

AS PERFORMED AT THE LYRIC THEATRE, SHAFTESBURY AVENUE.

DORIS,

A Comedy Opera,

IN 3 ACTS.

WRITTEN BY

B. C. Stephenson,

MUSIC BY

Alfred Cellier.

ARRANGED FROM FULL SCORE BY

IVAN CARYLL.

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9/4/33 Reeves 5/6,

*Produced at the Lyric Theatre, London, under the management of Mr. Henry J. Leslie,
on the 20th April, 1889.*

Doris.

DRAMATIS PERSONÆ.

Doris Shelton	...	...	...	...	MISS ANNIE ALBU.
Lady Anne Jerningham	...	...	...	...	MISS AMY F. AUGARDE.
Mistress Shelton	...	...	...	...	MISS ALICE BARNETT.
Dolly Spigott	...	...	...	...	MISS EFFIE CHAPUY.
Tabitha	...	...	...	...	MISS HARRIETT COVENEY.
Martin Bolder	...	...	...	...	MR. BEN DAVIES.
Sir Philip Carey	...	...	...	...	MR. C. HAYDEN COFFIN.
Alderman Shelton	...	...	...	...	MR. J. FURNEAUX COOK.
Crook	} Apprentices	...	...	}	MR. JOHN LE HAY.
Dormer					MR. W. T. HEMSLEY.
Barnaby Spigott	...	...	...	...	MR. PERCY COMPTON.
Dinniver	...	...	...	...	MR. ARTHUR WILLIAMS.

Merchants, Apprentices, Citizens, Beefeaters, Wives, and Daughters.

ACT I.	...	HIGHGATE HILL	...	...	...	...	HAWES CRAVEN.
ACT II.	...	CHEAPSIDE	...	...	...	...	W. TELBIN.
ACT III.	...	INTERIOR OF ALD. SHELTON'S HOUSE...	...	...	...	...	T. E. RYAN.

PRODUCED BY CHARLES HARRIS.
MUSICAL DIRECTOR... .. IVAN CARYLL.

ACT I.

No. 1.

CHORUS—"A Gold! a Gold!"

Allegro non troppo.

PIANO.

(Curtain.)

TENORI. *f*

BASSI. *f*

A gold! a gold! The

A gold! a gold! The

SOPRANI.

CONTRALTI.

The arch - er's craft hath sent the shaft A

The arch - er's craft hath sent the shaft A

marks-man bold Hath sped the ar - row straight! . . . The arch - er's craft hath sent the shaft A

marks-man bold Hath sped the ar - row straight! . . . The arch - er's craft hath sent the shaft A

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

marks - man bold Would send an ar - row half as straight !

marks man bold Would send an ar - row half as straight !

marks - man bold . . . Would send an ar - row half as straight !

marks - man bold . . . Would send an ar row half as straight !

f *f* *cres.*

f Send an ar - row half . . . as straight !

f Send an ar - row half . . . as straight !

f Send an ar row half . . . as straight ! No man can beat a shot as neat as

f Send an ar - row half . . . as straight !

mf

Well done, . . . well done, my lad! . . .

Well done, . . . well done, well done, my lad! . . .

e - ver man has seen. . . Well done, my lad, I wish I had an eye as true and keen. . .

Well done, my lad, I wish I had an eye as true and keen. . .

f *dim.*

Up you get, and round you go, Now, lads, your best of cheers be - stow - Hip, hip, Hur -

Up you get, and round you go, Now, lads, your best of cheers be - stow - Hip, hip, Hur -

leggero. *mf*

- rah! for the cham - pion of the bow! Up you

- rah! for the cham - pion of the bow! Up you

Up you

Up you get, and round you go, Now,

f

get, round you go— Hur rah! for the cham - pion of . .

get, round you go— Hur rah! for the cham - pion of . .

get, round you go— Hur - rah! for the cham - pion of . .

lads, your best of cheers bes - tow— Hip, hip, Hur rah! for the cham - pion of . .

the bow!

the bow!

the bow!

the bow!

f

TENORI.

Now

SOPRANI.

Now bend your bow, your

CONTRALTI.

Now bend your bow, your

bend your bow, your prowess show!

p

prow - ess show, And beat him if you can! Bend your bow, Bend . .
 prow - ess show, And beat him if you can!
 And beat him if you can! Now bend your bow, your prow - ess
 And beat him if you can! Now bend your bow, your prow - ess
marcato.

. . . your bow, now bend your bow, your prow - ess show, And beat him if you can! . . Now
 Now bend your bow, your prow ess show, And beat him if you can! . . Now
 show, Now bend your bow, your prow - ess show, And beat him if you can! . . Now
 show, Now bend your bow, your prow ess show, And beat him if you can! . . Now

bend your bow, your prow - ess show, And beat him if you can! . . . So come, let us

bend your bow, your prow - ess show, And beat him if you can! . . . So come, let us

bend your bow, your prow - ess show, And beat him if you can! . . .

bend your bow, your prow - ess show, And beat him if you can! . . .

p

Detailed description: This system contains four vocal staves and two piano staves. 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 repeated across the vocal staves. A piano dynamic marking (*p*) is placed above the piano staff.

see Which of the two it is to be! So come, let us see Which of the

see Which of the two it is to be! So come, let us see Which of the

Which of the

Which of the

mf *cres.*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are repeated across the vocal staves. Dynamic markings *mf* and *cres.* are present in the piano staff.

two is to be . . . De - clared the bet - ter man? . . . Come, . . .

two is to be . . . De - clared the bet - ter man? . . . Come, . . .

two is to be . . . De - clared the bet - ter man? . . . Come, let us . . .

two is to be . . . De - clared the bet - ter man? . . . Come, let us . . .

. . . let us see Which is to be, let us see Which is to be De -

let us see Which is to be, let us see Which is to be De -

see Which of the two it is to be, . . . Come, let us see Which is to be De -

see Which of the two it is to be, . . . Come, let us see Which is to be De -

- clared the bet - ter man? . . . Make way! make

- clared the bet - ter man? . . . Make way! make

- clared the bet ter man? . . . Make way! make way!

- clared the bet - ter man? . . . Make way! make way!

mf *p*

way! Make

way! Make

Make way! make way! Let's have fair play! Make

Make way! make way! Let's have fair play! Make

mf *cres.*

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "way! make way! Let's have fair play! He's bound to". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

do his best. . .

do his best. . .

do his best. . .

do his best.

ff *f*

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "do his best. . .". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and *f* (forte). The piano part features a melodic line in the right hand and chords in the left hand, with a crescendo leading to the end of the system.

f
They're both a gold, who could have told That both could shoot so

f
They're both a gold, who could have told That both could shoot so

f
They're both a

f
They're both a

The first system of the musical score consists of four vocal staves and two piano staves. The key signature is G major (one sharp). The vocal parts enter with a forte (*f*) dynamic. The lyrics are: "They're both a gold, who could have told That both could shoot so". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be -

true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be -

gold! . . . Who could have told? . . .

gold! . . . Who could have told? . . .

The second system continues the musical score with four vocal staves and two piano staves. The lyrics are: "true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be -", "gold! . . . Who could have told? . . .". The piano accompaniment continues with its characteristic rhythmic texture.

- hold! be hold! An - o ther gold! An o - ther gold! Who
 - hold! be - hold! An - o - ther gold! . . . Be - hold! be - hold! An -
 Be - hold! be - hold! An o ther gold! Who could have
 Be - hold! be hold! An - o - ther gold! Be - hold! be - hold! An

could have told Two marks - men bold Would send an ar - - row
 - o - ther gold! Who could have told Two marks-men bold Would send an ar - - row
 told, Who could have told Two marks - men bold Would send an ar - - row
 - o - ther gold! Who could have told Two marks-men bold Would send an ar - - row

half as straight! Up you get, and round you go, Now, lads, your best of

half as straight!

half as straight!

half as straight!

dim. *p*

cheers be - stow! Hip, hip! Hur rah! for the cham - pion of the bow!

f

Up you get, round you go, Hur -

Up you get, round you go, Hur -

Up you get, and round you go, Now, lads, your best of cheers be - stow! Hip, hip, Hur -

Up you get, and round you go, Now, lads, Hur -

rah! for the cham - pions of . . . the bow! for the

- rah! for the cham - pions of . . . the bow! for the

- rah! for the cham - pions of . . . the bow! Hip! hur - rah! for the

- rah! for the cham - pions of . . . the bow! Hip! hur rah! for the

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cheers . . . be - stow For . . . the . . . cham - pions . . . of the bow! . . .

cheers . . . be - stow For the cham - pions of the bow! . . .

cheers . . . be - stow . . . For . . . the . . . cham - pions . . . of the bow! . . .

cheers . . . be - stow For the cham - pions of the bow! . . .

. . . Hip! hip! Hur - rah! . . .

. . . Hip! hip! Hur - rah! . . .

. . . Hip! hip! Hur - rah! . . .

. . . Hip! hip! Hur - rah! . . .

No. 2.

SCENA—Crook & Dormer.

Allegro. CROOK. Thine

DORMER. My ar - row's near - est to the cen - tre, see!

Allegro. PIANO. *mf* *f* *p*

ar - row, man! that bolt be-longs to me! Thou break my head! I'd like to see thee try!

I'll break thy head for say - ing that I lie! I'll

Thou break my head! I'd like to see thee try! I'd like to see thee

break thy head for say - ing that I lie! for say - ing that I

f *mf*

try! Then break my head, I'd like to see thee try! Then break my head, I'd like to see thee try!

lie! I'll break thy head for say-ing that I lie! I'll break thy head for say-ing that I lie!

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "try! Then break my head, I'd like to see thee try! Then break my head, I'd like to see thee try!" and "lie! I'll break thy head for say-ing that I lie! I'll break thy head for say-ing that I lie!". The piano accompaniment consists of two staves with a dynamic marking of *f* (forte) at the beginning and *sf* (sforzando) later in the system.

The second system is a piano accompaniment consisting of two staves. It begins with a dynamic marking of *pp* (pianissimo) and includes a *cres.* (crescendo) marking. The system concludes with a dynamic marking of *mf* (mezzo-forte) and another *cres.* marking.

(They fight.)

The third system is a piano accompaniment consisting of two staves. It is marked with a dynamic of *f* (forte) and includes a *cres.* marking.

The fourth system is a piano accompaniment consisting of two staves. It is marked with a dynamic of *f* (forte).

Sva.

The fifth system is a piano accompaniment consisting of two staves. It is marked with a dynamic of *f* (forte) and includes a *Sva.* (Sustained) marking.

The sixth system is a piano accompaniment consisting of two staves. It concludes with a dynamic marking of *ff* (fortissimo).

No. 3. SONG—"I hereby do require."—(Shelton, Mrs. Shelton, & Chorus.)

Allegretto. *f*

PIANO. *mf*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, then eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment.

SHELTON.

I here-by do re-quire and command you both to cease From

tr *p*

The vocal line begins with a quarter rest, followed by a quarter note G4, then eighth notes A4-B4. The piano accompaniment continues with the eighth-note bass line and adds chords in the right hand. A trill (tr) is marked on the vocal line over the note G4.

acts de-serv-ing strongest re-pro - ba - tion, And I form-al-ly give notice to all here to keep the peace, What-ev - er their de-gree may be or

The vocal line continues with eighth notes: A4-B4-C#4-D4-E4-F#4-G4. The piano accompaniment provides harmonic support with chords and the eighth-note bass line.

sta - tion; Whether ul - ti-mate pro-ceedings may a - rise, I can-not say! That is food for ma-gis - te - ri - al di - ges - tion! But I

The vocal line continues with eighth notes: A4-B4-C#4-D4-E4-F#4-G4. The piano accompaniment continues with the eighth-note bass line and chords.

like to do my du - ty in a qui-et sort of way, And to start with pro-tes - ta - tion and sug - ges - tion, I call on

f *p* *mf*

The vocal line continues with eighth notes: A4-B4-C#4-D4-E4-F#4-G4. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include a forte (f) marking on the vocal line and piano (p) and mezzo-forte (mf) markings on the piano accompaniment.

all Here pre - sent to as - sist me; My wrath shall fall on all who dare re -

sist me,
He calls on all Here pre - sent to as - sist him; Now, great and
Ha, ha! Ha, ha! Here pre - sent to as - sist him; Now, great
Ha, ha! Ha, ha! Here pre - sent to as - sist him, Now, great

small, take cour-age and re - sist him!
and small, take cour-age and re - sist him!
and small, take cour-age and re - sist him!

