

VOCAL SCORE
OF
THE
YEOMEN OF THE GUARD;

OR,
THE MERRYMAN AND HIS MAID.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score	Price, net 8s. od.	Pianoforte Score	Price, net 4s. od.
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THE YEOMEN OF THE GUARD

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THE YEOMEN OF THE GUARD;
OR,
THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)
 COLONEL FAIRFAX (*under sentence of death*)
 SERGEANT MERYLL (*of the Yeomen of the Guard*)
 LEONARD MERYLL (*his Son*)
 JACK POINT (*a Strolling Jester*)
 WILFRED SHADBOLT (*Head Tailor and Assistant Tormentor*)
 THE HEADSMAN
 FIRST YEOMAN
 SECOND „
 FIRST CITIZEN
 SECOND „
 ELSIE MAYNARD (*a Strolling Singer*)
 PHOEBE MERYLL (*Sergeant Meryll's Daughter*)
 DAME CARRUTHERS (*Housekeeper to the Tower*)
 KATE (*her Niece*)

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

SCENE Tower Green.

Date.—16th Century.

The Yeomen of the Guard; or, THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Allegro brillante e maestoso.

PIANO. *ff* Brass. *marcato*

Viol. *brillante* *3*

ff

Viol. **Pa.*

p

The musical score is written for Piano and Violin. The Piano part begins with a grand staff (treble and bass clefs) in the key of B-flat major. The tempo is marked 'Allegro brillante e maestoso'. The score includes dynamic markings such as *ff* (fortissimo) and *marcato*. The Violin part is marked *brillante* and features triplet rhythms. The score is divided into five systems, each with two staves. The key signature changes to B-flat minor in the final system, where the piano part ends with a *p* (piano) dynamic marking.

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Clar. *p*

Clarinet part, measures 1-4. The staff shows a melodic line with slurs and a piano dynamic marking.

Viol. & Fag.

Violin and Bassoon parts, measures 1-4. The staff shows a melodic line with slurs.

Ob. *p* Viol.

Oboe and Violin parts, measures 1-4. The Oboe part has a piano dynamic marking.

p

String part, measures 1-4. The staff shows a melodic line with slurs and a piano dynamic marking.

Ob. *p*

Oboe part, measures 1-4. The staff shows a melodic line with slurs and a piano dynamic marking.

F1.

Flute part, measures 1-4. The staff shows a melodic line with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation. Includes the instruction "Viol." above the treble staff and a dynamic marking "p" in the bass staff.

Third system of musical notation, continuing the grand staff with complex chordal textures.

Fourth system of musical notation. Includes the instruction "Brass." above the treble staff, "pp" in the bass staff, and "Viol." above the treble staff with a dynamic marking "p".

Fifth system of musical notation. Includes the instruction "cresc." above the bass staff and a dynamic marking "f" in the bass staff.

Sixth system of musical notation. Includes a dynamic marking "sf" in the bass staff and the instruction "ff TUTTI." above the bass staff.

Ed. *

First system of piano accompaniment. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line with eighth-note patterns.

Second system of piano accompaniment. The right hand continues with dense chordal textures. The left hand features a prominent eighth-note bass line. A *pp* dynamic marking is present.

Third system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic bass line. A *pp* dynamic marking is present.

Fourth system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic bass line. A *pp* dynamic marking is present.

Fifth system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic bass line. A *pp* dynamic marking is present.

Sixth system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic bass line. A *pp* dynamic marking is present.

Strings.

Clar.

Ob.

Fl. & Ob.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and chordal textures.

Second system of a musical score, featuring a grand staff. The music includes dynamic markings such as *cresc.* (crescendo) and *marcato*. The bass line is particularly active with rhythmic patterns.

Third system of a musical score, featuring a grand staff. The upper staff is labeled *Viol. 2* and contains a series of triplets. The lower staff has a dynamic marking of *f* (forte) and *marcato*.

Fourth system of a musical score, featuring a grand staff. The music continues with complex rhythmic patterns and chordal textures.

Fifth system of a musical score, featuring a grand staff. The music includes dynamic markings such as *sw.* (sforzando) and *marcato*. The bass line is particularly active with rhythmic patterns.

Sixth system of a musical score, featuring a grand staff. The music includes dynamic markings such as *p* (piano) and *Clar.* (Clarinet). The bass line is particularly active with rhythmic patterns.

Viol. Ob.

This system shows the first two staves of the score. The upper staff contains the Violin (Viol.) and Oboe (Ob.) parts, featuring a melodic line with various intervals and accidentals. The lower staff is the piano accompaniment, consisting of chords and some moving bass lines.

dim.

This system continues the musical score. The upper staff shows the Violin and Oboe parts. The lower staff is the piano accompaniment. A dynamic marking of *dim.* (diminuendo) is present in the lower staff.

Clar. *pp* Viol. *pp*
sempre dim.

Clar. * Clar. * Clar. * Clar. *

This system introduces the Clarinet (Clar.) part in the upper staff, marked *pp* (pianissimo). The Violin part is also marked *pp*. The piano accompaniment continues. A series of dynamic markings *pp* and *ppp* are indicated below the piano part.

Clar. * Clar. *ppp* * Clar. *ppp* * Clar. *ppp* *

This system continues the piano accompaniment with a series of dynamic markings: *ppp* and *pp*.

Viola. *ppp*

This system introduces the Viola part in the upper staff, marked *ppp*. The piano accompaniment continues with dynamic markings *pp* and *ppp*.

Ob & Clar. *ppp* Trombe. *ppp* Fl. & Ob.

This system introduces the Oboe and Clarinet (Ob & Clar.) parts, marked *ppp*. The Trombone (Trombe.) part is also marked *ppp*. The Flute and Oboe (Fl. & Ob.) parts are indicated at the end of the system.

Wood wind. *mf*

p Strings

cresc.

cresc.

p

cresc.

p Cor.

p Tr.

Tr.

* Tr.

* Tr.

* Tr.

Tromba. *cresc. molto*

First system of musical notation. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line features a series of eighth notes that gradually ascend in pitch. The grand staff contains a piano accompaniment with chords and moving lines. Performance markings include *cresc. molto* and *ff* in the piano part, and *TUTTI.* and *con fuoco* above the piano part. A *rit.* marking is present in the bass line of the piano part.

Second system of musical notation. The melodic line continues with a similar eighth-note pattern. The piano accompaniment features sustained chords with a *sempre con fuoco* marking. The bass line has a steady eighth-note accompaniment.

Third system of musical notation. The melodic line continues its ascent. The piano accompaniment includes a *con fuoco* marking. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. The melodic line concludes with a few notes. The piano accompaniment features chords and a final flourish in the bass line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a complex texture with many beamed notes and slurs. There are dynamic markings 'p' and 'fff' and a fermata over a measure in the bass staff. A 'Cres.' marking is present in the bass staff, and an asterisk is placed below the staff.

Second system of musical notation, continuing the grand staff from the first system. It features dense chordal textures and melodic lines in both staves.

Third system of musical notation. The upper staff contains a dense, rapid sixteenth-note passage. The lower staff has a more rhythmic accompaniment with slurs and accents.

Fourth system of musical notation. The upper staff continues with a rapid sixteenth-note passage. The lower staff features a melodic line with slurs and accents. There are dynamic markings 'p' and 'Cres.' and asterisks at the end of the system.

Act I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

Allegretto non troppo.

PIANO.

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music. The first system begins with a dynamic marking of *f* (forte). The second system continues the piece. The third system features a complex texture with many beamed notes in both hands. The fourth system includes a dynamic marking of *p* (piano) and features a prominent sixteenth-note pattern in the bass line. The fifth system concludes the piece with a final chord.

PHOEBE.

1. When

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part begins with a series of sixteenth-note chords in the left hand and a melody in the right hand.

The second system continues the vocal and piano parts. The lyrics are: "maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

The third system continues the vocal and piano parts. The lyrics are: "fill her eyes, And to all questions she re-plies, With a sad 'heigh - ho!'". The piano accompaniment maintains its rhythmic pattern.

