

ACT 2.

№ 10.

INTRODUCTION & COUNTRY DANCE.

Allegro non troppo.

PIANO.

The first system of the piano introduction consists of two staves. The treble staff begins with a treble clef and a 9/8 time signature. The bass staff begins with a bass clef and a 9/8 time signature. The music starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, as well as chords.

The second system continues the piano introduction with two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

The third system of the piano introduction consists of two staves. It features a prominent crescendo hairpin in the bass staff, leading to a *Cres:* marking. The treble staff continues with rhythmic patterns of eighth and sixteenth notes.

The fourth system of the piano introduction consists of two staves. The treble staff has a melodic line with various dynamics including *f* and *p*. The bass staff provides a steady accompaniment with chords and eighth notes.

The fifth system of the piano introduction consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff has a steady accompaniment with a forte (*f*) dynamic.

The sixth system of the piano introduction consists of two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a steady accompaniment with a forte (*f*) dynamic.

COUNTRY DANCE.

S. Vivo.

PIANO.

to Coda.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, ending with a double bar line and a repeat sign. The label "D.C." is written in the right margin of the system.

CODA.

Fourth system of musical notation, marked "CODA." It features a more complex melodic line with many slurs and a bass line with sustained chords.

Fifth system of musical notation, continuing the melodic and bass line development.

Sixth system of musical notation, featuring dynamic markings *sf* and *ff*. It concludes with a double bar line and a "Ped *" instruction.

N^o 11.

SONG.

WILDER & CHORUS.

WILDER.

Andante Maestoso.

PIANO.

W.

1. Though born a man of high de - - gree, And
2. Ex - - alt - ed rank should con - de - scend On

W.

great - ly... your su - pe - - ri - or, I trust I know that
fes - ti - - val oc - - ca - - si - - on, And e - ven Dukes must

W.

cour - te - - sy, Is due to an in - - fe - - ri - - or, So,
learn to.. bend, Be - fore a hosts' per - sau - si - on. So,

w. conscious that a du - cal bow Will li - qui - date the
 he - ing gra - cious - ly in - clined, To take what e - ver

w. debt I... owe, I bend my back and bow my head, And thus accept your
 I can find, I bend my back and bow my head, And thus accept your

CHORUS.

He bends his back and bows his head, And thus accepts your board and bed. *2nd Verse*
 WILDER

w. board and bed, board and bed, He bends his back, and bows his head, And thus accepts your board and bed. Ex -

He bends his back, and bows his head, And thus accepts your board and bed.

gva

No 12.

MUSIC FOR THE ENTRANCE OF DOROTHY AND LYDIA.

Allegro moderato

PIANO. *p*

rit:

a tempo.

Fine. pp

rit:

No 13

GRACEFUL DANCE.

Andante maestoso.

PIANO.

f

p

cadenza ad lib:

1. 2.

The image shows a piano score for a piece titled 'Graceful Dance' (No. 13). The score is written for piano and is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Andante maestoso'. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic. The second system includes a 'cadenza ad lib' section. The third system features a first and second ending. The piece concludes with a final cadence in the sixth system.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes the instruction "to Coda." with a circled cross symbol above the staff. The music concludes with a double bar line and repeat signs in both staves.

Third system of musical notation, starting with a forte (*f*) dynamic marking. The melody continues with eighth notes, and the bass clef features block chords.

Fourth system of musical notation, showing the continuation of the melody and accompaniment.

Fifth system of musical notation, featuring a melodic line with eighth notes and a bass line with quarter notes.

Sixth system of musical notation, including first and second endings. The first ending leads to a double bar line, and the second ending leads to a section marked "D.C." (Da Capo).

Seventh system of musical notation, starting with a circled cross symbol and the instruction "Coda." The music concludes with a double bar line and repeat signs. Dynamics of piano (*p*) and forte (*f*) are indicated.

Nº 14.

SONG.
BANTAM.

PIANO. *f*

BANTAM.