MRS. SHELTON.

2nd VERSE. Here's a pret - ty state of things with Her Ma - jes - ty in sight, And

no one here is man e - nough to stop it; And I fan - cy that it wants, if i - dle vag - a - bonds must fight, Some - thing

bet - ter than a man to make them drop it. Now out up - on ye both, ye sil - ly sau - cy braw - ling knaves, To your

heart there's lit - tle use in my ap - peal ing! But, I'll soon re - store the peace; Come, give me up your staves, Let me

see it in your heads there's a - ny feel - ing! Take that! and that! For

fight - ing's not your call - ing, Mind what you're at, I'll cure you both of

brawl - ing!

Rat tat! Rat tat! The blows with force are fall - ing, Mind what you're

Ha, ha! Ha, ha! The blows with force are fall - ing! Rat tat!

Ha, ha! Ha, ha! The blows with force are fall - ing! Rat tat!

at, She'll cure you both of brawl - ing!

Rat tat! She'll cure you both of brawl - ing!

Rat tat! She'll cure you both of brawl - ing!

No 4.

SCENA & EXIT.

Allegro marziale.

PIANO. *p (In the distance.)*

cres.

SHELTON.

The ca - - val - cade ap - proach-es, and I

pp

bid you all, With so - - - lemn step and pro - per dig - - - ni - ty,

Pre - pare to meet Our Sov' - reign la dy Queen!

DORMER.

What say you, comrades, shall we not provide A fitting palfrey for our

p

CROOK.

Ay, lads! and let them search the whole world
alderman to ride?

p

round To find twopairs of legs one half as sound! Your
Your

worship's nag awaits you at the door. One,
worship's nag awaits you at the door. Now, lads, come hoist him, One,

p *f*

CROOK. *L'istesso tempo.* *ff*

two, three, four, Hur - rah!

DORMER. *ff*

two, three, four, Hur - rah!

CHORUS. *ff*

Hur - rah! Up you get, and round you go, Now,

ff

Hur - rah!

ff

Hur - rah!

f

L'istesso tempo. *dim.* *p*

lads, your best of cheers be - stow, Hip, hip, hur - - rah! for the cham - pions of the

f

bow! Up . . . you get, round . . . you

Up . . . you get, round . . . you

Up you get, and round you go, Now, lads, your best of cheers be - stow, Hip,

Up you get, and round you go, Hip,

ff

go, Hur - rah! for the cham - pions of . . . the bow! For the

go, Hur rah! for the cham - pions of . . . the bow! For the

hip, Hur - rah! for the cham - pions of . . . the bow! Hip, hur - rah! For the

hip, Hur - rah! for the cham - pions of . . . the bow! Hip, hur - rah! For the

ff

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cheers . . be - stow . . for the cham - pions . . of the

cheers . . be - stow for the cham - pions of the

cheers . . be - stow . . . for . . the . . cham - pions . . of the

cheers . . be - stow for the cham - pions of the

f

bow!

bow!

bow! .

bow!

EXIT.

L'istesso tempo.

No. 5. SONG—"Love's Race"—(Doris).

L'istesso tempo.

is it that a woman spurs, And bids her take such pains To fly from that which she pre-fers To that which she dis-
 she must run, but not too fast, For fear his love should tire; Dis-dain doth quench true love at last, As wa-ter quench-eth

L'istesso tempo.

cres.

f

- dains? I hard-ly know, but so it is when love demands a test: . . . The man who'd make a maid - en his Must
 fire. Then let her so ad - just her pace, with pur - pose well con - ceal'd, That she may choose the time and place To

cres.

dim.

p

Tempo mo.

cres.

run, and run his best! } What if he run and be left be - hind? What if he seek and fail to find? Let him not think the maid un -
 pi - ty him and yield. } *Tempo mo.*

dim.

p

cres.

- kind; Who knows? In a day she may change her mind! What if he run and be left be - hind? What if he seek and fail to

ten.

ad lib.

find? Who knows? Who knows? In a day . . . she may change her mind!

pizz.

p pizz.

rall.

No. 6. DUET—"How Hardly Fate"—(Doris & Sir Philip).

mf SIR PHILIP.

How hard - ly

Andante.

PIANO.

p *cres.* *dim.*

fate with some of us doth deal; . . . Life has so ve - ry lit - tle joy to share, That he who laughs at luck is bound to

p *colla voce.*

steal . . . The smiles of o - thers to com - plete his share. Oh! think not that some crime hath laid me low, . . . Or ev - il

p *cres.*

deed I would not dare to tell; 'Twas but mis - for - tune, and 'tis bet - ter so, For none can blame you if you wish me well.

dim. *ad lib.* *dim.* *mf*

Agitato.

Give me then, I pray you, give one gen - tle word, that I may live, And

so . . . in gra - ti - tude con - trive up - on your cha - ri - ty to thrive. . . .

Tempo mo.
DORIS.

What I have I free - ly give, If on a word or smile you'd live; But

Give me then, I pray you, give one gen - tle word, that I may live, And

how . . . can an - y man con - trive on such poor cha - ri - ty . . . to thrive? . . .

so . . . in gra - ti - tude con - trive up - on your cha - ri - ty . . . to thrive! . . .

mf *Tempo mo.*

A beg - gar at your door I fain would be, But

beg-ging for your pi - ty, not your gold; A word, a sign, a look . . of sym-pa-ty, are

accel.

more, far more to me than wealth un - told! . . . Be boun - ti-ful in smiles and words of grace, That I may

colla voce. *p accel.*

set them in the scale of life against the world's hard knocks, and for a space Re - pair my

cres. *f* *allargando.* *dim.*

courage to re-new the strife! . . . A beg - gar I fain would be, for pi - ty, not for

callando. *a tempo.* *p*

accel.

What I have I free - ly give, If on a word or smile you'd live; But

gold. . .

p

accel.
p.o.

how . . . can a - ny man contrive On such poor cha - ri - ty to thrive?

rit.

rit.

Tempo 1mo.

What I have I free - ly give, If on a word or smile you'd live; But how . . . can a - ny

Give me then, I pray you, give one gen - tle word, that I may live, And so . . . in gra - ti -

Tempo 1mo.

mf

rall.

man con - trive On such poor cha - ri - ty . . . to thrive? . .

- tude con - trive Up - on your cha - ri - ty . . . to thrive! . .

rall.

No. 7. SONG—"I've sought the Brake and Bracken"—(Martin).

MARTIN.

1. I've
2. But

Andante.

PIANO.

p *cres.* *dim.*

pizz.

sought the brake and brack - en through and through, The thorn - y thick - et and the mea - dow too, . . . But
he who in - to Cu - pid's qui - ver dips, From sport to ear - nest na - tu - ral - ly slips, . . . Grows

no - where could I find a trace of you ; Of course, for you had something else to do To feed your
wea - ry soon of no - thing else but slips, And af - ter something more sub - stan - tial trips. He may be -

fan - cy in some pas - tures new. Oh ! mai - den, faith - less, fic - kle, and un - true ! Oh ! mai - den,
- gin up - on her fin - ger - tips, But he is sure to end up - on her lips, But he is

cres. *f*

cres. *mf* *f*

rit. dim. a tempo.

faith - less, fic - kle, and un - true ! }
 sure to end up - on her lips ! }

I set such store on thee,

a tempo.

rit. dim. p p

Thought my - self sure of thee, I'll have no more of thee !

So fare thee well ! I set such store on thee, Thought my - self

cres. mf

sure of thee, I'll have no more of thee ! So fare thee well ! . . .

1st time. ad lib. p colla voce. cres.

2nd time. ad lib.

So fare thee well !

tempo 1mo. p colla voce. cres. cres. f

No. 8. QUARTETT—"Who are you?"—(Doris, Dame Shelton, Martin, & Philip).

DAME SHELTON.

Allegro moderato.

Who are you, may I ask, Sir, that dares to dictate, And pre -

PIANO. *f* *p*

- sumes his i-deas pre-ma-ture-ly to state? You ap-pear to for-get That you're not married yet, And your con-duct is like-ly to

DORIS.

Who are

put off the date! Who are you, who are you, that make such a to-do? Who are you? who are you? who are you?

mf *f* *p*

you, may I ask, Sir, that dares to dic-tate, And pre-sumes his i-deas pre-ma-ture-ly to state? You ap-

pear to for - get that I'm not mar - ried yet, And I ne - ver will mar - ry a man whom I hate! Who are

mf

you, Who are you, that make such a to - do? Who are you? who are you? who are you?

MARTIN.
Who are

f

you, may I ask, that I find tête - à - tête with a la - dy with whom I in - tend - ed to mate? I shall

ne - ver for - get that I owe you a debt, In the pay - ing of which my de - light will be great! Who are you?

p

SIR PHILIP.

Who are you, that pre-sumes thus to rave and to rate, And on man - ners and mo - rals of

mf p mf p mf p mf

dames who dic-tate? Would you have me re-gret that this la - dy I met Or that ac - ci - dent caus'd us to

p f p

MARTIN.

Who are you, may I ask, that I

meet tête - à - tête! Who are you? Who are you that pre -

cres. f p

find tête - à - tête With a la - dy with whom I in - tend - ed to

- sumes thus to rave and to rate, And on man - ners and mo - rals dic -

DORIS.
You ap - pear to for - get that I'm not mar - ried yet, And

DAME SHELTON.
You ap - pear to for - get That you're not married

mate? I shall ne - ver for - get that I owe you a debt, In the

- tate? Would you have me for - get That this la - dy I met,

mf

D. ne - ver will mar - ry a man that I hate! Who are you? Who are

S. yet, And your con - duct is like - ly to put off the date! Who are you? Who are

M. pay - ing of which my de - light will be great! Who are you? Who are

P. Or that ac - ci - dent caused us to meet *tête - à - tête!* Who are you? Who are

cres. *f*

D. you? Who are you that

S. you? *p* Who are you, may I ask, Sir, that dares to dic - tate, And pre -

M. you? *p* Who are you, may I ask, that I find *tête - à - tête* with a

P. you? *p* Who are you that pre - sumes thus to rave and to rate, And on

D. dares dic - - tate, And pre - sumes his i - -

S. - sumes his i - deas pre - ma - ture - ly to state? You ap - pear to for - get that you're not mar - ried yet, And your

M. la - dy with whom I in - tend - ed to mate? I shall ne - ver for - get that I owe you a debt, In the

P. man - ners and mo - rals of dames would dic - tate? Would you have me re - gret that this la - dy I met, or that

D. - deas to state? Who are you? who are you? who are you? Who are

S. con - duct is like - ly to put off the date! Who are you? who are you? who are you? Who are

M. pay - ing of which my de - light will be great! Who are you? who are you? who are you? Who are

P. ac - ci - dent caused us to meet *tête - à - tête!* Who are you? who are you? who are you? Who are

D. you? who are you? who are you? Who are you? who are you that make such a to -

S. you? who are you? who are you? Who are you? who are you that make such a to -

M. you? who are you? who are you? Who are you? who are you that make such a to -

P. you? who are you? who are you? Who are you? who are you that make such a to -

D. do, make such a to - do? Who are you? Who are you that make such a to -

S. do, make such a to - do? Who are you? Who are you that make such a to -

M. do, make such a to - do? Who are you? Who are you that make such a to -

P. do, make such a to - do? Who are you? Who are you that make such a to

D. - do? Who are you? who are you? who are you?

S. - do? Who are you? who are you? who are you?

M. - do? Who are you? who are you? who are you?

P. - do? Who are you? who are you? who are you?

No. 9. QUARTETT—"True Heart."— (Doris, Mrs. Shelton, Martin, & Philip.)

