegro.** O ec - sta - sy of

LADY. bliss! O ec - sta-sy of bliss!

SON. O most un - look'd for hap-pi-ness! O ec - sta-sy of

JUS. O won - der-ful e-vent, O most un - look'd for

LADY *(faints)*
 O ec - sta-sy of bliss!

SON. *(faints)*
 bliss! O ec - sta-sy of bliss!

JUS.
 hap-pi-ness! O ec - sta-sy of

JUS. *(faints)* *(They faint alternately in each other's arms.)*
 bliss!

Allegretto come al Iº *(They recover gradually.)*

JUS.

SON. *p*

JUS. *p poco a poco cresc.* Now let's re -

Now let's re - vive, ———

poco a poco cresc.

LADY. *p* Now let's re - vive, let's re - vive, — re - vive, — *più f*

SON. — vive, — re - vive, *più f*

JUS. now let's — re - vive, re - vive, — *più f*

53

LADY. re - vive, — else were this joy too *f*

SON. re - vive, — else were this joy too *f*

JUS. re - vive, — else were this joy too *f*

LADY. much! But come —

SON. much! I

JUS. much! But come — and we'll un - fold the rest with —

LADY. and we'll un - fold the rest with - in;

SON. Come.

JUS. - in; And thou, my boy, - must needs want

LADY. and thou must needs want rest and food.

SON. In - deed I want - both rest and food. -

JUS. rest and - food, thou must needs want rest and food.

cresc.

54 Andante maestoso.

SON. Hence may each orphan hope, as

JUS. Hence may each orphan hope, as chance di - rects, Hence may each orphan hope, as

mf

LADY. *f* Hence may each orphan hope, as chance di - rects,

SON. chance di - rects, Hence may each orphan hope, as chance di - rects,

JUS. chance di - rects, Hence may each orphan hope, as chance di - rects,

Tempo I^o animato. senza rall.

LADY. To find a fath - - er where he least ex - pects!

SON. To find a fath - - er where he least ex - pects!

JUS. To find a fath - - er where he least ex - pects!

(*Exeunt.*) *sf* *sf*

(*Scene changes to Tilbury Fort.*) *ff*

PUFF: "Now for my mysterious yeoman!"
Presto.

(Enter Beefeater.)

BEEF.

BEEFEATER.

Per - di -

BEEF.

Andante.

- - tion catch my soul, but I do love thee.

(SNEER: "Haven't I heard that line before . . . that's all!")
 (SNEER: "But what about my friend Dangle's borrowed plumes?")
 (DANGLE: "Well, you see, as Mr Puff gave me a lead from the classics, I held it to be only common courtesy to follow suit!")
 (PUFF: "Quite so, Dangle. Now Sir . . . that's the rule!")
 (CONDUCTOR: "From the Andante, please!")

Andante.

Lento.

(SNEER: "Oh, Dangle, Dangle!")

Musical score for the first system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes a 'pp' dynamic marking.

BEEFEATER.

Tho' hope-less love finds comfort in des - pair, —

Musical score for the second system, featuring a bass line with lyrics and a grand staff with piano accompaniment.

accel. cresc.

rall.

BEEF.

It nev-er can en - dure a riv - al's bliss!

Musical score for the third system, featuring a bass line with lyrics and a grand staff with piano accompaniment. Dynamics include 'sf' and 'pp'.

p *pp* (*Exit.*)

But soft - I am ob-served.

Musical score for the fourth system, featuring a bass line with lyrics and a grand staff with piano accompaniment. Dynamics include 'pp'.

(SNEER: "That's a very short soliloquy - - -
- - - Lord Burleigh in person!")

Intermezzo (alla Cecilianiana).

Andante mesto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 12/8. The music begins with a piano (*p*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass line provides a steady accompaniment with chords and single notes.

(Lord Burleigh enters very slowly,

The second system continues the musical piece. It features a *triumfante* marking above the upper staff. The melody becomes more rhythmic and active, with frequent sixteenth-note passages. The bass line continues with a similar accompaniment style. The overall mood is one of slow, steady progression.

55

immersed in thought: stopping frequently as he comes to the chair.)

The third system begins with a boxed measure number '55'. The music is marked *poco cresc.* (poco crescendo). The upper staff features a melodic line with some rests, indicating the character of the text. The bass line has a more active accompaniment. There are some fermatas or long notes in the upper staff.

(Stopping here.)

The fourth system continues with a *triumfante* marking. The melody in the upper staff shows a change in rhythm, with some triplet markings. The bass line remains accompanimental. The music has a slightly more pronounced character.

(He moves on.)

The fifth system features a *f* (forte) dynamic marking in the upper staff, followed by a *p* (piano) dynamic. The melody is more active and rhythmic. The bass line provides a solid accompaniment. The music is marked with a *triumfante* character.

The sixth system concludes the page with a *p* (piano) dynamic and a *piu* (piano) marking. The melody in the upper staff features a series of sixteenth-note passages. The bass line continues with a steady accompaniment. The music ends with a *triumfante* marking.

(He sits down: and looks up with a happier expression.)

pp *La melodia marcata*

poco rall.

56

(His face clouds over and becomes gloomy.)

a tempo

cresc. *rall.* *a tempo* *p* *f*

(He rises and comes slowly forward.)

cresc.

57 (He shakes his head.)