1. Con-tent-ment I give you, and all that it brings, To the man who is ful-ly de-
2. The old would be young, and the young would be old, The lean on-ly long to grow

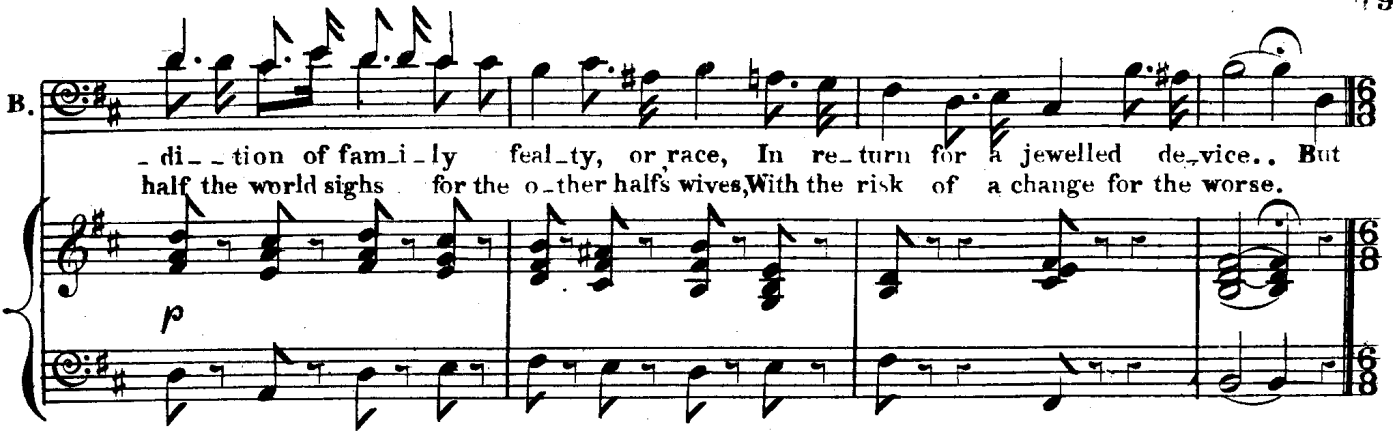
mf

B. - ci - - ded, To take what he has, and be thank-ful that things Are
fat - - ter; The wealth - y want health, the health - y want gold, A

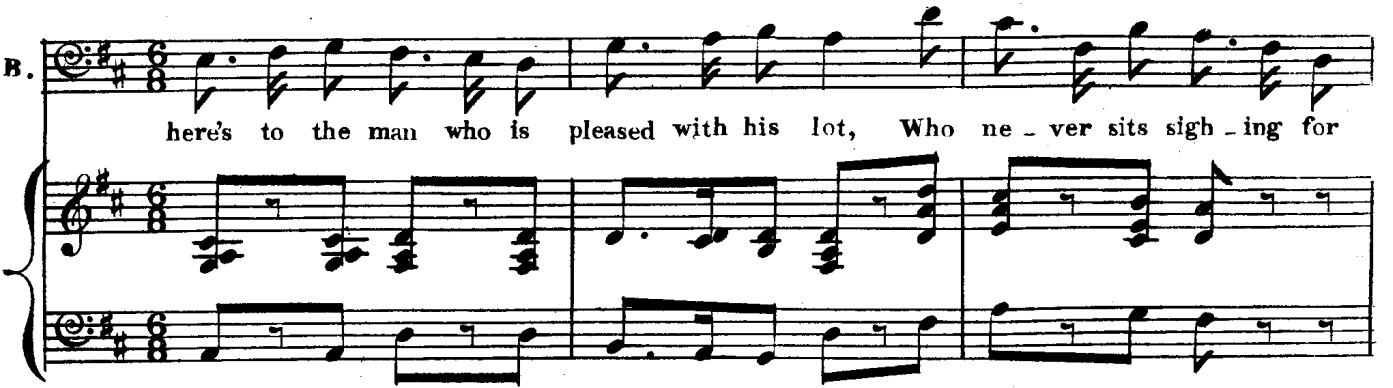
B. such as his lot has pro - vi - - ded, Some strive for high rank, for pre-
change to the worse for the lat - - ter, The sin - - gle would wed, but the

B. - fer - ment, for place, E - ver rea - dy to sell at a price, Tra-
hus - band con-tries To con - sid - er his fet - ters a curse, And

mf

B. 