The fourth system continues the vocal and piano parts. The lyrics are: "'Tis but a lit-tle word- 'heigh - ho!'". The tempo marking *meno mosso* is placed above the vocal line. The piano accompaniment concludes with a final chord.

a tempo

So soft, 'tis scarcely heard — "heigh-ho!" An i - dle breath— Yet

life and death May hang up - on a maid's "heigh - ho!"

An i - dle breath— Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

p

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah mel"

meno mosso

'Tis but a fool-ish sigh- "Ah mel". Born but to droop and die- "Ah mel"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's. "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

me!"

No. 2. DOUBLE CHORUS.—(People and Yeomen, with Solo 2nd Yeoman)

Allegro vivace.

PIANO. *f*

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

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

Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger

Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger

There to dan - ger- Each was o'er the world a ran - ger: To the sto - ry

There to dan - ger- Each was o'er the world a ran - ger: To the sto - ry

Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

A

f

YEOMEN.
TENORS.

f

In the au - tumn of our life, Here_ at rest in am - ple

BASSES.

f

In the au - tumn of our life, Here_ at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

B

In the eve-ning of our day, With the sun of life de- cli-ning,

In the eve-ning of our day, With the sun of life_ de - cli-ning, We re -

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

We re-call with out re-pi-ning, All the heat, We re -
 We re - call with - out re - pi-ning, All the heat, We re -

- call, re-call All the heat of by-gone noon.
 - call, re-call All of by-gone noon.

un poco rall.
un poco rall.
un poco rall.
a tempo f

Piano introduction for the first system, featuring a treble clef staff with whole rests and a grand staff with piano accompaniment including triplets and a piano dynamic marking.

C SOLO. 2nd YEOMAN.

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

Musical notation for the first line of the solo, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.

of — our day; Wea - ry we — of — bat - tle strife, —

Musical notation for the second line of the solo, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.

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

Musical notation for the third line of the solo, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one con_sent, Were our lov - ed land in_vad - ed,

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

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

days_ of long a - go, As in days_ of_ long a -

p *colla voce*

YEOMEN.

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

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

f a tempo

PEOPLE.

Tow - er - war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, _____

BASSES. *sost.*

This the au - tumn of our life, _____

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

This the eve - ning of _____ our day,

This the eve - ning of _____ our day,

N'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:
 N'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we — of bat - tle strife —
 Wea - ry we — of bat - tle strife —

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

Wea - - ry — we — of — mor - - - - - tal
 Wea - - ry — we — of — mor - - - - - tal

C

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

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

- to - ry! Each a bold con - tri - bu - to - ry!
 - to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.
 day, This the eve - ning of our day.

No. 3. SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gal-lant Norman foes Made our mer-ry land their own, And the
2. With - in its wall of rock The flow-er of the brave Have

Sax-ons from the Con-quer-or were fly - ing,
perished with a con-stan-cy un-sha - ken.

At his bid-ding it a-rose, In its
From the dun-geon to the block, From the

pan-o-ply of stone, A sen-tinel un-liv-ing and un-dy-ing. In -
scaf-fold to the grave, Is a jour-ney ma-ny gal-lant hearts have ta-ken. And the

- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
 wick - ed flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
 beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - - ing,
 comes not in the — mea - sure of its du - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep - my - si - lent - watch and ward!"

TENORS & BASSES. *f*

The

O'er Lon - don town and all its hoard,

screw may twist and the rack may turn, And men may bleed and

cresc.

p

cresc.

O'er Londontown and all its hoard
men may burn, O'er Lon - don town and its gold - en hoard I

f

mf

I keep my si - - lent, si - - lent watch and ward!
keep — my si - - lent watch — and ward!

f

2. rall.
si - - lent - watch - and ward!
watch — and ward!

rall.

p

3

N^o 4.

TRIO.—(Phœbe, Leonard and Meryll.)

Allegretto un poco agitato.

VOICE. **PHOEBE.**

A - las! I wa - ver to and fro— Dark

PIANO.

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

LEONARD.

Dark dan - ger hangs up-on the deed!

MERYLL.

Dark dan - ger hangs up-on the deed!

LEONARD.

The scheme is rash and well— may fail; But ours are not the

hearts— that quail— The hands that shrink—the checks that pale In hours—

cresc. *f*

No, ours are not the hearts that
of need! No, ours are not the hearts that
No, ours are not the hearts that

cresc. *f*

quail, The hands— that shrink, the checks— that pale, The hands that
quail, The hands that shrink, the checks that pale, The hands that
quail, The hands that shrink, the checks that pale,— that

cresc.

shrink, the checks that pale In hours of need!

shrink, the checks that pale In hours of need!

pale, the checks that pale In hours of need!

f *p* *p*

MERYLL.

The

air I breathe to him I owe: My life is his— I count it naught!

dim.

Pa * *Pa* * *Pa*

PHOEBE.

That life is his— so count it naught!

LEONARD.

That life is his— so count it naught!

MERYLL.

And shall I reck - on risks I

*

run When ser - vi - ces are to be done To save the life of

such— an one? Un - wor - thy thought!— Un - wor -

D

PHOEBE & LEONARD.

And shall we reck - on risks we run — To save

- thy thought!

* Ca. *

the life of such an one? Un - wor - thy thought!

MERYLL.

Un - wor - thy thought!

Un - wor - thy thought! —

E

Un - wor - thy thought! —

PHOEBE.

We may suc - ceed - who can fore - tell? May heaven help our hope -

LEONARD.

We may suc - ceed - who can fore - tell? May heaven help our hope -

MERYLL.

We may suc - ceed - who can fore - tell? May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

fare - well!

fare - well!

fare - well!

May heaven help our hope—

dim.

* *ad.*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major (two flats). The third system is the piano accompaniment, featuring a dense texture of chords in the right hand and a rhythmic bass line in the left hand. The lyrics 'May heaven help our hope—' are written across the vocal staves. Performance markings include 'dim.' and '* ad.'.

help our hope— fare well!

p

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics 'help our hope— fare well!'. The piano accompaniment continues with similar chordal textures. A dynamic marking of '*p*' is present in the piano part. A '*' symbol is located at the end of the system.

Detailed description: This system contains the fourth and fifth systems of music. It features the final vocal lines and piano accompaniment for this section. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

No 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE.  1. Is life a

PIANO.  *f* *p*

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



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



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



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

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "kind of plaint have I, Who per - ish in Ju - ly, Who per - ish". The piano accompaniment consists of chords and moving lines in both hands.

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

colla voce

The second system continues the vocal line and piano accompaniment. The tempo marking changes from *un poco rit.* to *a tempo*. The lyrics are: "in Ju - ly? I might have had to die, — Per -". The piano accompaniment includes a *colla voce* section with sustained chords in the bass line.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "- chance, in June! I might have had to die, — Per - chance, in". The piano accompaniment features a *p* (piano) dynamic marking.

June!

The fourth system shows the vocal line ending on "June!". The piano accompaniment includes a *f* (forte) dynamic marking and a triplet of eighth notes in the right hand, marked with a *p* (piano) dynamic.

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

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex treble line with triplets and sixteenth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns, including a triplet in the treble clef. A fermata is placed over the final note of the vocal line.

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

The third system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active treble line with eighth-note patterns. There are asterisks and a fermata in the piano part.

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

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns and includes a fermata and an asterisk.

rall. un poco

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

colla voce

a tempo

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

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

colla voce

p

f

Nº 6.

CHORUS:-(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO. *f*

1st & 2nd SOPRANOS.

A Here's a man of jol - li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.
Here's a man of jol - li - ty,

Jibe, joke, jol - li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol - li - fy!

unis.
 Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,
 Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment
 In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.
 In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

B Banish your ti.mid - i - ty, And with all ra.pid - i - ty

Give us quip and quid.di - ty-
unis.
 Give us quip and quid.di - ty-

Banish your ti.mid - i - ty, And with all ra.pid - i - ty

Give us quip and quid.di - ty-
unis.
 Give us quip and quid.di - ty-

Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw

Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw

Fool who does - n't fol - li - fy, Cock who does - n't crow! Ban-ish your ti.mid - i - ty,

Fool who does - n't fol - li - fy, Cock who does - n't crow! Ban-ish your ti.mid - i - ty,

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

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

f

This system contains the vocal melody and piano accompaniment for the first part of the piece. The vocal lines are in a single system with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature and a key signature of one flat (B-flat). The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A dynamic marking of *f* (forte) is present in the piano part.