SIR PHILIP.

Andante moderato.

PIANO.

If thou dost love, make life the bondsman of thy

love, True heart ! Who loves that is not ready love with life to prove ? True heart !

For love and life are tied when men do pledge their troth, True heart ! . . . And he who truly

rall.

DORIS. *Tempo Imo.*

The sentiment is very sweet ; Let me, I pray those words repeat !

loves must neither pledge or both, True heart !

rall.

dim. *p* *pp*

pizz.

D. *p*
 If thou dost love, make life the bondsman of thy love, True heart! Who loves that is not

S. *p*
 True heart!

M. *p*
 True heart!

P. *p*
 True heart!

D. *p*
 rea - dy love with life to prove? True heart! For love and life are tied when men do pledge their

S. *p*
 True heart!

M. *p*
 True heart!

P. *p*
 True heart!

D. *p* troth, True heart! . . . *cres.* And he who tru - ly loves must nei - ther pledge or

S. *p* True heart! .

M. *p* True heart! . .

P. True heart! . .

D. *pp* both, True heart!

S. *pp* True heart!

M. *pp* True heart!

P. *p* True heart! . . . *pp* True heart!

No. 10. SOLI & CHORUS—"Silently! Warily!"

Allegro moderato e maestoso.

PIANO.

TENORS.
sf pp

Si - lent - ly, wa - ri - ly, we'll show that a grave

BASSES.

sf pp

Lies ve - ry han - dy for a trai - t'rous knave!

Let us be pru - dent, lads, the while we are brave—

No one can tell how the vil - lain might be - have!

SHELTON.

Stealth - i - ly, cau - tious - ly, pru - dent - ly peer, Black - est of trea - son lies in am - bush near.

Fol - low me! You will see no - thing to fear! I, as your al - der - man, will guard the rear!

TENORS.

Si - lent - ly, wa - ri - ly, we'll show that a grave

BASSES.

Lies ve - ry han - dy for a trai - t'rous knave!

sf

Let us be pru - dent, lads, the while we are brave—

No one can tell how the vil - lain might be - have.

MARTIN.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

CROOK.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

DORMER.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

M. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

C. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

D. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

SHELTON. *f*

Then *f*

Then *f*

Then

M. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

C. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

D. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

S. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

M. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

C. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

D. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

M. *p* Death to the trai - tors that dare de - fy the Crown ! *f* Death to the trai - tors that de - fy the *rall.* *ff* Crown ! . .

C. *p* Death to the trai - tors that dare de - fy the Crown ! *f* Death to the trai - tors that de - fy the *rall.* *ff* Crown ! . .

D. *p* Death to the trai - tors that dare de - fy the Crown ! *f* Death to the trai - tors that de - fy the *rall.* *ff* Crown ! . .

S. *p* Death to the trai - tors that dare de - fy the Crown ! *f* Death to the trai - tors that de - fy the *rall.* *ff* Crown ! . .

No. 11. FINALE ACT I.—“Where is the Traitor?”

Allegro moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a rapid, ascending sixteenth-note scale in the treble clef, while the left hand provides a steady accompaniment of chords and single notes in the bass clef.

DORIS.
f ben marcato.

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil - lain to gaol!

MISTRESS SHELTON.
f ben marcato.

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil - lain to gaol!

SOPS.
f ben marcato.

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil - lain to gaol!

This system contains the vocal entries for Doris, Mistress Shelton, and the Sopranos. Each vocal line is marked with a forte dynamic and 'ben marcato'. The piano accompaniment continues with a rhythmic pattern of chords and moving lines.

D.
Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with - out fail!

S.
Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with - out fail!

Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with - out fail!

This system features the vocal entries for the Duet (D.), Soprano (S.), and another vocal part. The lyrics are consistent across all parts. The piano accompaniment includes dynamic markings such as 'sf' (sforzando) and continues with its rhythmic accompaniment.

MARTIN.
 Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

CROOK.
 Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

DORMER.
 Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

TENORS.
 Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

BASSES.
 Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

DORIS.
 Re - creant vag - a-bond! Scum of the earth!

MRS. SHELTON.
 Re - creant vag - a-bond! Scum of the earth!

MARTIN.
 Re - creant vag - a-bond! Scum of the earth!

CROOK.
 Re - creant vag - a-bond! Scum of the earth!

DORMER.
 Re - creant vag - a-bond! Scum of the earth!

Sops.
 Re - probate! Run - agate! Re - creant vag - a-bond! Scum of the earth!

Mis - creant! Mur - der - er! Re - creant vag - a-bond! Scum of the earth!

Mis - creant! Mur - der - er! Re - creant vag - a-bond! Scum of the earth!

D. Re - pro - bate ! Run - a - gate ! Re - cre - ant vag - a - bond ! Scum of the earth !

S. Re - pro - bate ! Run - a - gate ! Re - cre - ant vag - a - bond ! Scum of the earth !

M. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

C. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

D. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

Re - pro - bate ! Re - cre - ant vag - a - bond ! Scum of the earth !

Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

ff

D. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

S. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

M. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

C. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

D. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

ff

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

sf

18,646.

D.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

S.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

M.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

C.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

D.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,



dim.

D. Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

dim.

S. Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

dim.

M. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

dim.

C. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

dim.

D. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

dim.

Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

dim.

Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

dim.

Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

D.  Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

S.  Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

M.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

C.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

D.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

 Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

 Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

 Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!



D. Re - cre-ant vag - a-bond! Scum of the earth!

S. Re - cre-ant vag - a-bond! Scum of the earth!

M. Re - cre-ant vag - a-bond! Scum of the earth!

C. Re - cre-ant vag - a-bond! Scum of the earth!

D. Re - cre-ant vag - a-bond! Scum of the earth!

Re - cre-ant vag - a-bond! Scum of the earth!

Re - cre-ant vag - a-bond! Scum of the earth!

Re - cre-ant vag - a-bond! Scum of the earth!

SHELTON. RECIT. *Più lento.*

For - bear! For-bear! Ye would not have him die Be-fore the headsman's stools have made him cry—

MARTIN.

I will!

CROOK.

And

SHELTON.

Long life . . . and bles-sings on Her Ma - jes-ty! Who'll guard the knave?

Musical score for the first system. It features three vocal staves and a piano accompaniment. The vocal staves are for Martin, Crook, and Shelton. The piano accompaniment is written for the right and left hands. The lyrics are: "Long life . . . and bles-sings on Her Ma - jes-ty! Who'll guard the knave?"

I!

DORMER.

And I!

SHELTON.

To - night thy lodg-ing with the watch shall be, To - mor - row in the

Musical score for the second system. It features two vocal staves and a piano accompaniment. The vocal staves are for Dormer and Shelton. The piano accompaniment is written for the right and left hands. The lyrics are: "I! And I! To - night thy lodg-ing with the watch shall be, To - mor - row in the"

DORIS. *Tempo di Marcia. Maestoso.*

And now for home !

MRS. SHELTON.

And now for home !

MARTIN.

And now for home ! And now for home !

CROOK. *f*

And now for home ! And now for home !

DORMER. *f*

And now for home ! And now for home !

S.

Tower thoushalt see ! And now for home !

And now for home !

And now for home ! And now for home !

And now for home ! And now for home !

Tempo di Marcia. Maestoso.

D. Shoul - der to shoul - der, mer - ry lads of the town,

M. 'Pren - tice and jour - ney - man of Lon - don re - nown.

C. Shoul - der to shoul - der, mer - ry lads of the town,

D. 'Pren - tice and jour - ney - man of Lon - don re - nown.

1st SOP. Shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown.

2nd SOP. Shoul - der to shoul - der, mer - ry lads of the town,

sf

D. Down with all re - bel var - lets! Down with them! down!

M. Death to the trai - tors that dare de - fy the Crown!

C. Down with all re - bel var - lets! Down with them! down!

D. Death to the trai - tors that dare de - fy the Crown!

1st SOP. Down with all re - bel var - lets! Down with them! down! Death to the trai - tors that dare de - fy the Crown!

2nd SOP. Down with all re - bel var - lets! Down with them! down!

Death to the trai - tors that dare de - fy the Crown!

MARTIN.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

CROOK.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

DORMER.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

SHELTON.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

DORIS.

MRS. SHELTON. Then

M. Then

C. Then

D. Then

S. Then

Then

Then

Then

Then

D. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

S. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

M. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

C. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren tice and jour - ney-man of Lon - don re-nown.

D. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

S. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

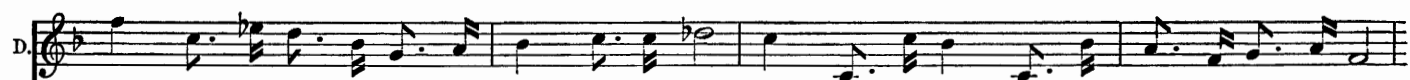
Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a rhythmic accompaniment with chords and melodic lines, including trills (tr) in the final measures. The left hand provides a steady bass line with chords and single notes.

D. 

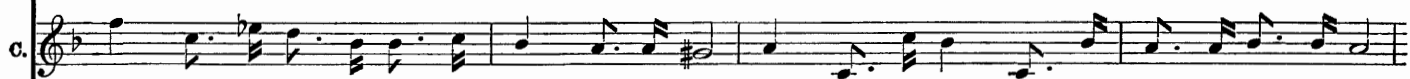
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. 

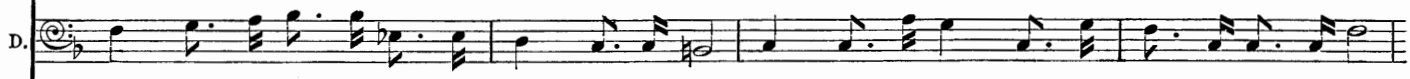
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

M. 

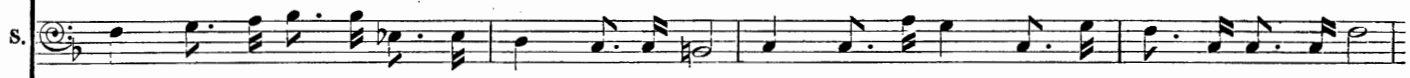
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

C. 

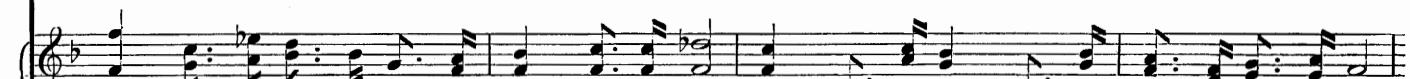
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

D. 

Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. 

Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



D. Death to the trai-tors that de - fy the Crown.

S. Death to the trai-tors that de - fy the Crown.

M. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

C. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

D. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

S. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

1st, 2nd, & 3rd SOPRANOS.

Death to the trai-tors that de - fy the Crown.

Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

tr

3 3 3 3

ACT II.

INTRODUCTION.

No. 12.

Moderato.

PIANO.



The Alderman's Glee.

Chorus behind the Scene. *ff* TENORS.

(DINNIVER counting the time one, two, three.) *f* BASSES.