- di - tion of fam - i - ly feal - ty, or race, In re - turn for a jewelled de - vice. . But
half the world sighs for the o - ther half's wives, With the risk of a change for the worse.

B. 

here's to the man who is pleased with his lot, Who ne - ver sits sigh - ing for

B. 

what he has not, Con - ten - ted and thank - ful for what he has got, With a

B. 

welcome for all, To Chan - ti - cleer Hall.

CHORUS. But here's to the man who his
But here's to the man who his

pleased with his lot, Who ne-ver sits sigh-ing for what he has not, Con -

pleased with his lot, Who ne-ver sits sigh-ing for what he has not, Con

- ten - ted and thankful for what he has got, With a wel - come for all To

- ten - ted and thankful for what he has got, With a wel - come for all To

2. verse.
The

Chan - ti - cleer Hall. Chan - ti - cleer Hall

Chan - ti - cleer Hall. Chan - ti - cleer Hall

No 15.

SEPTETT & CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, & BANTAM.

BANTAM.

Allegro Moderato.

Now lets to bed

PIANO.

WILDER. DOR:(to SH:) WIL:

To bed so soon, Good night, We

(to LYD) LYD: DOR: & LYD:

leave our hearts behind us, Most polite, A - las! how soon can

D. L.

man for - get! To day he swore that he'd be true To

D. L. *gaa*
 me — yes me a — lone — and yet, To night he sighs and

WIL: (to LYD:) SHER:
 dies for you If you and I once more could meet, Our

BAN:
 hap - pi - ness would be complete, Good night, your grace and

DOR: & LYD:
 Good night your grace and plea - sant dreams,
 WIL:
 Good night your grace and plea - sant dreams,
 SHER:
 Good night your grace and plea - sant dreams,
 B.
 plea - sant dreams, Good night your grace and plea - sant dreams,

Piu lento.

BAN:

RECIT WIL: (to LUR:)

LUR:

This way. Is all pre - pared? All

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes triplets and a sixteenth-note figure.

DOR:

WIL: (to LYD:)

right!

Your grace good night,... We meet a - gain to

Musical score for the second system, featuring a vocal line and a piano accompaniment. The piano part includes a sixteenth-note figure and a dynamic marking of pp.

DOR:

night.

Plea - sant dreams at - - tend your slum - ber,

LYD:

Plea - sant dreams at - - tend your slum - ber,

WIL:

Plea - sant dreams at - - tend your slum - ber.

LUR:

SHER:

Plea - sant dreams at - - tend your slum - ber,

BAN:

Plea - sant dreams at - - tend your slum - ber,

Plea - sant dreams at - - tend your slum - ber,

Musical score for the third system, featuring multiple vocal staves and a piano accompaniment. The piano part includes a sixteenth-note figure and a dynamic marking of p.

D. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

W. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

S. Hap - py fan - cies with - out num - ber, Guide you in the

B. Hap - py fan - cies with - out num - ber, Guide you in the

D. land of... sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

W. land of sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

S. land of sleep - ing, While the fai - ries vi - gil keep - ing,

B. land of sleep - ing, While the fai - ries vi - gil keep - ing,

pp

D. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

I. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

W. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

L. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

S. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

B. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

CHORUS.