Dialogue through.

pp

This system is a piano solo section. It begins with the instruction *Dialogue through.* and a dynamic marking of *pp* (pianissimo). The music is in a 4/4 time signature and a key signature of one flat. The piano part consists of a rhythmic pattern of eighth and sixteenth notes, with some rests, creating a conversational feel.

This system continues the piano solo from the previous system. It maintains the same 4/4 time signature and key signature. The piano part continues with its rhythmic eighth-note pattern, showing some variation in the bass line.

This system continues the piano solo. The piano part continues with its rhythmic eighth-note pattern, showing some variation in the bass line.

This system concludes the piano solo. The piano part continues with its rhythmic eighth-note pattern, ending with a final cadence. The music is in a 4/4 time signature and a key signature of one flat.

No 7.

DUET.— (Elsie and Point.)

Allegro con brio.

PIANO.

Red. * Red. * Red. * Red. *

POINT.

ELSIE.

I have a song to sing, O! — Sing me your song, O! —

Red. *

POINT.

It is sung to the moon By a love-lorn loon, Who

Red. * Red. *

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

Red. * Red. * Red. *

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

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

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

pp *Ped.* *

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

Ped. * *Ped.* *

la - dye! **ELSIE.** 2. I have a song to sing, O!

Ped. *

POINT.

ELSIE.

What is your song, O? _____

It is sung with the ring Of the songs maids sing Who

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional rests and ties. The vocal line begins with a question mark and a blank line for the lyrics.

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

The second system continues the musical piece. The piano accompaniment includes markings such as "Red." and "*" below the staff, indicating specific performance techniques or editorial changes. The vocal line continues with the lyrics.

laugh'd a - loud At the moan of the mer - ry-man, mop - ing mum, Whose soul was sad, and whose

The third system continues the musical piece. The piano accompaniment includes markings such as "Red." and "*" below the staff. The vocal line continues with the lyrics.

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

The fourth system concludes the musical piece on this page. The piano accompaniment includes markings such as "Red." and "*" below the staff. The vocal line continues with the lyrics.

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

Red. *

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

Red. * Red. *

POINT. ELSIE. POINT.
3. I have a song to sing, O! Sing me your song! O! _____ It is

sung to the knell Of a church - yard - bell, And a dole - ful dirge ding dong, O! It's a

* Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

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

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

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

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

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

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

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

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dye

ELSIE.
4. I have a song to sing, O!

POINT.

Sing me your song O! _____

ELSIE.
It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay, Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble

* Red. * Red. * Red. * Red. *

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

Red. * Red. * Red. * Red. *

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

Red. * Red. * Red. * Red. *

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

Red. * Red. * Red. * Red. *

BOTH
Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he

1st SOPRANOS
Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he

2nd SOPRANOS
p Oo *cresc.*

TENORS & BASSES
p Oo *cresc.*

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts (Both, 1st Sopranos, 2nd Sopranos, and Tenors & Basses) sing the lyrics "Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The piano part includes dynamic markings such as *p* and *cresc.*, and a *molto* section. There are three asterisks with "Red." markings below the piano part, indicating redactions.

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

The second system of the score continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics "sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!". The piano accompaniment includes dynamic markings such as *f* and *molto*. There are four asterisks with "Red." markings below the piano part, indicating redactions.

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

cresc.

cresc.

cresc.

This system contains the first two vocal staves and the first two piano staves. The vocal lines are in a soprano and alto register, with lyrics printed below each staff. The piano accompaniment consists of chords and arpeggiated figures in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal staff has a *cresc.* marking above the second measure. The second vocal staff also has a *cresc.* marking above the second measure. The first piano staff has a *cresc.* marking above the second measure. The second piano staff has a *cresc.* marking above the second measure.

lived in the love of a la - dye! _____

lived in the love of a la - dye! _____

cresc.

cresc.

cresc.

cresc.

cresc.

This system contains the second two vocal staves and the second two piano staves. The vocal lines continue with the lyrics "lived in the love of a la - dye!" followed by a long horizontal line. The piano accompaniment continues with chords and arpeggiated figures. The key signature and time signature remain the same. The first vocal staff has a *cresc.* marking above the second measure. The second vocal staff also has a *cresc.* marking above the second measure. The first piano staff has a *cresc.* marking above the second measure. The second piano staff has a *cresc.* marking above the second measure.

This system contains the third two piano staves. The piano accompaniment continues with chords and arpeggiated figures. The key signature and time signature remain the same.

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

LIEUTENANT.

VOICE.

How say you, mai - den,

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

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

life. A head - less bride-groom why re - fuse? If

truth the po - ets — tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al - most makes my sen - ses

reel. A - last I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My - mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

POINT.

thing! Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

Ca *

love-ly bride that is to be, To mar-ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earnd grave,

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

waivel Yes, ob - jec - tion I will waivel

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

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

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh. temp -

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

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

f *f*

Pa * *Pa* *

- ta - tion, Oh, temp - -

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

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

Pa *

- ta - - - tion,

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

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

Pa *

Oh, temp - - ta - - tion
 heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!
 Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 4/4 time signature. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. There are two fermatas in the piano part, marked with a double omega symbol and an asterisk.

Più lento
p Temp - ta - tion, oh, temp - ta - tion!
p Temp - ta - tion, oh, temp - ta - tion!
p Temp - ta - tion, oh, temp - ta - tion!

The second system of music is marked *Più lento* and *p* (piano). It features three vocal staves and a piano accompaniment. The tempo is slower than the first system. The piano accompaniment has a more spacious feel with longer note values. There are three fermatas in the piano part, marked with a double omega symbol and an asterisk.

This system shows the piano accompaniment for the third system of music. It features a complex texture with many beamed notes and chords in both hands. There is a fermata in the right hand, marked with a double omega symbol and an asterisk.

This system shows the piano accompaniment for the fourth system of music. It continues the complex texture with many beamed notes and chords. There are two fermatas in the piano part, marked with a double omega symbol and an asterisk.

No. 9.

RECIT & SONG:-(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For lowly
 folk And men of rank. I ply my
 craft And know no fear, But aim my shaft At prince or

peer. At peer or prince — at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wis-dom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac-a-dem-ic rule; You may find it in the jeer-ing of a
up-start I can with-er with a whim, He may wear a mer-ry laugh up-on his

jest, Or dis-til it from the fol-ly of a fool. I can
lip, But his laugh-ter has an ec-ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offer'd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win-now all my fol - ly, fol - ly, fol - ly, and you'll find A
will - For he who'd make his fel - low, fel - low, fel - low-creatures wise Should

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

grain or two of truth a_mong the chaff! 1. 2.
al - ways gild the phil - o - soph - ic pill! 2. I can

No 10.

RECIT. and SONG.— (Elsie.)

Moderato. *RECIT.*

VOICE. 'Tis.

PIANO.

a tempo

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all the glad - ness That lov - ers - hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

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

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

Ill fit a bride, — No sad-der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "mel Yet maids there be Who would consent to". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes a "Ped." (pedal) marking and a "*" (crescendo) marking.

lose The ve - ry rose of youth, The flow'r of

The second system continues the vocal line with the lyrics "lose The ve - ry rose of youth, The flow'r of". The piano accompaniment continues with similar rhythmic patterns and includes a "*" (crescendo) marking.

life, To be, in hon - est truth, A wed - ded wife,

The third system continues the vocal line with the lyrics "life, To be, in hon - est truth, A wed - ded wife,". The piano accompaniment continues with similar rhythmic patterns.

No mat - ter whose! No mat.ter whose!

The fourth system concludes the vocal line with the lyrics "No mat - ter whose! No mat.ter whose!". The piano accompaniment includes a "Ped." (pedal) marking and a "*" (crescendo) marking.