The migh - ty Ju - pi - ter:
 She's great - er than the migh - ty Ju:— The migh - ty Ju - pi - ter: To

ff *mf*
 Our Queen I do pre - fer! . . . To war - like Mars, to
 all the Gods that A - thens knew Our Queen I do pre fer! . . . To war - like Mars, to

f *f*
 e'en A - pol— To e'en A - pol - lo, And a lit - tle song we'll raise Of
 e'en A - pol— To e'en A - pol - lo, And a lit - tle song we'll raise Of

loy - al - ty and praise, of a fol - dol de rol lo. . . . Let Eng - lish - men re - joice, And
 loy - al - ty and praise, of a fol - dol de rol lo. . . . Let Eng - lish - men re

sing with heart and voice, . . . Long live our gra - cious La - dy Queen, The sov' - reign of our choice! Let
 joice, and sing with heart and voice, Long live our gra - cious La - dy Queen, The sov' - reign of our choice! Let

(DINNIVER interrupting, "No, no, that's wrong, begin again!")

Eng - lish - men re - joice, And sing with heart and voice, Long live our gra - cious La—
 Eng - lish - men re - joice, And sing with heart and voice, our gra - cious La—

No. 13.

The Alderman's Song—(Shelton).

SHELTON. *mf*

Allegro. ♩ = 112.

PIANO. *ff* *p*

1. What cra-ven dares to talk of his home Ere the
2. Some praise the wine of the French-man's vine, With its

last of the cask is gone? Here! bring me a stoup with a crown of foam, I shall stay where I am for
col-our of ru-by red; Or a draught di-vine from the Ger-man Rhine, And of both there is much to be

one! For the morn-ing brings a host of things That a man is bet-ter with-out: An
said. But I ven-ture to think That an Englishman's drink Should smack of no for-eign salt! And a

ach-ing head, With a cra-ving for bed, Or a foot with a touch of the gout! } Let the
Lon-don lad Should be on-ly too glad To stick to his hops and malt! } *pp*

moon to her bed dis - ap - pear, And the sun in the heaven shine clear, . . . While each bold apprentice boy goes a -

mf *cres.*

- seek - ing of his joy At the bot - tom of his jug of beer!

TENORS.
BASSES.

Let the moon to her bed dis - ap - pear, And the
Let the moon to her bed dis - ap - pear, And the

sun in the heaven shine clear, . . . While each bold apprentice boy goes a - seek - ing of his joy At the

sun in the heaven shine clear, . . . While each bold apprentice boy goes a - seek - ing of his joy At the

bottom of his jug of beer!

bottom of his jug of beer!

No. 14.

SOLI & CHORUS—"Go to bed."

Allegro moderato.

1st SOPRANO.

2nd SOPRANO.

PIANO.

f *f* *pizz.* *p*

What's the

What's the

mat - ter? What a clat - ter, What a use of tongue and lung! It's dis - grace - ful! Here's the place full Of the

mat - ter? What a clat - ter, What a use of tongue and lung! It's dis - grace - ful! Here's the place full Of the

great - est rogues un - hung! Pray be qui - et, Such a ri - ot Is e - nough to turn one's head; For your

great - est rogues un - hung! Pray be qui - et, Such a ri - ot Is e - nough to turn one's head;

TABITHA.

Well, I ne - ver! Law! I'm

MISTRESS SHELTON.

Did you ev - er?

brawl - ing is ap - pall - ing! *f* Go to bed, sirs, go to bed!

f Go to bed, sirs, go to bed!

fit to die of fright! Thus to serve us in the mid - dle of the night!

Lord pre - serve us! I'm a -

I'm a think - ing They've been drink - ing, We had

- lone, ma'am, Hus - band's gone, ma'am, And my door is on the latch. I'm a think - ing They've been drink - ing, We had

bet-ter call the watch.

bet-ter call the watch.

Pray be qui-et, Such a ri-ot Is e-nough to turn one's head; For your

Pray be qui-et, Such a ri-ot Is e-nough to turn one's head;

bawl-ing is ap-pall-ing! Go to bed, sirs, go to bed, go to bed! Sirs, go to bed, go to bed! Sirs, go to

Go to bed, sirs, go to bed, go to bed, go to bed,

bed, go to bed, go to bed, go to bed, go to bed, go to bed!

go to bed, go to bed, go to bed, go to bed, go to bed!

pizz. *p* *f*

No. 15. SONG—"What has become of the Door?"—(Dinniver).

PIANO. *f*

The piano introduction consists of two staves in 6/8 time, marked with a forte (f) dynamic. The melody is in the right hand, featuring eighth-note patterns and chords, while the left hand provides a steady accompaniment with chords and eighth notes.

DINNIVER.

1. Oh! what has be-come of the door? . . . It
2. Oh! why will the stones of the street . . . Per-
3. Now, Din-ni-ver, pray re-col-lect . . . It's

dim. *p*

The first system of the song features a vocal line and piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The vocal line starts with a rest, then enters with the first line of the lyrics.

seems that the door is no more: . . . It used to be here, Or at all e-vents near; Be-shrew me! Why did-n't I
 - sist in at-tempting to greet . . . The tip of my nose? Why, one would suppose My head and the pavement were
 what you are bound to ex-pect! . . . Your in-tel-lect clear Gets mud-dled on beer, And tem-perature rules you most

The second system continues the vocal and piano accompaniment. The piano part provides a consistent harmonic and rhythmic support for the vocal line.

get home be-fore! I feel such a biizz in my head . . . That I heart-i-ly wish I were dead; . . . To-
 anxious to meet! Oh, come, I must say that's not fair, . . . It's real-ly too bad, I de-clare! . . . Just
 sad-ly neg-lect! Is this what you do with your brain? . . . Hal-loa! there you reat it a-gain! . . . I

The third system concludes the vocal and piano accompaniment. The piano part features some more complex chordal textures and rhythmic patterns.

- morrow I'll stop, I'll not drink a drop; Oh! why will not some - bo - dy put me to bed! Come, stea - dy, lad, Stand to your
 now there were none! I on - ly want one! And now I pro - test there are two of them there! Come, stea - dy, lad, Stand to your
 here - by de - clare And sol - emn - ly swear That ne - ver - no, ne - ver, no, ne - ver a - gain! Come, stea - dy, lad, Stand to your

ground, For doors are not ea - si - ly found; If you chance to be late you must pa - tient - ly wait Till the
 ground, If too ma - ny key - holes are found; When you chance to be late, you must pa - tient - ly wait Till the
 ground, For doors are not ea - si - ly found; If you chance to be late you must pa - tient - ly wait Till the

key - hole has time to get round. Come, stea - dy, lad, Stand to your ground, For doors are not ea - si - ly
 right one has time to get round. Come, stea - dy, lad, Stand to your ground, If too ma - ny key - holes are
 key - hole has time to get round. Come, stea - dy, lad, Stand to your ground, For doors are not ea - si - ly

found; If you chance to be late you must pa - tient - ly wait Till the key - hole has time to get round.
 found; When you chance to be late, you must pa - tient - ly wait Till the right one has time to get round.
 found; If you chance to be late you must pa - tient - ly wait Till the key - hole has time to get round.

dim. *p*

No. 16.

SONG—"Sir Philip's Farewell."

*Andantino.*ANNE JERNINGHAM (*reading from letter*).

PIANO.

The piano introduction is in 6/8 time, marked *Andantino*. It features a treble and bass clef. The right hand plays a melodic line with slurs and a *dim.* (diminuendo) marking towards the end. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pizz.* (pizzicato) and *mf* (mezzo-forte).

1. Oh
2. A -

la - dy mine! At break of day, Ere dawn doth light the sky, A -
- las! I dare not seek your face, Tho' that would be de - light; I

The vocal line is in a soprano range. The piano accompaniment continues with a *pizz. p* (pizzicato piano) dynamic. The music is in 6/8 time.

- cross the sea I must a - way Where du - ty's path doth lie. . . . No
know too well which must give place When love con - tends with right! But

The vocal line continues. The piano accompaniment features a *pp* (pianissimo) dynamic. The music is in 6/8 time.

lon - ger shall your gen - tle sway The sol - dier's call de - fy For
oh! re - mem - ber, if we part, 'Tis but . . . that I may prove That

The vocal line concludes. The piano accompaniment features a *pp* (pianissimo) dynamic. The music is in 6/8 time.

rit. *a tempo.*

while my heart doth bid me stay, My du - ty bids me fly. . . . Fare - well! . . . fare -
 he who holds you in his heart Is wor - thy of your love. . . .

SIR PHILIP (2nd verse only).
 Farewell!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a *rit.* (ritardando) marking and transitions to *a tempo.* (allegretto). The lyrics are: "while my heart doth bid me stay, My du - ty bids me fly. . . . Fare - well! . . . fare - he who holds you in his heart Is wor - thy of your love. . . .". The piano accompaniment includes markings for *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

pp

- well! . . . No words my grief can tell. . . . Fare - well! . . . fare - well! no
 fare-well! No words my grief can tell. . . . Fare-well! fare - well! no

The second system continues the vocal line and piano accompaniment. The vocal line is marked *pp* (pianissimo). The lyrics are: "- well! . . . No words my grief can tell. . . . Fare - well! . . . fare - well! no fare-well! No words my grief can tell. . . . Fare-well! fare - well! no". The piano accompaniment includes markings for *L.H.* (Left Hand).

ad lib. *1st time.* *2nd time.*

words my grief can tell! tell!
 words my grief can tell! tell!

The third system features a vocal line with *ad lib.* (ad libitum) markings and two repeated sections labeled *1st time.* and *2nd time.*. The lyrics are: "words my grief can tell! tell!" and "words my grief can tell! tell!". The piano accompaniment includes markings for *pp* (pianissimo) and *pizz.* (pizzicato).

No. 17. SONG—"Honour bids me speed away"—(Sir Philip).

Andantino.

SIR PHILIP.

Ho - nour bids me speed a -

PIANO.

Andantino. *p* *cres.* *dim.* *pizz.* *p*

way, . . . But . . . my lovedoth bid me stay! . . . Shall . . . I love or ho-nour choose? . .

mf

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

Can . . . I hap - pi-ness re - fuse? . . . Bid . . . me then a cra - ven be; Oh! . . .

cres. *p* *f* *dim.*

tell . . . me my du - ty lies with thee, And then let . . . me fame and for - tune stake, E - ven

mf *f* *dim.*

hon - our it-self for thy dear sake! . . . Let me fame and fortune stake, Hon - our it-self for thy dear sake!

p *mf* *p* *mf* *p* *pizz.*

18,646.

What . . is life if love be flown? . . .

cres. *dim.* *p* *pizz.* *mf*

What . . is life if love be gone? . . . For - - tune comes not ev - 'ry day,

Let . . , us take it while we may. . . . Bid . . . me then a cra-ven be; Oh!

cres. *p* *cres.*

tell . . me my du - ty lies with thee, And then let . . . me fame and for-tune stake, E - ven

f *mf* *f* *dim.*

hon - our it - self for thy dear sake! Let . . . me fame and for - tune

p *mf* *p*

ad lib.
Ossia.

stake, Hon - our it - self for thy dear sake.

Segue RECIT. and DUET.

No. 18. RECITATIVE & DUET—"The Parting"—(Anne & Sir Philip).

Andante. ANNE.
 'Tis hard that I should bid thee go; A - las! sweet-heart, it

Andante.

PIANO.

must be so But do - ing so I do but

prove That I am wor - thy of thy love! . . .

Duet.

SIR PHILIP.

p

Bid me go, and I will leave thee, Bid me stay, and I will stay;

Andante. ♩ = 80.

PIANO.

p

E - ver shall my heart re - ceive thee As its mon - arch to o - bey.

ANNE JERNINGHAM.

Go, gal-lant heart, Where du - ty calls thee, Though my grief no words can tell;

p

And what - e - ver fate be - falls thee, Rest as - sur'd I lov'd thee well!

SIR PHILIP.

I

And, though . . . my cow-ard heart re - bel, O -

live for thee, to do thy plea - sure, And though my cow - ard heart re - bel, O -

- be - dience still shall be the mea - sure Of my true love, fare - well ! fare - well !