pp Vi - sions bright, your sleep a - dorn - ing, Tend you till the

pp Vi - sions bright, your sleep a - dorn - ing, Tend you till the

pp Vi - sions bright, your sleep a - dorn - ing, Tend you till the

pp Vi - sions bright, your sleep a - dorn - ing, Tend you till the

D. light of... morn - ing Through the lat - ticed win - dow break - ing

I. light of morn - ing Through the lat - ticed win - dow break - ing

W. light of morn - ing Through the lat - ticed win - dow break - ing

E. light of... morn - ing Through the lat - ticed win - dow break - ing

S. light of morn - ing Through the lat - ticed win - dow break - ing

B. light of... morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

light of morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

D. Tells you that the day is... wa - - king, And through the

L. Tells you that the day is... wa - - king, And through the

W. Tells you that the day is wa - - king,

L. Tells you that the day is wa - - king,

S. Tells you that the day is wa - - king, And through the

B. Tells you that the day is wa - - king, And through the

The first system of the musical score features six vocal staves (D, L, W, L, S, B) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Tells you that the day is... wa - - king, And through the". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines.

D. pane creeps day a - gain, Your grace good

L. pane creeps day a - gain, Your grace good

W. pane creeps day a - gain, Your grace good

L. pane creeps day a - gain, Your grace good

S. pane creeps day a - gain, Your grace good

B. pane creeps day a - gain, Your grace good

The second system of the musical score continues with the same six vocal staves and piano accompaniment. The lyrics are: "pane creeps day a - gain, Your grace good". The piano accompaniment continues with a similar rhythmic pattern, featuring a right-hand melody and a left-hand accompaniment.

D. night, And through the pane creeps day a - gain -

L. night, And through the pane creeps day a - gain -

W.

L. And through the pane creeps day a - gain -

S. night, And through the pane creeps day a - gain -

B. night, And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

D. Your grace good night

L. Your grace good night

W. Mine. host good night

L. Your grace good night

S. Your grace good night

B. Your grace good night

Your grace good night

Your grace good night

Your grace good night

Your grace good night

Your grace good night

Nº 16.

RECIT & QUARTETT.

DOROTHY, LYDIA, WILDER, & SHERWOOD.

WILDER. **WILD: (to LYD:)** **SHER: (to DOR:)** **DOR: (to SHER:)**

One moment, pray! Stay dont run a - way! Meet me to

PIANO. *f*

D. **LYD: (to WILD:)** **WILD:**

morrow! Meet me to morrow! Tomorrow is to

p

DOR: *rall:* *Allegretto.*

To mor_row is to - - day,

LYD:

To mor_row is to - - day,

W. day, To mor_row is to - - day,

SHER: :

To morrow is to - day, To mor_row is to - - day,

fp

WILD:

Oh! fly not yet, 'tis not too late To bid me hope or

W. mourn my fate For lo - vers learn from ear - ly morn The cru - el hand of

SHER:

W. time to scorn, What mat - ter what the hour may be, Time was not made for

S. you and me, Then hear me whis - per e're we part The promptings of a

DOR:

S. heat - ing heart And do you think the test sir Of love so light a

D. thing, That maids will leave their nests s'r Like fledglings in the

LYD:

D. spring Be - cause they've wings to fly with And want to soar a - -

E. - hove! The... man I live and die... with Must prove to me his

WILD:

L. love. Pray take from me this to - ken, My vows are

SHER:

W. ne - ver bro - ken, Let me on your fin - ger place this ring.

DOROTHY.  Your vows will soon be bro - ken, This ring I take as to - ken

LYDIA.  Your vows will soon be bro - ken, This ring I take as to - ken

WILDER.  Pray take from me this to - ken, My vows are ne - ver bro - ken,

SHERWOOD.  Pray take from me this to - ken, My vows are ne - ver bro - ken,

PIANO. 

D.  That a man is but a faith - less thing.

L.  That a man is but a faith - less thing.

W.  Let me on your fin - ger place this ring.

S.  Let me on your fin - ger place this ring.

 *f*



No 16a.

BALLAD.

SHERWOOD.

SHERWOOD. 

Andante moderato. 1. I
2. Oh!

PIANO. 

S. 

stand at your thresh old sigh - ing, As the cru - el hours creep by . . . And the
tell me why if you in - ten - ded, Thus to treat my love with scorn . . . Such



S. 