Ah me, what pro - fit we, O maids that sigh, ——— Though

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

gold, ——— *poco rall.* tho' gold should live, If wed - ded love ——— must

creac. *colla voce* *f* *mp*

Ad. *

die?

a tempo *f* *p*

Ad. *

Ere half an hour has rung, A wi - dow II ———

Ad. *

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "Ah heaven, he is too young, Too brave to die! Ah". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

mel Ah mel Yet

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "mel Ah mel Yet". The piano accompaniment includes a fermata over the first measure of the right hand. There are markings "Rw." and "*" in the bass line, and "Rw" in the right hand.

wives there be. So weary worn, I trow, That they would scarce complain,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "wives there be. So weary worn, I trow, That they would scarce complain,". The piano accompaniment features a steady, rhythmic accompaniment in both hands.

So that they could In half an hour attain To widow-hood,

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "So that they could In half an hour attain To widow-hood,". The piano accompaniment features a steady, rhythmic accompaniment in both hands.

No mat - ter how! No mat - ter

Ped. * *Ped.* *

how! O wea - ry wives, Who

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

wi - dow - hood would win, Re - joice

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

cresc.

poco rall.

re - joice, that ye have time To wea - ry in!

colla voce *f* *mp* *p*

Ped. *

O wea - ry

Ad. * *Ad.* * *Ad.* *

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

Ad. * *Ad.* * *Ad.* * *f*

Ossia. - joice, O wea - ry, wea - ry wives, re -
 re - joice, re - joice, *brill.* O wea - ry, wea - ry wives, re -

f *f* *f* *Ad.* *

- joice!
 - joice!

ff *Ad.* *

No. 11.

SONG.— (Phœbe.)

Allegro grazioso.

VOICE.  Were I thy bride, Then

PIANO. *pp* 

 all the world be - side Were not too wide To hold my wealth of love— Were



 I thy bride! Up - on thy breast My



 lov - ing head would rest, As on her nest The ten - der tur - tle dove— Were



I thy bride! This heart of mine Would

Tw *

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

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo - Were

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

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

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -

pp
Ped. * Ped. * Ped. *

- by Such as I'd sing to thee, Were I thy

Ped. * Ped. *

bride! A fea - ther's press Were

Ped. * Ped. * Ped. *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Ped. * Ped. * Ped. *

not thy bride!

Ped. *

Allegro maestoso.

PIANO.

tr

ff

brillante.

sf

sf

sf

A *TEXORS, unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or - ders? Thy

CHORUS OF YEOMEN.
BASSES, unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or - ders? Thy

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

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

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

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

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

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

dim. *mf*

B MERVLL.

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

Suck - led on gun - pow - der and weand' on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma-ny a song and sto - ry! For-give his a - ged fa - ther's

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

cresc.

f TENORS.
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

f BASSES.
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

time of pe - rill! Man of pow - er, Knight-hood's flow - er,

time of pe - rill! Man of pow - er, Knight-hood's flow - er,

Wel-come to the grim old Tower: To the

Wel-come to the grim old Tower: To the

wel - come

Tow - er, wel - come thou!

Tow - er, wel - come thou!

D FAIRFAX.

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

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

FAIRFAX.

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

TENORS.

BASSES.

'Tis

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

p

rall.

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standardlost in last cam-

- paign, Res-cue it at dead-ly pe-ril- Bear it safe-ly back a-gain?

Leo.nard
Leo.nard

2nd YEOMAN. Didst thou not, when pri-soner

Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

ta - ken, And debarr'd from all es - cape, Face, with gal - lant heart un - sha - ken, Death, in

most ap - pall - ing shape?

CHORUS OF MEN.

Leo - nard Mer - yll faced his pe - ril, Death in most ap - pall - ing

Leo - nard Mer - yll faced his pe - ril, Death in most ap - pall - ing

FAIRFAX.

Tru - ly I was to be pit - ied, Hav - ing but an hour to live,

shape!

shape!

I re-luc-tant-ly sub-mit-ted, I had no al-ter-na-

rall.

-tive! Oh! the tales that are nar-ra-ted Of my deeds of der-ring-

p

do, Have been much ex-ag-ger-a-ted, Ve-ry much ex-ag-ger-

a-ted, Scarce a word of them is true! Scarce a word of-them is

truel

f TENORS.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

f BASSES.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

piu f

FAIRFAX.

Scarcea word of them is truel

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

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

f

RECIT. PHOEBE.

Leo-nard!

Allegro.

sempre f

RECIT.

FAIRFAX. PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX. G

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

p

(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be -

Your sis - - - ter Pho - - - bel Your own - - - lit - - - tle

sis - - - ter!

CHORUS OF MEN.

Aye, he speaks the truth; 'Tis

Aye, he speaks the truth; 'Tis

PHOEBE.

Oh, my

FAIRFAX.

Sis - - - ter Pho - - - bel

Phoe - - - bel

Phoe - - - bel

bro - ther! H So

Why, how you've grown! I did not re.cog_nize you!

sempre p

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

Oh, my

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

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

WILFRED.

Aye, hug him, girl! There are

p

This system contains the musical notation for Wilfred's first line. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

FAIRFAX.

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

f

This system contains the musical notation for Fairfax's first line. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

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

p

This system contains the musical notation for Fairfax's second line. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

WILFRED.

PHOEBE.

Good sir, we are be - troth'd, Or more or

p

This system contains the musical notation for the dialogue between Wilfred and Phoebe. It features two vocal lines and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

WILFRED.

less— But rather less than more. To thy fond care I

Moderato.

p

do commend thy sis - ter. Be to her An

RECIT.

e-ver-watchful guardian— ea - gle-eyed! And when she feels (as some-times she does feel)

Disposed to in-discrimin - ate ca - rese, Be thou at hand to take those favours from her.

K u tempo moderato

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE. *tenderly.*

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—
2nd Verse PHOEBE. a - mia - ble I've grown,— So in - no - cent as well,—

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

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in G major, marked with an accent (^) above the first note. The piano accompaniment consists of a steady bass line with chords in the right hand, including a triplet of eighth notes in the bass.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the right hand.

morn to af_ ter_ noon— From af_ ter_ noon to night— From seven o'clock to two— From

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some chromaticism. The piano accompaniment continues with a consistent rhythmic pattern.

two to e_ ven_ tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She
 I

cresc.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a melodic phrase. The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a double bar line.

CHORUS of MEN.

shall not quit thy side! From morn to af - ter - noon = From

From morn to af - ter - noon = From

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "shall not quit thy side!" followed by a repeat sign and the lyrics "From morn to af - ter - noon = From". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in the second measure.

af - ter - noon to 'leven at night She shall not quit thy side!

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

1.

The second system continues the musical score. The vocal line includes the lyrics "af - ter - noon to 'leven at night She shall not quit thy side!". A first ending bracket labeled "1." spans the final two measures of the vocal line. Below the vocal line, the text "2nd Verse. PHOEBE. So" is written. The piano accompaniment continues with chords and moving lines, ending with a double bar line and a repeat sign.

2. FAIRFAX.

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

The third system begins with a second ending bracket labeled "2. FAIRFAX.". The vocal line contains the lyrics "With bro - ther.ly read - i - ness, For my fair sis -". The piano accompaniment features a dynamic marking of *p* (piano) and includes a complex rhythmic pattern with a 7/7 time signature indicated below the bass line.

-ter's sake, — At once — I — an - swer

"Yes" — That task I un - - der - - take —

M
My word I ne-ver break — I free-ly grant that boon, — And

rall. (Tenderly) *sostenuto* (Kiss.) (Kiss.)
I'll re-peat my plight — From morn to af-ter-noon — From af-ter-noon to night — From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sevn o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

tr

* * *

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
 From morn to
f BASSES.
 From-morn to

cresc. *ff*

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

boon!

boon!

The first system consists of two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics "boon!" are written below each staff. The music is sparse, with long rests in the vocal lines.

Andante.

pp

The piano accompaniment for the first system is shown in grand staff notation. The right hand features a series of chords, each marked with a dynamic of *pp* (pianissimo). The left hand has a rhythmic accompaniment of eighth notes.

N

p

La * *La* * *La* * *La* *

The second system of piano accompaniment begins with a fermata over the first measure. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The lyrics "La" are written below the bass staff, with asterisks indicating the end of the phrase.

La * *La* * *La* * *La* *

The third system of piano accompaniment continues the melodic and rhythmic patterns from the previous system. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The lyrics "La" are written below the bass staff, with asterisks indicating the end of the phrase.