- be - dience still shall be the mea - sure Of my true love, fare - well ! fare - well !

Go, gal - lant heart, where du - ty calls thee, Though my grief no words can tell ;

Dear - est, I go where du - ty calls me, Though my grief no words can tell ;

And what - e - ver fate be - falls thee, Rest as - sured I love thee well! Once

And what - e - ver fate be - falls me, Rest as - sured I love thee well!

more, fare - well! Once more, fare - well! once more, fare -

Go! fare thee well! once more, fare -

- well! fare thee well! . . .

- well! fare thee well! . . .

Per - pen - do - st.

No. 19. CAVATINA—"Learn to wait"—(Doris).

Allegro.

PIANO.

f

pizz.

p

The piano introduction is in 2/4 time, marked *Allegro*. It begins with a treble clef and a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano), with *pizz.* (pizzicato) markings for the left hand.

DORIS.

1. And why, I pray, thus run a - way And hap - pi - ness re - ject? To - mor - row may some
2. Hope on, hope long, Be firm, be strong, I pray you both be - ware The dir - ges long and

The first system of the vocal part shows the melody for Doris. The lyrics are: "1. And why, I pray, thus run a - way And hap - pi - ness re - ject? To - mor - row may some" and "2. Hope on, hope long, Be firm, be strong, I pray you both be - ware The dir - ges long and". The piano accompaniment continues with a steady accompaniment of chords and single notes.

luck dis - play That nei - ther could ex - pect. . . . See at your side a lov - ing bride has yield - ed up her
dole - ful song of lov - ers in des - pair; . . . With hope - ful eye you soon shall spy a sun - beam thro' the

mf

The second system of the vocal part continues the melody. The lyrics are: "luck dis - play That nei - ther could ex - pect. . . . See at your side a lov - ing bride has yield - ed up her" and "dole - ful song of lov - ers in des - pair; . . . With hope - ful eye you soon shall spy a sun - beam thro' the". The piano accompaniment includes a *mf* (mezzo-forte) marking.

heart; No joys de - nied, all doubts de - fied: Is this the time to part? What! mope and mourn with
rain; The clouds shall fly and in the sky The sun shall shine a - gain! A - way with tears and

The third system of the vocal part concludes the piece. The lyrics are: "heart; No joys de - nied, all doubts de - fied: Is this the time to part? What! mope and mourn with" and "rain; The clouds shall fly and in the sky The sun shall shine a - gain! A - way with tears and". The piano accompaniment continues with a steady accompaniment of chords and single notes.

an - guish torn ! Of death and part - ing prate With looks for - lorn ! why, I would scorn To weep at such a
i - dle fears ! Ill - luck, how - e - ver great Soon dis - ap - pears when for - tune clears The way to bet - ter

fate. Oh fie, for shame ! For shame, for . . . shame ! . . . Is this a time for cry - ing ? Take
rit. *mf* *f* *mf*

Calenza ad lib.

heart of grace, And on each face Let smiles give place to sigh - ing, You soon shall . . . see . . . That
mf *f* *mf*

there is no de - ny - ing That time will show What time can do for those who learn to
f *mf* *f* *mf*

2nd Verse.

wait ! wait !
f *f* *mf*

1st time. *2nd time.*

No. 20. SOLI & CHORUS—"What do you lack, Ladies?"

Allegro moderato.

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a melodic line in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

APPRENTICES. *mf*

What do you lack? la - dies,

p

pizz.

The first vocal entry is on a single staff. The lyrics are "What do you lack? la - dies,". The piano accompaniment is on two staves. The right hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

What do you lack? It shall be yours, la - dies, Yours in a crack!

The second vocal entry is on a single staff. The lyrics are "What do you lack? It shall be yours, la - dies, Yours in a crack!". The piano accompaniment is on two staves. The right hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

Stom-ach-er, coif, la - dies, Tuck-er or ruff! Look at the web, la - dies,

The third vocal entry is on a single staff. The lyrics are "Stom-ach-er, coif, la - dies, Tuck-er or ruff! Look at the web, la - dies,". The piano accompaniment is on two staves. The right hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

Look at the stuff! Farthingale, hood, la - dies, Gir-dle or gown;

cres.

The fourth vocal entry is on a single staff. The lyrics are "Look at the stuff! Farthingale, hood, la - dies, Gir-dle or gown;". The piano accompaniment is on two staves. The right hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

No bet - ter cloth, la - dies, Found in the town ! I've all the hues, la - dies, . .

cres.

. . . Red, blue, or black ; What do you lack, la - dies, What do you lack ?

dim. *p* *f*

dim.

WIVES & DAUGHTERS.

What do we lack ? la - dies, What do we lack ?

p

Look at the rags, la - dies, Hung on my back ! Look at my cloak, la - dies,

Look at my ruff! Look at this cloth, la - dies, Look at this stuff!

The first system of the musical score features a vocal line in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "Look at my ruff! Look at this cloth, la - dies, Look at this stuff!". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of one flat and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Who would be seen, la - dies, Tramping the town With such a coif, la - dies,

The second system continues the musical score. The vocal line lyrics are: "Who would be seen, la - dies, Tramping the town With such a coif, la - dies,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Or such a gown? Black worn to white, la - dies, White worn to black;

The third system of the musical score has the following lyrics: "Or such a gown? Black worn to white, la - dies, White worn to black;". The piano accompaniment remains consistent with the previous systems.

What don't I lack, la - dies, What don't I lack?

The fourth system contains the lyrics: "What don't I lack, la - dies, What don't I lack?". The piano accompaniment continues, with a dynamic marking of *f* (forte) appearing in the right-hand part.

The fifth system shows the final part of the piano accompaniment, ending with a double bar line and repeat signs. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

FATHERS.

Aye, but we lack, la-dies, La-dies, we lack . . . Mon-ey to pay, la-dies; Trade is so

slack! . . . What, not e-nough, la-dies, Not yet e-nough? . . . Mon-day, new hose, la-dies, Tuesday, new

stuff! . . . Wednesday, a hood, la-dies, Thurs-day, a gown; . . . Fri-day, a coif, la-dies, Best in the

town! . . . Sa-tur-day, gloves, la-dies, Sunday was slack; . . . What do ye lack, la-dies, What do ye lack?

dim.

p *pp* *rit.*

Andante. CROOK.

I pray you let this muf-fer be a frame To hold the pic-ture of so fair a dame; The co-lours match your

Andante.

p

pizz.

face so pret - ti - ly, The shape so well be - fits your dig - ni - ty, That I do won - der you should he - si - tate

pizz.

Your face with such a dain - ty thing to mate. Come, mis - tress, let me bind it round your throat.

SPIGOR.

I pay not for it,

f

WIVES & DAUGHTERS. rall. *pp*

Oh! what a hor - rid shame, Fa - thers are all the same!

APPRENTICES. pp

Oh! what a hor - rid shame, Fa - thers are all the same!

not a sin - gle groat!

FATHERS. pp

Daugh - ters are all the same! *molto rit.*

f *rall.* *pp*

L.H. L.H. R.H.

pizz.

Allegretto. DOLLY.

Fa - ther, o - pen wide your purse ; Let those frowns at once dis - perse ; Ma - ny things there are far worse
Pray, Sir, have you ne - ver heard That the fea - thers make the bird ! Come then ! pay with - out a word,

Allegretto.

Than a lov - ing daugh - ter. If her heart for new clothes beats, If for fal - lals she en - treats,
'Tis a fa - ther's du - ty. Pay the mon - ey, fa - ther, lest, Feel - ing she is bet - ter drest,

Re - col - lect she but re - peats What her mo - ther taught her, } Mas - ter, o - pen wide your purse ;
Ug - li - ness should get the best Of ne - glect - ed beau - ty. }

CROOK.

Mas - ter, o - pen wide your purse ;

CHORUS.

Mas - ter, o - pen wide your purse ;

Mas - ter, o - pen wide your purse ;

Mas - ter, o - pen wide your purse ;

a tempo.

Let those frowns at once dis-perse; Ma - ny things there are far worse Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Ma - ny things there are far worse Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

rit. *a tempo.*

p *Tempo mo.* *f*

SPIGOT.

Take what ye lack, Dol - ly, Take what ye lack! . . .

f *f*

What do we lack, la - dies,

Take what you lack,

What do we lack? Look at the rags, la - dies, Hung on my back.

What do you lack? What do ye lack?

Take what you lack! Em-py the purse, Ay, or a sack!

Look at my cloak, la - dies, Look at my ruff! Look at this cloth, la - dies,

Tuck - er or ruff,

Pur-ses can hold Ne-ver e-nough. When once your eyes

Look at the stuff! Who would beseen, la dies, Tramping the town

Look at the stuff, Gir - dle or gown.

Fix on a stuff; Take all our gold; Take all we own.

With such a coif, la - dies, Or such a gown? Black worn to white, la dies,

Best in the town,

Rea-son must yield Un - to a gown, Black must be white,

White worn to black; What don't I lack, la - dies, What don't I lack?

Red, blue, or black, What do ye lack?

White must be black, Take what ye lack! Take what ye lack!

What don't we lack? What don't I
 What do ye lack? la - - dies, What do ye
 Take what ye lack! Take what ye

lack? What don't I lack? What don't we
 lack? la - - dies, What do ye
 lack! Take what ye lack! Take what ye

lack?
 lack?
 lack!

No. 21. SEPTETT & CHORUS—"What's happen'd now?"

MRS. SHELTON.

Andante con moto.

What's hap-pen'd now?

f *mf* *p*

PIANO

what is it? say!

SHELTON.

Why don't you speak with -

Most dread-ful news that fills me with dis - may!

p

DORIS.

And tell us what has hap - pen'd, pray!

- out de-lay?

MARTIN.

CHORUS. SOPRANOS. *mf* He's stricken

TENORS. *mf* He's strick - en dumb with - out a doubt.

BASSES. *mf* He's strick - en dumb with - out a doubt.

He's strick - en dumb with - out a doubt.

p

Oh, fa - ther dear, oh, fa - ther dear.

MRS. SHELTON.

Why

dumb with - out a doubt.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by the lyrics "Oh, fa - ther dear, oh, fa - ther dear." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

can - not you speak out? Your sen - ses have de -

pp *cres.* *p*

The second system continues the musical score. The vocal line has a whole rest followed by the lyrics "can - not you speak out? Your sen - ses have de -". The piano accompaniment includes dynamic markings: *pp* (pianissimo) in the left hand, *cres.* (crescendo) in the right hand, and *p* (piano) in the right hand.

- ser - ted you. I real - ly am a - sham'd of you.

cres.

The third system concludes the musical score. The vocal line has a whole rest followed by the lyrics "- ser - ted you. I real - ly am a - sham'd of you." The piano accompaniment features a *cres.* (crescendo) marking in the right hand.

SHELTON.

What shall I do? It's hor-ri-bly an-

noy-ing, This dread-ful state of things I'm not en-joy-ing.

DORIS.

What's the matter? what's the matter? We are dy-ing all to hear. Why don't you speak?

Sops.

What's the

TENORS.

What's the

BASSES.

What's the

DORIS. (*aside to MARTIN*).

Of
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .

pp *f* *f* *cres.* *p*

all this a - gi - ta - tion I guess the rea - son. SHELTON.
 How can I tell you of my fol - ly? I can-not, I can-not, I

p *pp*

real - ly, real - ly can - not; Oh, what a per - fect fool I've been! Oh, what a per - fect fool I've been to risk my life!
 CHORUS. *rit.*
 To risk your *rit.*
 To risk your *rit.*
 To risk your *rit.*

Più lento.

life !

life !

life !

Più lento
pp

pp

DORIS.

Mar - tin, what shall we do? The ve - ry worst I fear.

MRS. SHELTON.

We'd

f *p*

bet - ter tell the truth, and save our lives; That's ve - ry clear.