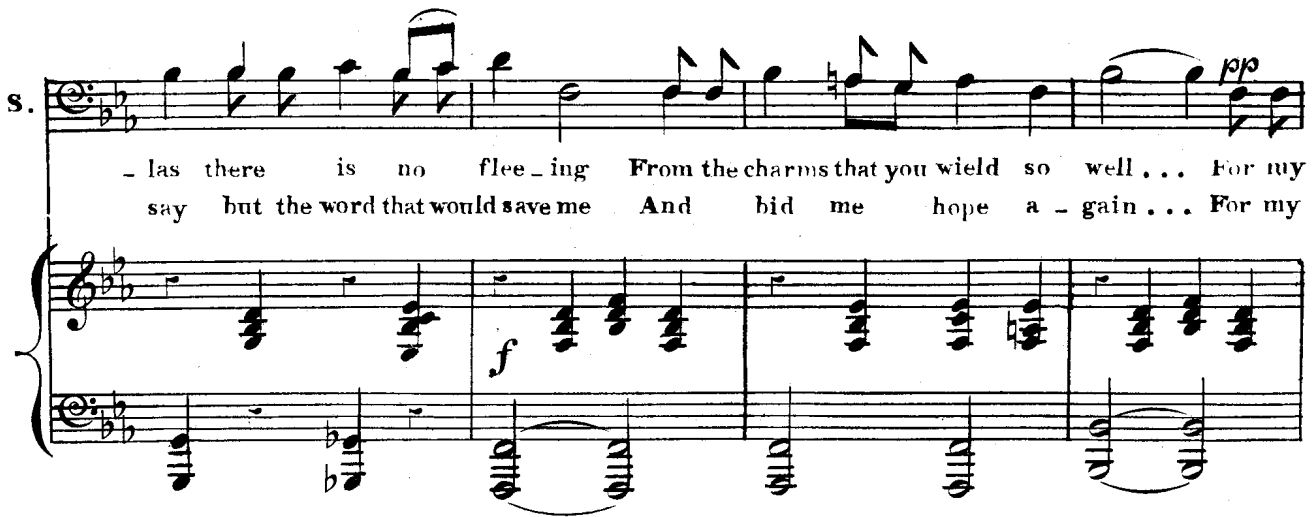
time is . . . slow - ly dy - ing, That once too quick did fly . . . Your
rents as will ne - ver be mend - ed, In this poor heart you've torn . . . Why,



S. 

beau - ty o'er my be - ing, Has shed a sub - tle spell . . . And a -
why did your beau - ty en - slave me, And give me such ex - qui - site pain . . . Oh



S.  *pp*

- las there is no flee - ing From the charms that you wield so well... For my
say but the word that would save me And bid me hope a - gain... For my