La * *La* * *La* * *La* *

The fourth system of piano accompaniment continues the melodic and rhythmic patterns from the previous system. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The lyrics "La" are written below the bass staff, with asterisks indicating the end of the phrase.

La * *La* *

The fifth system of piano accompaniment concludes the piece. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The lyrics "La" are written below the bass staff, with asterisks indicating the end of the phrase.

1st & 2nd SOPRANOS.

The pri - s'ner comes to meet his doom; The

TENORS & BASSES.

The pri - s'ner comes to meet his doom; The

♩
* ♩

block, the heads - man, and the tomb. The fun - 'ral bell be - gins to

block, the heads - man, and the tomb. The fun - 'ral bell be - gins to

♩ * ♩ * ♩ *

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

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

♩ * ♩ * ♩ * ♩ *

mer - cy.

May Heav'n have mer - - cy

May Heav'n have mer - - cy

on his

on his soul!

on his soul!

ELSIE.

Oh,

P Mer - cy, — thou whose smile — has — shone So many a cap-tive heart up-

trem.

p

-on; Of — all — im - mured with — in — these — walls, To—

day the ve - ry wor - thiest falls. SOPRANOS. Oh, Mer - cy, — thou whose

TENOR & BASSES. Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile - has shone So ma - ny a cap - tive heart up - on; — Of

all im - mured with - in these — walls The wor -

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

thiest, wor - - - thiest falls.
 ve - ry wor - - - thiest falls. Oh,
 ve - ry wor - - - thiest falls. Oh,

dim. *p* *dim.* *p* *dim.* *p*

Oh, Mer - - cy.
 Mer - - cy, oh, Mer - - cy.
 Mer - - cy, oh, Mer - - cy.

dim. *p*

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! I

ff *sf*

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell- He is not

cresc.

CHORUS.

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

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

cell- he is not there!

cell- he is not there!

REARFAX 1st & 2nd YEOMEN.

As

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

hunt_ed high, We hunt_ed here, The man we sought with anx - ious care Had
2nd YEOMAN.
We hunt_ed low, We hunt_ed there-The man we sought with anx - ious care Had

GIRLS.
Now,
van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in.to emp - ty air!
van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in.to emp - ty air!

by my troth, the news is fair, The man has van-ish'd in - to

S
air. *p* As es.cort for the pri-son-er They sought his cell, in du-ty bound; The
TENORS & BASSES.
FAIRFAX & 1st YEOMAN. *p* As es.cort for the pri-son-er They sought his cell, in du-ty bound; The
2nd YEOMAN. *p* As es.cort for the pri-son-er We sought his cell, in du-ty bound; The
p As es.cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They
dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there- The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there- The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

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

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

T LIEUTENANT. (to WILFRED.)

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

WILFRED.

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

I hate the man-my ri-val he!

U LIEUT. (to WILFRED.)

Thy life shall for-feit be in-

MERYLL.

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

dolce

WILFRED.

- stead! My lord,
Who could have help'd him to es - cape?

PHOEBE.

I did not set him free! In - deed I can't i - ma - gine who! I've no i - dea at all - have

DAME CARRUTHERS.

ELSIE.

you? Of his es - cape no tra - ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In - deed I can't i - ma - gine who! I've no i - dea at all, have

POINT.

free! Oh! woe is you? Your an-guish sink! Oh, woe is

you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-

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

cresc.

TUTTI. p *cresc. molto*

Ah!

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

molto

Allegro con molto brio.

ff PHEBE & DAME C.

All frenzied, frenzied with despair they rave, The grave is cheat-ed of its due. Who is, who think.

LIEUTENANT.

All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who think.

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who think.
CHORUS. 1st & 2nd SOPRS.

All frenzied, frenzied with despair they rave, The grave is cheat-ed of its due. Who is, who think.

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

All frenzied, frenzied with despair, they rave, The grave is cheat-ed of its due. Who is, who think.

Allegro con molto brio.

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or my vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

sf

W

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

(L.)dread- A thou.sand marks, a thousand marks I'll hand Who brings him here, a-live or

dread- A thou.sand marks, a thousand marks he'll hand Who brings him here, a-live or

dread- A thou.sand marks, a thousand marks he'll hand Who brings him here, a-live or

sf *sf* *sf*

dead, Who brings him here, a - live

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

dead, Who brings him here, a - live

dead, Who brings him here, a - live

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of staves has lyrics: "dead, Who brings him here, a - live". The bottom pair of staves has lyrics: "(L.) dead, Who brings him here, a - live". The piano accompaniment is written for the right and left hands, featuring chords and a rhythmic pattern. A piano dynamic marking "p" is present. The system ends with a fermata and an asterisk.

or dead! A thou - sand

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

or dead! A thou - - - sand

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves have lyrics: "or dead! A thou - sand", "(L.) or dead! A thou - sand, thou - -", "or dead! A thou - - - sand", and "or dead! A thou - sand, thou - - -". The piano accompaniment includes triplets and an 8-measure rest. A piano dynamic marking "p" is present. The system ends with a fermata and an asterisk.

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

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

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

- - - sand marks, a - live, — a - live or dead, a - live, —

8.....

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

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

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

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

8.....

The musical score consists of several systems. The top system features vocal lines with lyrics "or dead!" and piano accompaniment. The middle system shows a more complex piano accompaniment with slurs and accents. The bottom system includes a grand staff with a large slur over the upper part and a fermata over the lower part. The score concludes with the text "END OF ACT I."

Act II.

No. 1.

CHORUS. SOLO.-(Dame Carruthers.)

Andante non troppo lento.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand starts with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a fermata over the final chord.

The second system continues the piano accompaniment. It includes a *p marcato* dynamic marking. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment. The system ends with a fermata.

The third system of the piano accompaniment shows the continuation of the musical piece. The right hand features a melodic phrase with some chromaticism. The left hand provides a consistent accompaniment. The system concludes with a fermata.

The fourth system of the piano accompaniment includes dynamic markings for *cresc.* (crescendo) and *ff* (fortissimo). The right hand has a more complex melodic line with some grace notes. The left hand accompaniment becomes more rhythmic. The system ends with a fermata.

The fifth system of the piano accompaniment features a *dim.* (diminuendo) marking. The right hand has a melodic line that tapers off. The left hand accompaniment continues with a steady rhythm. The system concludes with a fermata.

The sixth and final system of the piano accompaniment starts with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic and ends with a fermata.

1st & 2nd SOPRANOS.

Night — has spread her pall once more, And the pris - - 'ner still is

free: O - - pen is his dun - geon door, Useless his

1st SOP.
dun - - geon key! He has sha - - ken

off his yoke — How, no mor - tal man can tell!

unis.

Shame on lout - ish jail - or-folk - Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain - Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye! CHORUS. 1st & 2nd SOPRANOS. *unis.*
 Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS
 Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,
 BASSES.
 Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,
Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

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

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye
vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev-'ry
vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev-'ry

ward? Night _____ has spread her

chamber, ev_ry outlet Have we searchd, but all in vain! Warders are

chamber, ev_ry outlet Have we searchd, but all in vain!

p

Red. *

pall once more and—the pris - 'ner still is free:

we. Whom do we ward? Whom do we ward?

Warders are we. Whom do we

f

Red. * *Red.* * *Red.* *

O - - pen is his dun - geon door, Useless his dun - - geon
 Warders are we. Spite of us all he is free, he is
 ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is
 key! O - - pen is his
 free! Pretty warders are we, he is free!
 free! Spite of us all he is free, he is free!

And. * *And.* * *And.* * *And.* *

cresc.

And. *

f
 dun - - geon door, He is free! He is
f
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is
f
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free!— Pretty warders are ye!
 free! He is free! He is free!— Pretty warders are we!
 free! He is free! He is free!— Pretty warders are we!

Pa. * *Pa.* * *Pa.* * *Pa.* *

Nº 2.

SONG.—(Point.)

Allegro comodo.

VOICE.

PIANO.