MARTIN. *f*

No, no, he shall be saved; I'd give my

f *p*

rit. DORIS. *a tempo.*

If dan - ger waits, what-

life . . . for his. . . .

f *mf* *rit.* *a tempo.* *pp* *p*

- e'er it be, Oh! let us meet it Side by side! For a - ny fate I'd

share with thee, And death it-self would hap - py be If 'twere by your side!

Oh!

Oh!

Oh!

cres. *cres.* *p*

And

cres.
tell us what it's all a - bout? What is the fate they fear?

cres.
tell us what it's all a - bout? What is the fate they fear?

cres.
tell us what it's all a - bout? What is the fate they fear?

pp

rit.
death it - self would hap - py be If I were by your side. . .

p rit.
Tell us, tell us what's the trou - ble here? . . .

p rit.
Tell us, tell us what's the trou - ble here? . . .

p rit.
Tell us, tell us what's the trou - ble here? . . .

rit. accel.

SHELTON. *accel.*

I have full proof that 'neath my roof A trai - tor

Musical score for Shelton's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *f* and *sf*. The vocal line includes a dynamic marking of *f* at the end.

MRS. SHELTON.

But,

lies con - cealed! I go to fetch the guard!

Musical score for Mrs. Shelton's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *sf* and *f*. The vocal line includes a dynamic marking of *f* at the end.

DORIS. *p*

But why such haste?

stay, . . . But why such haste?

MARTIN. *p*

But why such haste?

No, no!

Più mosso.

Musical score for Doris and Martin's vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *pp colla voce*, *f*, and *ff*. The vocal lines include dynamic markings of *p* and *f*.

Meno mosso.

DORIS. *mf*

DOLLY. *mf*

MRS. SHELTON. *mf*

MARTIN. *mf*

CROOK.

DORMER. *mf*

Meno mosso.

ff *f* *p*

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

S. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

M. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

C. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

D. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

D. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

S. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

M. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

C. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

D. *f*
save! . . The time has come when we must all con-true To keep the word we gave, . . And, hand in hand, to-

SHELTON. *f*
To find the vil-lain we must all con-true, As loy-al men be-have, . . And, hand in hand, to-

CHORUS. *f*
To find the vil-lain we must all con-true, As loy-al men be-have, . . And, hand in hand, to-

f
To find the vil-lain we must all con-true, As loy-al men be-have, . . And, hand in hand, to-

f
To find the vil-lain we must all con-true, As loy-al men be-have, . . And, hand in hand, to-

f
To find the vil-lain we must all con-true, As loy-al men be-have, . . And, hand in hand, to-

p

D. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

D. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

S. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

M. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

C. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

D. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

S. *cres.* *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive, to - geth - er strive . . . to

cres. *f* *p*
 geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

cres. *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

cres. *f* *p*
 - geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

cres.

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

catch the trai-tor knave! Come, all of you, We

catch the trai-tor knave! We

catch the trai-tor knave! We

catch the trai-tor knave! We

pp *sf*

SHELTON.

f

Come, all of you,

will!

we will!

will!

we will!

will!

we will!

DORIS.

There is no hope, Oh, lack - a - day!

DOLLY.

There is no hope, Oh, lack - a - day!

MRS. SHELTON.

There is no hope, Oh, lack - a - day!

SHELTON.

The mat - ter brooks of no de - lay!

p
D. There is no hope, Oh, lack - a - day!

p
D. There is no hope, Oh, lack - a - day!

p
S. There is no hope, Oh, lack - a - day!

MARTIN.
Oh, lack - a - day!

CROOK.
Oh, lack - a - day!

p
S. The mat - ter brooks of no de - lay, of no de - lay!

cres.
Our du - - ty

cres.
Our du - - ty

cres.
Our du - - ty

p *cres.* *f*
Our du - - ty

p *ff*

DORIS. *f*

And

DOLLY. *f*

Let

MRS. SHELTON. *f*

Let

MARTIN. *f*

And

CROOK. *f*

Let

DORMER. *f*

Let

SHELTON. *f*

Let

f 1st SOPRANO. *f*

brooks of no de - - - lay! And now let all men

f

brooks of no de - - - lay!

f

brooks of no de - - - lay!

cres. *f*

now all men shall see How loy - al we can be; no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

now all men shall see How loy - al we can be; no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

all men see No trai - tors we, no trai - tor shall go

see What loy - al folk are we.

Let all men see no trai - tors we, No trai - tors

Let all men see no trai - tors we, No trai - tors

Let all men see no trai - tors we, No trai - tors

D. he, and we will set him free! No traitor knave is he, and

D. he, and we will set him free! No traitor knave is he, and

S. he, and we will set him free! No traitor knave is he, and

M. he, and we will set him free! No traitor knave is he, and

C. he, and we will set him free! No traitor knave is he, and

D. he, and we will set him free! No traitor knave is he, and

S. free, no traitor shall go free! No matter who he be, No

we, no traitor shall go free, No matter who he be, No

we, no traitor shall go free, No matter who he be, No

we, no traitor shall go free, No matter who he be, No

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, including a dynamic marking of *f* (forte).

we will set him free! And now all men shall see How

we will set him free! Let all men see no

we will set him free! Let all men see no

we will set him free! And now all men shall see How

we will set him free! Let all men see No

we will set him free! Let all men see No

traitor shall go free! Let all men see No

traitor shall go free! And now all men shall see what loyal folk are

traitor shall go free! Let all men see what loyal folk are

traitor shall go free! And now all men shall see, Let all men see

traitor shall go free! Let all men see

18,646.

D. *cres.*
 loy - al we can be; No trai - tor knave is . . . he, no trai - tor knave is
 D. *cres.*
 trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is
 S. *cres.*
 trai - tors we, No trai - tor knave is he, no trai - tor knave is
 M. *cres.*
 loy - al we can be; No trai - tor knave is he, no trai - tor knave is
 C. *cres.*
 trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is
 D. *cres.*
 trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is
 S. *cres.*
 trai - tors we, No mat - ter who he . . . be, no trai - tor shall go
 we,
 no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No
 we,
 no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No
 no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave 's he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . is he, And we will set him free!

free! No trai - tor shall go free; No trai - tor shall . . go free, No trai - tor shall go free!

trai - tor shall go free, go free!

trai - tor shall go free, go free!

trai - tor shall go free go free!

cres. *p*

The musical score is arranged in a system with five vocal staves (D, D, S, M, C) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "will set him free!". The piano accompaniment includes the lyrics: "Loy - al folk are we!". The score features dynamic markings of *f*, *cres.*, and *ff*. The piano part includes a variety of textures, including chords and moving lines in both hands.

No. 22.

CHORUS OF BEEFEATERS.

Tempo di marcia.

PIANO.

f

p

cres.

p

f

p

f

sf

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system begins with a piano (piano) dynamic marking and a forte (f) dynamic marking. The second system features piano (p) dynamics and includes triplet markings. The third system continues with piano (p) dynamics. The fourth system includes a crescendo (cres.) marking. The fifth system features piano (p) and forte (f) dynamics. The sixth system includes piano (p), forte (f), and sforzando (sf) dynamics. The score concludes with a final chord.

CHORUS.

In ma - nv climes a - cross the for - eign land and sea, Where'er the Brit - ish flag has been un -

In ma - ny climes a - cross the for - eign land and sea, Where'er the Brit - ish flag has been un -

furl'd, Our Queen we've serv'd, And well de - served A lit - tle dig - ni - ty with ease Now we have

furl'd, Our Queen we've serv'd, And well de - served, A lit - tle dig - ni - ty with ease Now we have

conquered half the world! No lon - ger fore - most in the ranks we lead the way, As gal - lant cham - pions of our coun - try's

conquered half the world! No lon - ger fore - most in the ranks we lead the way, As gal - lant cham - pions of our coun - try's

might We've had our share, And much to spare! So now the o - ther dogs can have their day. For

might We've had our share, And much to spare! So now the o - ther dogs can have their day. For

now we take our ease and make the trai - tor trem - ble as a - bout the town we go, . . . For well he

now we take our ease and make the trai - tor trem - ble as a - bout the town we go, For well he

knows that when he shows his knav - ish face a - bout the place A thou - sand loy - al men will meet the foe! Old Eng - land

knows that when he shows his knav - ish face a - bout the place A thou - sand loy - al men will meet the foe! Old Eng - land

still can trai - tor foes de fy, And on a mil - lion stur - dy arms re - ly— While

still can trai - tor foes de fy, And on a mil - lion stur - dy arms re - ly— While

ff *ff* *p*

we her sons can fight or die "Long live Her Ma - jes - ty!"

we her sons can fight or die "Long live Her Ma - jes - ty!"

ff *ff* *f*

ff *ff*

No. 23. FINALE ACT II.—“Ye Citizens of London.”

Allegro moderato.

PIANO. *pp* *cres.*

The first system of the piano introduction is in G major, 2/4 time, marked *Allegro moderato*. It begins with a piano (*pp*) dynamic and includes a crescendo (*cres.*) over the first four measures.

p *mf* *cres.*

The second system continues the piano introduction with a piano (*p*) dynamic in the right hand and mezzo-forte (*mf*) in the left hand, featuring a crescendo (*cres.*) over the first four measures.

f *ff* *tr* *Allegro.* *f*

The third system features a forte (*f*) dynamic in the right hand and fortissimo (*ff*) in the left hand, with a trill (*tr*) in the right hand. The tempo changes to *Allegro* at the start of the second measure of the second half. The system concludes with a forte (*f*) dynamic and a triplet of eighth notes in both hands.

CONTRALTOS. *mf*

Ye

TENORS. *mf*

Ye

BASSES. *mf*

Ye

Three vocal staves for Contraltos, Tenors, and Basses, each with a mezzo-forte (*mf*) dynamic. Each staff contains a single note corresponding to the lyrics "Ye".

p

The fourth system of the piano introduction concludes with a piano (*p*) dynamic in both hands.

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

CROOK.

Then will you let a com - rade To the

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

sf *pp*

block a vic - tim go? Then who will up and fol - low me? What cow - ard dare say no?

(SOPRANOS & CONTRALTOS.)

(No!) Not

(No!) Not

(No!) Not

cres.

To the

(Shouting.) *f*

I! not I! not I! Clubs! Clubs! To the

I! not I! not I! Clubs! Clubs! To the

I! not I! not I! Clubs! Clubs! To the

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

f

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

3 *f*

CHORUS. CONTRALTOS.
pp
With

TENORS.
pp
With

BASSES.
pp
With

pp

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

DORIS.

Ah!

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

D. Ah!

CROOK.

We'll fol - low you wher - e'er you lead, My

fol - low her, There's ne'er a man who'd lead us half as well!

fol - low her, There's ne'er a man who'd lead us half as well!

fol - low her, There's ne'er a man who'd lead us half as well!

D. Ah!

C. lads, shall it be so? Each Lon - don lad by dough - ty deed his gal - lant-ry shall show!

SOPS & CONTRS.

Yes! Ay!

Yes! Ay!

Yes! Ay!

yes.

D. *(Shouting.)* Clubs! Clubs! To the *f*

C. Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

D. res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

C. res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

D. know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

C. know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

D. soon we'll set the pris - ners free, or know the rea - son why!

C. soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

Allegro.

SHELTON.

Ar - rest the

PIANO.

f *ff*

Andante. ♩ = 96.

lot! The ward is teem - ing with con - spi - ra - cy!

p *pp*

L. H.

SOPRANOS & CONTRALTOS.

Oh! why did you ev - er at - tempt to conspire! Treason does not

p

pay, . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo - lu - tion is shocking - ly

bad for trade, as all of you ought to know; . . . And what will be - come of you now? I'm a - fraid To

DORIS.

A cow - ard crew! I blush for you; To pris - on you can go!

DOLLY.

A cow - ard crew! I blush for you!

MRS. SHELTON.