(He goes away slowly.)

58

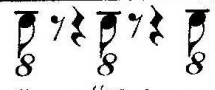
(One step away.)

(He stops.)

(He moves

on again.)

(Exit.)



SNEER. "He is very perfect. - - - taught him?"

SNEER. "O here are . . . acquaintances?" (*Enter Sir Christopher*

Andante grazioso.

Piano introduction for the first system, marked *p*. The music is in 3/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Hatton and Sir Walter Raleigh.)

Piano introduction for the second system, continuing the musical texture from the first system.

SIR CHRISTOPHER HATTON.

59

p

Vocal line for Sir Christopher Hatton, marked *mf*. The lyrics are: "My niece, and your niece too! By Heav'n! there's

SIR WALTER RALEIGH.

Vocal line for Sir Walter Raleigh, marked *mf*. The lyrics are: "My niece, and your niece too!"

Piano accompaniment for the third system, marked *p* and *pp*. The music continues with a steady accompaniment.

SIR C. *p*
witch-craft in it, there's witch-craft, witch-craft

SIR W. *p*
By Heav'n! there's witch-craft in it. witch-craft,

Piano accompaniment for the fourth system, continuing the musical texture.

SIR C. *f* in it.— He could not else have gain'd their

SIR W. *f* witch-craft in it.—

60

SIR C. hearts, He could not else have gain'd their hearts.—

SIR W. He could not else — have gain'd their hearts.—

SIR C. But see! Where they ap-proach;

SIR W. But see! Where they ap -

SIR C. Some hor-rid pur-pose low-'ring on their brows!

SIR W. -proach; Some hor-rid pur-pose low-'ring on their brows!

(They withdraw.)

p

SIR W.
Let us with-draw and mark them.

Allegro agitato.
(Enter the two Nieces.)

1ST NIECE. *f*

El - le - na here!

1ST N.
She is his scorn — as much as I — that is some com-fort

61

1ST N.
still, that is some com - fort still! still!

PUFF. "O dear Madam - - - - - to be aside!" CONDUCTOR "Go from the Allegro!"
(The Conductor stops the band.)

2ND NIECE. (aside)

I know he pri - zes not Pol - li - na's

cresc.

2nd N. love; But Til - bu - ri - na lords _____ it o'er his

dim.

1ST NIECE. (aside)

2nd N. But see the proud _____ des - troy - er of my heart.

1st N. peace.

2nd N. He comes, _____ the false dis - turb - er of my

62

1st N. Re - venge _____ is all the good I've

2nd N. qui-et.

1st N. left. Re - venge _____ is all I've

2nd N. Now ven - geance do thy worst, now ven -

1st N. left, re - venge _____ is all I've left, re-venge is all I've

2nd N. - geance do thy worst. Now ven-geance do thy

(Enter Whiskerandos)

1st N. left. _____

2nd N. worst. _____

WHISKERANDOS.

63

O hate - ful lib - er - ty - if thus in vain,

1ST NIECE. *accel. f*
 2ND NIECE. *f* And ev - er *accel.*
 WHIS. *rall.* And ev - er shalt!
 if thus in vain I seek my Til - bu - ri - na!
 (Sir Christopher Hatton and

Allegro marziale.

1st N. shalt, and ev - er shalt!
 2nd N. and ev - er shalt!
 WHIS. *f*
 Sir Walter Raleigh come forward with their swords drawn) SIR CHRISTOPHER HATTON. Hold
 SIR WALTER RALEIGH. Hold! *f* we will a - venge you.
 Hold! we will a - venge you.
 Allegro marziale.

WHIS. you — or see your nie-ces bleed! ——— PUFF. "There's situation—
for it.— Now mind"

lunga

(The two Nieces draw their two daggers to strike Whiskerandos. The two Uncles catch their two Nieces' arms, turn the points of their swords to Whiskerandos, who immediately draws two daggers, and holds them to the two Nieces' bosoms.)

(Enter Beefeater with his halberd)

BEEFEATER. *f*

Presto. In the

BEEF. queen's name I charge you all to drop your swords and daggers!

64

(They drop their swords and daggers.)

SIR CHR. H. *p*

(Exit with niece)

SNEER. "That is a contrivance—
Queen's name?" Come, niece!

SIR WAL. R. *p* (Exit with niece.)

Come, niece!

Musical score for Sir Wal. R. and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Come, niece!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *pp* dynamic marking is present in the piano part.

WHISKERANDOS (gloomily)

Who's he,

Musical score for Whiskerandos and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Who's he,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

WHIS.

who bids us thus renounce our guard?

Musical score for Whiskerandos and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the lyrics "who bids us thus renounce our guard?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *pp* dynamic marking is present in the piano part.

WHIS.

Thou liest— base

BEEFEATER.

cresc.

f

Thou must do more— re-nounce thy love!

Musical score for Whiskerandos and Beefeater and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the lyrics "Thou liest— base". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *f* dynamic marking is present in the piano part.

65

WHIS. Beef-eat-er!

BEEF. Ha! Hell! the lie! By

BEEF. Heav'n thou'st roused the li - on in my heart!

BEEF. ff Off, yeo-man's hab-it! - base dis-guise!

(Discovers himself by throwing off his upper dress, and appearing in a very fine waistcoat.)

BEEF. off! off! off!