1. Oh! a pri_vatebuf_foon is a
 2. If you wish to suc_ceed as a
 3. If your mas_ter is sur_ly, from
 4. Comes a Bish_op, may-be, or a
 5. Tho' your head it may rack with a

light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_umn D. Dr- Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 bil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be

morn to the night he's so joy - ous and bright, And he bub - bles with wit and good -
all right for B would quite scan - da - lize C (For C is so ve - ry par -
- op - por - tunc joke is e - nough to pro - voke Him to give you, at once, a month's
not pull his hair—don't stick pins in his chair: He don't un - der - stand prac - ti - cal
mo - py and flat—they don't fine you for that, If you're pro - per - ly quaint and a -

- hu - mour! He's so quaint and so terse, both in prose and in verse; Yet though
- ti - cular); And D may be dull, and E's ve - ry thick skull is as
warn - ing. Then if you re - frain, he is at you a - gain, For he
jok - ing. If the jests that you crack have an or - tho - dox smack, You may
- mus - ing! Tho' your wife ran a - way with a sol - dier that day, And took

peo - ple for - give his trans - gres - sion, There are one or two rules that all
emp - ty of brains as a la - dle; While F is F sharp, and will
likes to get va - lue for mo - ney; He'll ask then and there, with an
get a bland smile from these sa - ges; But should they by chance, be im -
with her your tri - fle of mo - ney; Bless your heart, they don't mind—they're ex -

fa - mi - ly fools Must ob - serve, if they love their pro - fes - sion! There are
cry with a carp, That he's known your best joke from his cra - dle! When your
in - so - lent stare, "If you know that you're paid to be fun - ny?" It
- port - ed from France, Half - a - crown is stopp'd out of your wa - ges! It's a
- ceed - ing - ly kind—They don't blame you— as long as you're fun - ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your - self go; And it *does* put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral, rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' *you* suf - fer a deal, They don't.

ev - er de - gree, Must ob - serve, if they love their pro -
per - son says, "Oh, I have known that old joke from my
scowl on his face, If you know that you're paid to be
joke that's too French, Half - a - crown is stopp'd out of his
mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
- fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

No. 3.

DUET.— (Point and Wilfred.)

Allegro vivace. 3/8

PIANO. *f*

POINT.

1. Here - up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In - re - turn for my own part I am mak - ing Un - der - tak - ing, To in -

WILFRED.

1. Here - up - on we're both a - greed, All that we two Do a - gree to We'll se -
 2. In re - turn for your own part You are mak - ing Un - der - tak - ing, To in -

- cure by sol - emn deed, To pre - vent all Er - ror men - tal. You on El - sie are to
 - struct you in the art (Art a - maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing

- cure by sol - emn deed, To pre - vent all Er - ror men - tal.
 - struct me in the art (Art a - maz - ing, Won - der rais - ing)

call With a sto_ry Grim and go - ry;
free. Proud po - si - tion- High am - bi - tion!

How this Fair - fax died, and all I de -
And a live - ly one I'll be, Wag - a -

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

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

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

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

Tell a tale of cock and bull, Of convincing

Tell a tale of cock and bull, Of convincing

p

de-tail full! Tale tremendous, Heav'n defend us!

de-tail full! Tale tremendous, Heav'n defend us!

p

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

What a tale of cock and bull! bull!

f *p*

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

cresc. *ff*

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have the same lyrics as the first system. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *ff* (fortissimo).

The third system shows the piano accompaniment for the third system of the score. It consists of two staves (treble and bass clef) in G major and 2/4 time, continuing the rhythmic and harmonic patterns established in the previous systems.

The fourth system shows the piano accompaniment for the fourth system of the score. It consists of two staves (treble and bass clef) in G major and 2/4 time, concluding the piece with a final cadence.

Nº 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE. Free from his fet - ters grim—

PIANO. *p*

Free to de - part;— Free both in life and limb—

In all— but— heart! Bound to an un - known bride

For good and ill; Ah, is not one so tied— A

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

tied A pris - 'ner still?

Free, yet in fet - ters held Till his last hour,

Gyves that no smith can weld, No rust - de - voure!

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



Of all the cap-tive band The sad - - - - - dest

cresc.



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

dim. *dim.* *p*



rall.
sad-dest, sad - - - - - dest he!

colla voce *f*



Nº 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.

KATE.  1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.  1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.  1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.  1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.  1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

dim.

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

p. *f.*

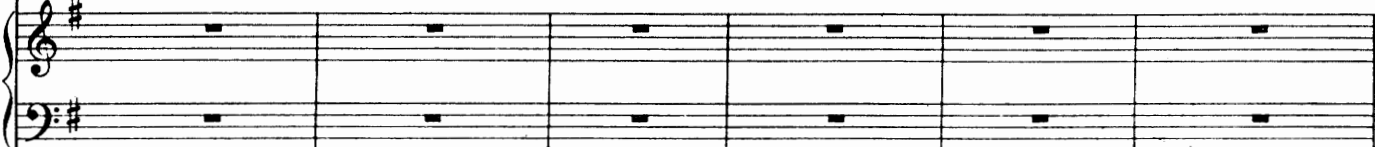
wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

p. *f.*

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

dim. *f.*

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



dim. *p*

-headed, In an hour on Tower Green! Groom in dreary-dungeon
tolling, Tolling, tolling, Bim-a - boom! Mod-est maid-en will not

p *p*

-headed, In an hour on Tower Green! Tower, Tower, Tower Green! Groom in dreary-dungeon
tolling, Tolling, tolling, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p *p*

-head-ed, In an hour on Tower Green! Tower, Tower, Tower Green! Groom in dreary-dungeon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

-head-ed, In an hour on Tower Green! Groom in dreary-dungeon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

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

cresc. *f* *dim.*

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

cresc. *f* *dim.*

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

cresc. *f* *dim.*

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

p 1. 2. *p*

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

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

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

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

p *p*

cresc. *Slower. dim.* *p*

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

cresc. *dim.* *p*

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

cresc. *dim.* *p*

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

Slower.

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

Allegro con fuoco. RECIT.
MERYLL.

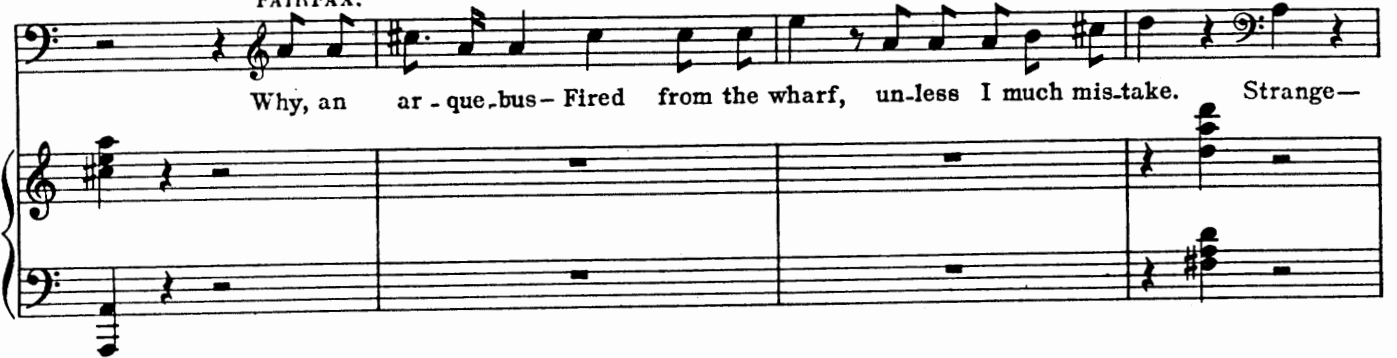
VOICE. 

PIANO. 

Hark! What was that, sir?