A cow - ard crew! I blush for you!

MARTIN.

A cow - ard crew! I blush for you!

CROOK.

A cow - ard crew! I blush for you!

DORMER.

A cow - ard crew! I blush for you!

pris - on you'll have to go! . . . To pris - on you must Oh! *(Sobbing.)*

SHELTON.

Why there he goes! (Take care - ful aim.) No pi - ty show!

oh! oh! oh!

DORIS.

And

MRS. SHELTON.

Nay,

MARTIN.

Nay,

(Enter MARTIN disguised as PHILIP.)

(Bring down the game!) Nay, let him be, your pris - 'ner see. Yes, yes, tis he!

D. must I weep To see you keep The vow you swore to me? . . . Thou art so dear, Life

S. do not weep; No man should keep So rash a vow for thee! . . . Why waste a tear; If

M. do not weep; I do but keep The vow I swore to thee! . . . Each ten - der tear from

DORMER.

And

S. No mer

D. doth ap-pear As no - thing with - out thee! . . . Thou art so dear, Life doth ap - pear As

S. he be dear, Speak out and set him free! . . . Why waste a tear? If he be dear, Speak

M. eyes so dear Is more than life to me! . . . Each ten - der tear From eyes so dear Is

D. we'll . . . set you free! . . . Then ne - ver fear, For

S. cy show! No mer - cy show!

D. no - thing, no - thing with - out thee, As no - thing with - out thee!

S. out, speak out and set him free, Speak out and set . . . him free!

M. more than life, than life to me, Is more than life . . . to me!

D. help is near!

S. To pri - son go!

CHORUS.

Oh! why did you ev - er at - tempt to conspire?

Oh! why did you ev - er at - tempt to conspire?

Oh! why did you ev - er at - tempt to conspire?

tr *p* *L.H.* *mf*

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now? we're a - fraid To

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now? we're a - fraid To

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now we're a - fraid To

D. Thou art so dear, Life doth ap-pear As no - thing with - out thee, with . . .

S. Why waste a tear? If he be dear, Speak out and set him free, and

M. Each ten - der tear, From eyes so dear, is

D. Then ne - ver fear, For help is near, and

pris'n you'll have to go! To

pris'n you'll have to go! To

pris'n you'll have to go! To

d. *sfz.* *cres.*

Maestoso. ♩ = 72.

D. - out thee ! He's lost ! He's lost !

D. DOLLY. He's lost ! He's lost !

S. set him free ! He's lost ! He's lost !

M. worse than death to me !

C. He's lost ! He's lost !

D. soon . . . we'll set . . him free ! He's lost ! He's lost !

S. SHELTON. Ar . . . rest the lot ! . . Old England's

pris'n you'll go ! He's lost ! He's lost !

pris'n you'll go ! He's lost ! He's lost !

pris'n you'll go !

BEEFEATERS. TENORS. While we her

BEEFEATERS. BASSES. *f* Old England still can all her traitor foes de - fy, And on a thousand stur-dy arms re - ly ! . . . While we her

Maestoso. ♩ = 72.

f *cres.* *ff*

D. He's lost! ah, he's lost! . . .
 D. He's lost! ah, he's lost! . . .
 S. He's lost! ah, he's lost! . . .
 C. He's lost! ah, he's lost! . . .
 D. He's lost! ah, he's lost! . . .
 S. sons can no - bly fight or die, . . . can no - bly fight or die! . . . Ar . . .
 He's lost! ah, he's lost! . . .
 He's lost! ah, he's lost! . . .
 Old England still can all her trai-tor
 sons can no - bly fight or die, . . . can no - bly fight or die! . . .
 sons can no - bly fight or die, . . . can no - bly fight or die! . . . Old England still can all her trai-tor

D. He's lost ! He's lost ! He's lost !
 D. He's lost ! He's lost ! He's lost !
 S. He's lost ! He's lost ! He's lost ;
 C. He's lost ! He's lost ! He's lost !
 D. He's lost ! He's lost ! He's lost !
 S. rest the lot ! While we her sons can no-bly fight or die, can no-bly
 He's lost ! He's lost ! He's lost !
 He's lost ! He's lost ! He's lost !
 foes de - fy, And on a thou-sand stur-dy arms re - ly ! While we her sons can no-bly fight or die, can no-bly
 While we her sons can no-bly fight or die, can no-bly
 foes de - fy, And on a thou-sand stur-dy arms re - ly ! While we her sons can no-bly fight or die, can no-bly

D.
ah, lost!

D.
ah, lost!

S.
ah, lost!

C.
ah, lost!

D.
ah, lost!

S.
fight or die!

ah, lost!

ah, lost!

fight or die!

fight or die!

fight or die!

ff *ff* *ff*
Sva.

ACT III.

No. 24.

INTRODUCTION & CHORUS.

PIANO.

f

Sva.

dim.

Sva.

f

First system of musical notation. The right hand features a rapid sixteenth-note passage with trills (tr) at the end. The left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand includes a dynamic marking of *p* (piano).

Third system of musical notation. The right hand has sixteenth-note runs. The left hand features dynamic markings of *p* and *f* (forte).

Fourth system of musical notation. The right hand includes trills (tr) and a tempo change to *Meno mosso.* The left hand has a *Cadenza.* marking and a dynamic marking of *pp* (pianissimo). The time signature changes to 3/8.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation. The right hand features a melodic line with trills (tr). The left hand provides a supporting accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and chordal structures as the first system, with a focus on melodic development in the right hand.

Third system of musical notation, including a trill (tr) in the right hand. The piece continues with intricate harmonic textures and melodic lines.

Fourth system of musical notation, showing a continuation of the musical themes established in the previous systems.

Fifth system of musical notation, featuring a key signature change to two flats at the end of the system. The music maintains its complex harmonic and melodic character.

Sixth system of musical notation, beginning with the tempo marking *Tempo mo.* (Tempo moderato). The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

Piano introduction for the first system, featuring a treble clef with trills and a bass clef with chords.

CHORUS. SOPRANOS.

Musical staff for Soprano part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

TENORS.

Musical staff for Tenor part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

BASSES.

Musical staff for Bass part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

Piano accompaniment for the second system, featuring a treble clef with arpeggiated figures and a bass clef with chords.

Musical staff for Soprano part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Musical staff for Tenor part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Musical staff for Bass part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Piano accompaniment for the third system, featuring a treble clef with arpeggiated figures and a bass clef with chords.

splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a
 splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a
 splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a

The piano accompaniment includes triplets and a dynamic marking of *f*.

waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!
 waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!
 waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!

The piano accompaniment includes triplets.

Who e - ver saw such a lump of a man! Who e - ver saw such a
 Who e - ver saw such a lump of a man! Who e - ver saw such a
 Who e - ver saw such a lump of a man!

The piano accompaniment includes a *Sova.* marking and a dynamic marking of *f*.

(Laughing.)

lump of a man! Who e-ver saw such a lump of a man! Ha! ha!

lump of a man! Who e-ver saw such a lump of a man! Ha! ha!

Such a lump of a man! Such a lump of a

ha! Such a lump of a man! Ha! ha! ha! Who are you? what are you, What are you

ha, ha, ha, ha, ha, ha, ha, ha, ha! Who are you? what are you, What are you

man! Ha, ha, ha, ha, ha, ha, ha, ha, ha! Who are you? what are you, What are you

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

SPIGOTT.

Pray let me,

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

Sva. *tr*

friends, ex - plain : I'm a gran - dee of Spain, Fresh from the Span - ish main !

Ha ! ha ! ha ! ha !

Ha ! ha ! ha ! ha !

Ha ! ha ! ha ! ha !

tr

CROOK.

He a gran - dee of Spain! Fresh from the Span - ish main!

DORMER.

He a gran - dee of Spain! Fresh from the Span - ish main!

He a gran - dee of Spain! Ha! ha! ha!

He a gran - dee of Spain! Ha! ha! ha!

He a gran - dee of Spain! Ha! ha! ha!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

*Meno mosso.**pp*

First system of musical notation, featuring a treble and bass staff in a key signature of three flats (B-flat, E-flat, A-flat). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures in the treble and bass staves.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a trill (tr) in the treble staff and a change in the bass staff's rhythmic pattern.

Fifth system of musical notation, with a focus on chordal textures in both staves.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

No. 25. DUET—"If I am dreaming."—(Doris & Martin.)

Allegro. MARTIN.

If I am . . .

PIANO. *f* *p*

dream ing, Then let me ne ver wake; Nor let re - al i - ty a - way from me This

DORIS.

And could you not have guess'd, dear, By ev - 'ry lit - tle

sweet il - lu - sion take! . . .

p *mf* *f*

sign, In spite of fool - ish fear and jea - lous tear, My heart was al - ways thine? My *cres.*

heart, . . . my heart was al - ways thine, . . . al - ways thine!

MARTIN.

Bright the road of life be

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'heart, . . . my heart was al - ways thine, . . . al - ways thine!'. The piano accompaniment includes dynamic markings such as *f* and *mf*.

DORIS.

Fear for thy dear life creeps o'er me, And with

- fore me, Fu - ture with bright pros - pect blessed,

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Fear for thy dear life creeps o'er me, And with - fore me, Fu - ture with bright pros - pect blessed,'.

doubts I am op-pressed. My heart was al - ways thine, My heart was

My heart is e - ver thine, My heart is

pp

cre *scen*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'doubts I am op-pressed. My heart was al - ways thine, My heart was My heart is e - ver thine, My heart is'. The piano accompaniment includes dynamic markings such as *pp* and *cre* *scen*.

al - ways thine! And could you not have guess'd, dear, By
 e - - ver thine! If I am dream - ing, Then
 - - *do.*

ev - 'ry lit - tle sign, In spite of fool - ish fear and jea - lous tear, My heart was al - ways
 let me ne - ver wake; Nor let re - a - li - ty a - way from me This sweet il - lu - sion

thine! And could you not have guess'd, love, By ev - ry lit - tle sign, My
 take! If I am dream - ing, Then let me ne - ver wake; My

heart is al - ways thine, my heart is al - ways thine! Oh!

heart is al - ways thine, my heart is al ways thine.

p

piéz.

. . . sweet love, fond love. all my

own! Days to come

. . . the cru - el past a tone!

Oh! . . . sweet love, . . . fond love, . . .

MARTIN.

Oh! my sweet love, . . . fond love, . . .

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and a 'MARTIN.' annotation. The bottom staff is a piano accompaniment with a treble and bass clef.

. . . ah, my own! . . . Days . . . to

. . . ah, my own! . . . Days . . . to

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

come, . . . Shall for the cru - el past a - tone! . . .

come, . . . Shall for the past a - tone! . . .

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

I am thine!

marcato il canto.

I am thine! Let

tr
me live for thee . . . a

lone! I am thine

MARTIN.

Yes,

I am thine,

I am thine! thine!

Let me live for thee

I will live for thee

a - - lone! And could you not have guessed, dear, By

a - - lone! If I am dream - ing. Then

cres. *f*

ev' - ry lit - tle sign, In spite of fool - ish fear and jeal - ous tear, My heart was al - ways

let me ne - ver wake; Nor let re - a - li - ty a - way from me This sweet il - lu - sion

thine? And could you not have guess'd, love, By ev - ry lit - tle sign, My
 take! If I am dream ing, Then let me ne - ver wake; My

heart is al - ways thine, My heart is al - ways thine, My heart was
 heart is al - ways thine, My heart is al - ways thine, My heart is

al - ways, al ways thine, al - ways thine, al - ways thine, My
 al - ways, al - ways thine, al - ways thine, al - ways thine, My

heart . . . was al - ways thine! . . .
 heart . . . is al - ways thine! . . .

f *ff* *f*

No. 26. QUINTETT—"Fare thee well."—(Doris, Anne, Martin, Sir Philip, & Shelton.)