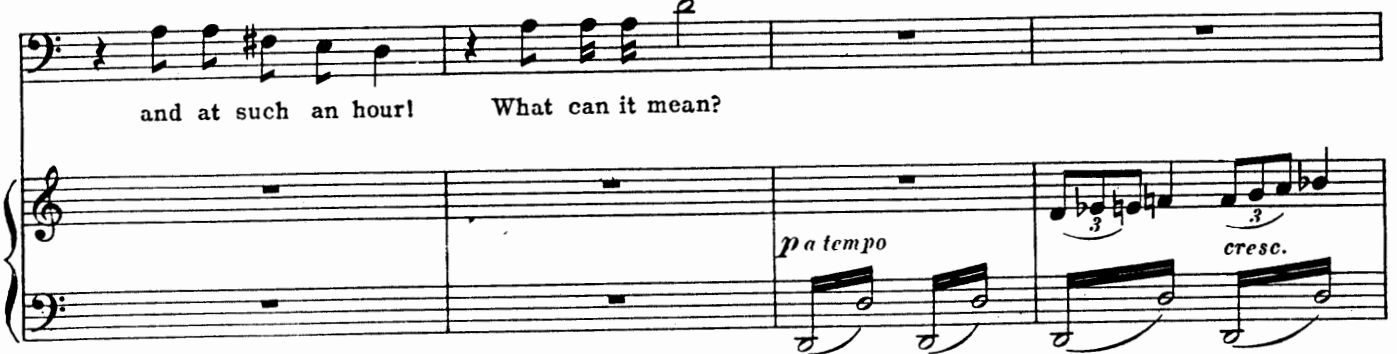
FAIRFAX. MERYLL.

Why, an ar-que-bus—Fired from the wharf, un-less I much mis-take. Strange—



and at such an hour! What can it mean?

p a tempo *cresc.*



f



CHORUS.
TENORS.

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

BASSES.

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

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

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

TUTTI.
SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

sf

sf

sf

sf

*

sf

*

sf

*

dan-ger is at hand? Let us un - der - stand What dan-ger is at

What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf *sf*

♩ ♪ ♫ ♬ ♭ ♮ ♯

RECIT. hand! **LIEUT.** Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp

♩ ♪ ♫ ♬ ♭ ♮ ♯

POINT. My lord 'twas he - to rash - ly judge for -

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

f *mf*

♩ ♪ ♫ ♬ ♭ ♮ ♯

Allegro con brio.

- bear!

ff

p

POINT.

WILFRED.

Or a spec_tre all ap_pal-ling—

Like a ghost his vi_gil keep-ing— I be—

pp

I should ra_ther call it crawling— He was crawling—

— held a fi_gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!

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

moment's hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel

Fair - fax and no o - ther Was the man to whom I clung!

ELsie with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

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

Col'nel Fair - fax and no o - ther, Col'nel

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

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

POINT.

It re - sem - bled more a struggle -

WILFRED.

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

p *pp*

Or by some in - fer - nal juggle - I should

dint of stronger muscle - From my clutches quickly slid - ing -

ra - ther call it slip - ping - Or es - cap - ing to the ship - ping -

With the view, no doubt, of hid - ing - With a

I'd de - scribe it as a shiv - er -
 gasp, and with a quiv - er - Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.
 It's e - nough to make one shiv - er, With a gasp, and with a quiv - er, Down he
 It's e - nough to make one shiv - er, With a gasp, and with a quiv - er, Down he

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

POINT.

I should
 - nu - i - ty is catching; With the view my king of pleasing, Ar - que - bus from sen - try snatching -

ra - ther call it seiz - ing -
 With an ounce or two of lead I des - patch'd him thro' the head! **TUTTI. CHORUS.**
 With an *f*
 With an *f*

WILFRED.
 I dis - charg'd it without winking, Lit - tle
 ounce or two of lead He des - patch'd him thro' the head!
 ounce or two of lead He des - patch'd him thro' the head!
p

POINT.

I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing-

TUTTI.
CHORUS.

He dis -

He dis -

POINT.

I should

WILFRED.

Like a stone I saw him sinking-

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead.

Like a heavy lump of lead.

Like a stone, my boy, I said-

Like a

Like a heavy lump of lead.

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

Q

stone or lump of lead!

TUTTI.
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc. *f*

* *Q* *

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it

ff

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

ff *sf*

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *fp RECIT.*

lost, The bo - dy must be found, at a - ny cost. To this at -

- tend with - out un - due de - lay; So set to work with what dis - patch ye

a tempo

p a tempo animato

may!

TUTTI
CHORUS.

Yes, yes, we'll set to work with what dispatch we may!

Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did - this

Hail the va - liant fel - low who Did this

deed- of der.ring-do! Hon - ours wait on such an
 deed of der.ring-do! Hon - ours wait on such an

f

one; By my head, 'twas brave - - ly done, 'twas
 one; By my head, 'twas brave - - ly done, 'twas

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

rit.

*rit. (cresc.) **

Nº 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)

Allegretto grazioso. ELSIE. 2nd Verse.

VOICE. 

VOICE. FAIRFAX. 1st Verse.


PIANO. *Allegretto grazioso.*

f *psf* A




made the best use of his time, — His twig he'll so care-ful-ly lime — That

man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And



ev - e-ry bird Will come down at his word, — What - ev - er its plu-mage or clime. He must

stu - dy all day, In me - tho-di-cal way, How to flat-ter, ca-jole, and per-suade He should



learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -
 'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

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

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

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

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

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

cresc.

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

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

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

1. ELSIE | 2.

If he's

PHOEBE.

Then a

glance may be tim - id or free, ——— It will va - ry in might - y de-

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

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

rall.

It is

rall. *a tempo*

tried! Ne - - ver be sure till you've tried! It is

It is

colla voce *a tempo*

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure

Jill If he wants to make sure, — of his Jill, But ev - ry

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

of — his Jill! sure — of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

No. 8.

QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

Allegretto grazioso. **ELSIE.**

VOICE. When a woo-er Goes a - wooing, Naught is tru - er Than his

PIANO. *p*

joy. **FAIRFAX.**

Maid - en hush - ing All his su - ing - Bold - ly blushing - Brave - ly coy! Brave - ly

ELSIE. Bold - ly blushing - Brave - ly coy! Oh, the

PHOEBE. Oh, the

coy! Bold - ly blush - ing - **POINT.** Oh, the

Oh, the happy days of do - -

p

happy days of do-ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 happy days of do-ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 happy days of do-ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the
 - ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

*Ad. **

sweets that ne - ver cloy!
 sweets that ne - ver cloy! When a brother leaves his sis.ter For an.
 sweets that ne - ver cloy!
 sweets that ne - ver cloy!

-oth.er, Sis - ter weeps. Tears that trickle, Tears that blister - 'Tis but mickle Sis - ter reaps! Tears that

ELFIE.
Oh, the

PHOEBE.
Oh, the

FAIRFAX.
Oh, the

POINT.
Oh, the doing and un - do - -

tric - - kle, Tears that blis - - ter—

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

- ing, ——— Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps! D
 sobbing sis - ter weeps!
 sobbing sis - ter weeps!
 sobbing sis - ter weeps! When a jes - ter Is out - witted, Feelings
 fes - ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was
 dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

— Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

do.ing, Oh, the sighing and the su.ing, When a jes.ter goes a - wooing, And he wishes he—

do.ing, Oh, the sighing and the su.ing, When a jes.ter goes a - wooing, And he wishes he—

do.ing, Oh, the sighing and the su.ing, When a jes.ter goes a - wooing, And he wishes he—

do.ing, Oh, the sighing and the su.ing, When a jes.ter goes a - wooing, And he wishes he—

dim.

pp

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

p

p

p

p

rall.

Nº 9.

DUET—(Dame Carruthers and Sergeant Meryll.)

Allegro vivace e con brio.

PIANO.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music is in a key with three flats and a 6/8 time signature.

DAME CARRUTHERS.

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

The first system of the duet shows the vocal line for Dame Carruthers on a single staff and the piano accompaniment on two staves. The piano part is marked with a piano (*p*) dynamic. The lyrics are: "Rap - ture, rap - ture! When love's vo.ta.ry, Flushed with cap.ture,"

Seeks the no.ta.ry, Joy and jol.li.ty Then is pol.i.ty; Reigns fri.vol.i.ty!

The second system continues the vocal line for Dame Carruthers and the piano accompaniment. The lyrics are: "Seeks the no.ta.ry, Joy and jol.li.ty Then is pol.i.ty; Reigns fri.vol.i.ty!"

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

The third system concludes the vocal line for Dame Carruthers and the piano accompaniment. The lyrics are: "Rap - ture rap - ture! Joy and jol.li.ty Then is pol.i.ty; Reigns fri.vol.i.ty"

SERGEANT MERYLL.

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

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

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

DAME CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir-gin-i - ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y!

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

SERGEANT MERYLL.

Joy-ful, joy-ful! Gha-st-ly, gha-st-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DAME CARRUTHERS.

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

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: a treble clef staff with lyrics and a bass clef staff with lyrics. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two flats, and the time signature is 4/4.

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

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!

cresc. *f*

The second system continues the musical score. The vocal line and piano accompaniment are similar to the first system. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

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

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

dim. *p*

The third system concludes the musical score. The vocal line and piano accompaniment are similar to the previous systems. The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *p* (piano).

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

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

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

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

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

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

f Rap - ture, Rap - ture, rap -
 Dole - ful, Dole - ful, dol

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "Rap - ture, Rap - ture, rap -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A second ending bracket is visible over the second measure of the vocal line.

- ture, rap - ture! Joy and jol - li - ty, Then is
 - ful, Dole - ful! Court - ing pri - vi - ty, Down de -

The second system continues the vocal and piano parts. The vocal line includes the lyrics "- ture, rap - ture! Joy and jol - li - ty, Then is" and "- ful, Dole - ful! Court - ing pri - vi - ty, Down de -". The piano accompaniment continues with the eighth-note pattern. A *cresc.* marking is present in the piano part towards the end of the system.

po - li - ty: Reigns fri - vol - i - ty! Rap - ture, rap - ture!
 - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful!

The third system features the vocal line with lyrics "po - li - ty: Reigns fri - vol - i - ty! Rap - ture, rap - ture!" and "- cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful!". The piano accompaniment continues with the eighth-note pattern. A *f* dynamic marking is present in the piano part.

The fourth system shows the final part of the piano accompaniment. It features a *ff* dynamic marking and concludes with a final chord in the right hand and a sustained bass note in the left hand.

FINALE—ACT II. (Tutti.)

Andante grazioso.

PIANO.

1st & 2nd SOPRANOS.

Comes the pret.ty young bride, a -

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

1st SOPRANOS.

2nd SOPRANOS.

Brave is the youth to whom thy

Brave is the youth to whom thy

lot thou art willing-ly link - ing!

lot thou art willing-ly link - ing!

Pw. * *Pw.* *

Flow-er of valour is he— lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Pw. * *Pw.* *

Brightly thy summer is shin - ing, Fair as the dawn, — as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, — as the dawn — of the

Pw. * *Pw.* * *Pw.* * *Pw.* *

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

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

ff *

due to him— Honour him,— honour him,— love—

due to him— Honour him,— honour him,— love—

cresc. *mf* * *ff* *

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on ly

dimin. *p*

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we shall find. If this be so, and men say tru - ly, My

bit - ter we shall find. If this be so, and men say tru - ly, Her

bit - ter we shall find. If this be so, and men say tru - ly, Her

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

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

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

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-loyed, un-al-loyed, This is my joy - - - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyed, un-al-loyed, This is her joy - - - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyed, un-al-loyed, This is her joy - - - day un - al - loyed!

dim. *pp*

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

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

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

CHORUS. Yes, yes, With

Yes, yes, With

rall. *a tempo* *f*

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

Moderato marziale.

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

hap - pi - ness her soul is cloy'd This is her joy - day un - al - loyed!

Moderato marziale.

SOLO.
LIEUT.

Hold, pret - ty one! I bring to thee News - good or

ill, it is for thee to say. Thy hus - band

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

ff

Un poco meno mosso e agitato.

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

ELSIE.

p *cresc. molto*

f **PHOEBE & DAME CARRUTHERS.**

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

f **LIEUT. MERYLL & WILFRED.**

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

f **KATE & 1st & 2nd SOPS.**

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

TENORS & BASSES.

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

8

ELSIE.

Oh, Leo - nard,

PHOEBE & DAME.

The man to whom thou art al - lied

LIEUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror!

Day of ter - ror! day of tears!

8

And. * *And.* *

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - ror!

Day of ter - ror! day of tears! Who is the

8

And. * *And.* *

come thou to my side, And claim me
 The man to whom thou art al - lied Ap - pears to
 bride, The man to whom thou art al - lied Ap - pears to claim thee as his
 Who is the man who in his pride claims thee
 man who, in his pride claims thee

8

Red. *

as thy lov - ing bride. Day of ter - ror! day of tears!
 claim thee as his bride. Day of ter - ror! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter - ror! day of tears!
 as his bride? Day of ter - ror! day of tears!

f

Red. *

FAIRFAX. (*sternly.*)

All thought of Leonard Mer-yll

p

set a-side. Thou art mine own! I claim thee as my bride.

RECIT.

ELSIE.

CHORUS.

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

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

RECIT.

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

FAIRFAX.

Mine is a

heart of mas.sive rock, Un - moved by sen.ti.men.tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*

ELSIE.

Leo - nard my loved one - come to me. They

hel

hel

Andante espress. e con moto. *Andante.*

Aim. *p* *3* *3* *3* *3*

And. ** And. **

bear me - hence a - way! — But though they take me

far from thee My heart is— thine— for aye! My

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "far from thee My heart is— thine— for aye! My". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Performance markings include "Ped." (pedal) and "*" (crescendo) in the left hand.

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

The second system continues the vocal line with "bruised heart, My broken heart, Is thine, my own, for". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

aye! Is thine, — is — thine, — my —

The third system features the vocal line "aye! Is thine, — is — thine, — my —". The piano accompaniment includes a "cresc." (crescendo) marking in the right hand and "Ped." and "*" markings in the left hand.

own, — is — thine, — for aye!

The final system of the page shows the vocal line "own, — is — thine, — for aye!". The piano accompaniment is marked "appassionato" and includes dynamic markings "dim." (diminuendo) and "ff" (fortissimo) in the right hand, and "Ped." and "*" markings in the left hand.

Un poco più vivo.

p

Sir, I o-bey, I am thy bride; But ere the fa-tal hour I said the say That

p

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

pp

Allegro vivace e con fuoco. ff FAIRFAX.

Leo - nard! My own!

ff

ELSIE.

Ah! With hap - pi-ness my soul is cloyed, —

FAIRFAX.

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

mf

This is our joy - day un - al - loyed! —

This is our joy - day un - al - loyed! —

mf

8.....

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

8.....

This is their joy - day un - al - - loyed! — With

This is their joy - day un - al - - loyed! With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their
 hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

joy - - day — un - al - loyed,
 joy - day un - al - loyed, un - al - loyed!
 joy - day un - al - loyed, un - al - loyed!

POINT.
 Oh thought - less crew! Ye know not what ye

RECIT. (slower.) *rall.*
 dol At - tend to me, and shed a tear or two - For

A tempo I!

I have a song to sing, O!

CHORUS.

pp Sing me your song, O! *dim.*

pp Sing me your song, O! *dim.*

p

POINT.

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

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

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

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

p
Ool
p
Ool

Ad. * *Ad.* * *Ad.*

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

* *Ad.* *

ELSIE.

I have a song to sing, O!

ff ^ ^ ^ ^ *dim.*
What is your song, O!
ff ^ ^ ^ ^ *dim.*
What is your song, O!

p
Ad. *

ELSIE.

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

- long, O! It's the song of a mer-ry-maid, nest-ling near Who loved her lord—but who

dropped a tear At the moan of the mer-ry-man mop-ling mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la-dye!

1st SOP. with ELSIE.

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

2nd SOPS.

p Ool!

TEN & BASS.

p Ool!

And. * *And.* * *And.*

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

Ool!

* *And.* * *And.*

f PHOEBE & DAME C with ELSIE.

cresc. e animato.

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

Ool!

Ool!

f *cresc. e animato.*

cresc.

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

cresc.

cresc.

ff TUTTI.

Heigh - - - - - dy! Heigh - -

Heigh - - - - - dy! Heigh - -

ff

- - - - - dy! Heigh - - - - -

- - - - - dy! Heigh - - - - -

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "- dy! Heigh - - - dy! Heigh - - -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "- dy! Heigh - - -". The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "- dy! Heigh - - -". The piano accompaniment concludes with a final chord and a fermata over the last note.

END OF OPERA.