Andante e un poco agitato.

DORIS.
Then fare thee well, my dear - est love, 'Tis

PIANO. *f* *p*

hard that we should part With hap - pi - ness so ver - y near.

SHELTON.
You

pp *p* *cres.*

ANNE.
Cru - el fa - ther!

tra - tors both shall smart! I had ra - ther drop the

MARTIN.
Love and beau - ty beg for

SIR PHILIP.
Hang your du - ty!

fa - ther, if you please.

D.  On both our knees! Af - ter

A.  On both our knees! Af - ter

M.  mer - cy on their knees! Af - ter

P.  Af - ter

S.  No! No! I ar -

 *cres.*

D.  all, who proves the trea - son That should make him lose his head? Can't you

A.  all, who proves the trea - son That should make him lose his head? Can't you

M.  all, who proves the rea - - son That should make me lose my head? Can't you

P.  all, who proves the rea son That should make me lose my head? Can't you

S.  - rest you both for trea - son, I have said what I have said, And the

 *mf*

D. won't you find some rea - son For re - leas - ing him in - stead?

A. won't you find some rea - son For re - leas - ing him in - stead?

M. won't you find some rea - son For re - leas - ing me in - stead?

P. won't you find some rea - son For re - leas - ing me in - stead?

S. law will find the rea - son why you each should lose a head.

P. PHILIP. *rit.* *a tempo.*

Wor - thy Sir, I do im - plo - re you, As a pil - lar of the law, Let me

D. Let us put it to you whe - ther, If the law re - quires his head, They'd not

A. Let us put it to you whe - ther, If the law re - quires his head, They'd not

M. Let us put it to you whe - ther, If the law re - quires my head, They'd not

P. put a case be - fore you That has not been put be - fore. Let us put it to you whe - ther, If the law re - quires my head, They'd not

D.  bet - ter go to - gether, What's its use when he is dead?

A.  bet - ter go to - gether, What's its use when he is dead?

M.  bet - ter go to - gether, What's its use when I am dead?

P.  bet - ter go to - gether, What's its use when I am dead?

S.  Off to pris - on both to - get - er, I have said what I have said! I will



D.  He will have no why or whe - ther, He has

A.  He will have no why or whe - ther, He has

M.  We to pris - on go to - geth - er, He has

P.  We to pris - on go to - geth - er, He has

S.  have no why or whe - ther, To the watch let both be led! To the



D.  said what he has said. Hear me, Sir,

A.  said what he has said. Hear me, Sir,

M.  said what he has said.

P.  said what he has said.

S.  watch let both be led! No!



D.  Then fare thee well, my on - ly love, 'Tis hard that we should

A.  Then fare thee well, my on ly love, 'Tis hard that we should

S.  No!



D. part, . . . And hard - er still that death should prove A true and con - stant

A. part, . . . And hard - er still that death should prove A true and con - stant

p *cres.*

D. heart. . . . Then fare thee well, my on - ly love, 'Tis hard that we should

A. heart. . . . Then fare thee well, my on - ly love, 'Tis hard that we should

M. Then fare thee well, my on - ly love, 'Tis hard that we should

P. Then fare thee well, my on - ly love, 'Tis hard that we should

mf

D. part, And hard - er still that death should prove A true and con - stant

A. part, And hard - er still that death should prove A true and con - stant

M. part, But wel - come death that comes to prove A true and con - stant

P. part, But wel - come death that comes to prove A true and con - stant

D. heart. My on - ly love ! Fare - - well, Fare - -

A. heart. My on - - ly love ! Fare - - well, Fare . .

M. heart. My on - ly love ! Fare - - well, Fare - -

P. heart. My on - - ly love ! Fare - - well, Fare - -

S. **SHELTON.**
Off to pri-son both to - geth-er, I have said what I have said ! I will have no why or whether, To the watch let both be

pizz.
p.
cres.

D. well !

A. well !

M. well !

P. well !

S. led !

No. 27. ENTRANCE OF THE MASQUERS & CHORUS.

Allegretto grazioso. *mf*

PIANO. *mf* *cres.*



p *p pizz.*

2 1 + 1 + 1 2 3 4



cres.



dim.



mf



The image displays a page of musical notation for piano, consisting of six systems. Each system is written for a grand piano with a treble and bass clef. The music is in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are marked throughout, including *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano). There are also accents and slurs used to indicate phrasing. The piece concludes with a final chord in the bass clef.

BASSES.

Far from

east-ern seas, Where the perfum'd breeze Seem'd to bid us stay Up - on our home ward way; Gen - tle

TENORS.

On the

winds did waft To the north our craft, As with jest and song, we sail'd a - long

Span - ish main, Gal - lant ships of Spain Sped in ri - val - ry Their freight to

un - told price At your

divisi.

Stones of un - told price, cloths . . . of un - told price At your

thee.

dolce.

feet we lay this hap - py . . day.

feet we lay this hap - py day.

Gold from Af - ric's sand, Sil - ver

Gold from Af ric's sand, Sil - ver

Gold from Af - ric's sand, Sil - ver

R. H.

mf

from the land Where the sun doth rest In the burn ing west, Spice from

from the land Where the sun doth rest In the burn - ing west, Spice from

from the land Where the sun doth rest In the burn - ing west, Spice from

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

p

dim. *cres.* *p*

cres. *p*

p *cres.* *f*

No. 28.

RECITATIVE.—(Doris.)

DORIS.

I thank you for your gifts and cour - te - sies, For all the loy - al - ty that in them lies, And yet I

PIANO. *p*

cres. *p*

seek for that I can - not find, A gift sur - pass - ing all the rest combined. I pray you deem me not of

f *pp*

gre - dy mind, For what is wealth when love doth lag be - hind? What joy can gems of un - told

f *cres.* *f*

price im - part That can - not buy the love of one true heart!

Tempo mo.

p *p*

pizz.

DORIS.

It is Mar - tin!

MARTIN.

That heart, fair queen, I bring.

p *pizz. pp*

pizz. *Segue.*

No. 29. SONG—"All the wealth."—(Martin.)

Andantino. MARTIN.

I. All . . . the wealth of all the worlds love de -
yield no gift so rare, no stone so

PIANO.

p *f* *p*

cline : Light . . . doth vain - ly from the crys - tal fa - cet shine . . . } No
fair : East . . . and West their ut - most wealth shall not com - bine . . . }

p *p*

gold, no stone, no spice, . . . No gem can pay the price . . . Of love, which is im -

pizz.

mor - tal, price - less and di - vine, . . . Love, . . . im - mor - tal, price - less and di -

cres. *f*

1st verse. *and verse.*

vine. 2. Earth . . . can

mf *tr* *dim.* *p*

1st time. 2nd time.

18,646.

No. 30. FINALE ACT III. CHORUS—"She will, she won't."

Allegro grazioso.

PIANO.

will, I think she will, I think she must and will con-sent To
 She won't, she won't!

pizz.

tr tr

par - don them. Ah! see, 'Tis she. Ah!

I don't! It is Her Grace the Queen!

pizz.

pizz.

well a - day! She turns a - way, No pi - ty in her mien. See now they kneel be - fore Her Grace, And
 No pi - ty in her mien. See

mf

hum - bly pray That Jus - tice may For once give place on such a day.

now they kneel be - fore Her Grace, And hum - bly pray on such a day. She

The frown is still up - on her face, She

does not an - swer for a space, They vesaid their say. . . . The frown is still up - on her face, She

can't say nay! She smiles! Say nay! There s

can't say nay! She frowns! She can t There's

he - si - ta - tion on her face, She can't say nay! Ah! smiles at last! And

he - si - ta - tion on her face, She can't say nay! Ah! smiles at last!

cres.

dim.

L.H.

L.H.

pizz.

p

cres.

pizz.

now they come full fast, She sets them free! The dan-ger is all past; Now who hath
 they come full fast, She sets them free! The dan-ger is all past; Now who hath

dim. *p*

rall.
 seen So good a Queen? Perhaps La - dy Anne will tell us what Her Grace did say!
rall.
 seen So good a Queen? Perhaps La - dy Anne will tell us what Her Grace did say!
 (Enter LADY ANNE and the others.)

rall. *colla voce.* *a tempo.* *f*

SONG—"The Queen's pardon."—(Lady Anne.)

Maestoso. *mf*
 Lis-ten! Lis-ten! and I'll tell you! There are

mf Maestoso. *p* *f* *p* *stacc.*

stacc.

ships on the rol - ling o - cean, And when e - ver the winds may blow, . . . Their crews with a blind de -
 gray of the ear - ly morn - ing, As he strides to and fro at his post, . . . The sen - ti - nel halts to give

vo - tion Are ho - ping to meet with a foe, . . . But their hearts beat stout and stea - dy As they
 warn - ing, He has sight - ed the e - ne - my's host. His comrades are rous'd from their slum - bers, They

spy him a - cross the sea! . . . And the men at the guns stand rea - dy, They wait for a word from
 stand to their arms with glee, . . . And are rea - dy, no matter the num - bers, For their or - ders have come from

cres.

me! . . . } But the right most dear to me Is the pow'r to set men free, . . . No
 me! . . . }

f

mf

rall.

pow'r, no might Can com - pare with that right Saith Her Ma - jes - ty to me, saith she!

SOPRANOS. *f* Long

TENORS. *f* Long

BASSES. *f* Long

rall.

1st time. *2nd time.*

In the

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

stacc. *p* *f*

stacc.

Allegro.
f *pizz.* *p* *p*

DORIS.

Now bless-ings on the gen - tle hand That can such grace be - stow, With cle - men - cy that

doth com-mand The hearts of high and low. . . . And bless-ings on the sun - ny smile That sends a hope - ful

mf

ray To bid mis - for - tune bide a - while And charms all care a way. The might of kings is

bet - ter seen When gen - tle deeds ap - pear, For she in - deed is twice a queen Who

rules by love and fear, by love and fear. And she shall . . . rule . . . this

rit. *f* *rit.* *f* *dim.* *mf*

Cadenza ad lib.

Eng - lish land right roy - al - ly, A peo - ple free, on land and sea, Shall serve Her grace right roy - al - ly, And

mf *f*

now you . . . see . . . That there is no de - ny - ing That time will show What time can do for

mf

those who learn to wait!

f *f* *3*

CHORUS.
SOPRANOS.

The migh - ty Ju - pi -

TENORS.

She's great - er than the migh - ty, than the migh ty Ju - pi -

BASSES.

She's great - er than the migh - ty, than the migh - ty Ju - pi -

ter! Our Queen I do pre - fer! Your

ter! To all the gods that A - thens knew Our Queen I do pre - fer! Your

ter! To all the gods that A thens knew Our Queen I do pre - fer! Your

voi - ces raise In songs of praise, And let the ci - ty ring With a wel - come to Her Grace, And a
 voi - ces raise in songs of praise, And let the ci - ty ring With a wel - come to Her grace, And a
 voi - ces raise, in songs of praise, And let the ci - ty ring With a wel - come to Her grace, And a

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f*, *sf*, and *p*, and contains two triplet markings.

bless - ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish - men re - joice, And
 bless - ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish - men re - joice, And
 bless - ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish - men re - joice, And

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f* and *ff*, and contains two triplet markings.

sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let
 sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let
 sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let

DORIS & DOLLY. *ff*

Re - joice! Re - joice! Long live our gra-cious

LADY ANNE & MISTRESS SHELTON. *ff*

Re - joice! Re - joice! Long live our gra-cious

MARTIN & CROOK. *ff*

Re - joice! Re - joice! Long live our gra-cious

SIR PHILIP, DORMER, & SHELTON. *ff*

Re - joice! Re - joice! Long live our gra - cious

Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious
 Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious
 Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

Ped. *

Sza.

Ped. *

18,646. *End of Opera.*

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SELECTION	- - - - -	- - - - -	1 6
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