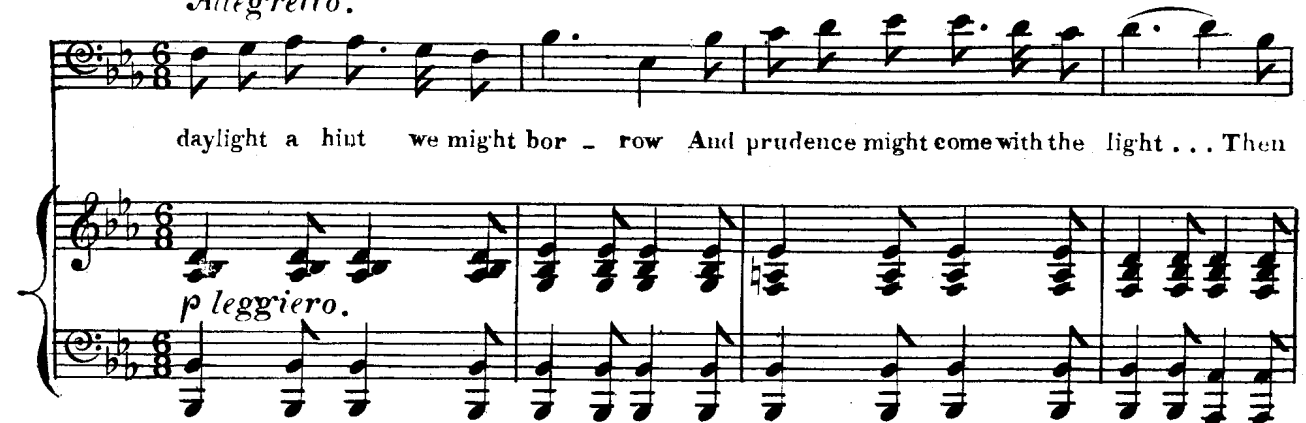
S.  *pp*

heart is wild - ly beat - ing, As it ne - ver beat be - fore... One
heart is wild - ly beat - ing, As it ne - ver beat be - fore... One

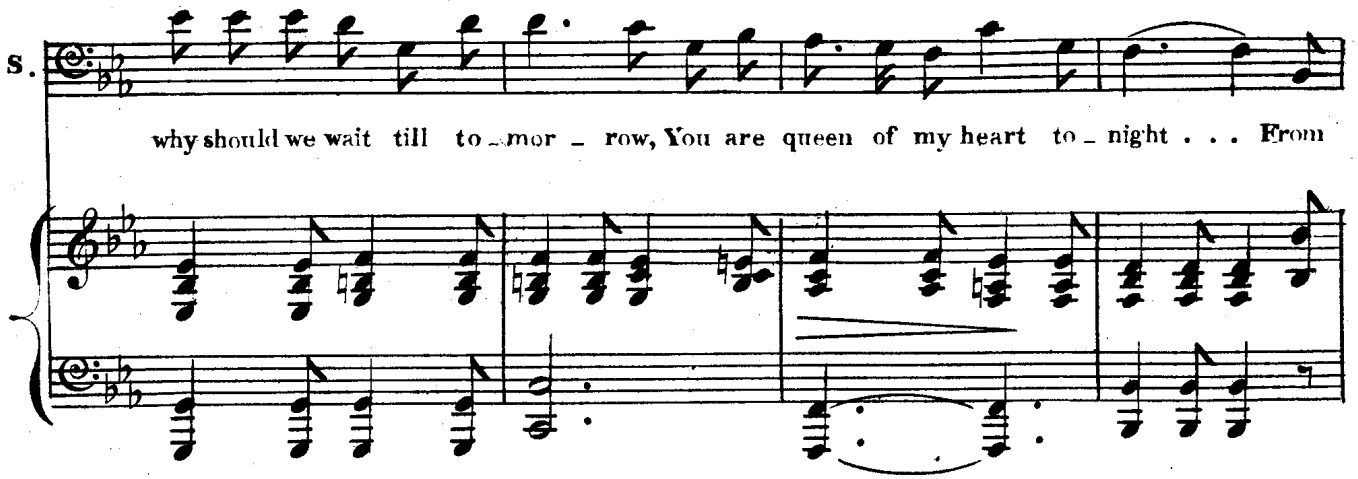
S.  *colla voce.*

word! one whis - pered greeting In mer - cy I im - plore... For from
word! one whis - pered greeting In mer - cy I im - plore...

Allegretto.

 *p leggiero.*

daylight a hint we might bor - row And prudence might come with the light... Then

S.  why should we wait till to-mor - row, You are queen of my heart to - night . . . From

S.  daylight a hint we might bor - row And prudence might come with the light . . . Then

S.  why should we wait till to-mor - row, You are queen of my heart to - night.

 D.C. Fine

Nº 17.

TRIO.

WILDER, SHERWOOD, & BANTAM.

SHERWOOD.

Allegro pomposo.

PIANO.

S.

Are you sure that they are all in bed? Si - lence! si - lence! Be

WILDER.

W.

careful how you tread Let me bind you. Take care not too tight.

SHER: WIL:

SHER: WIL:

Now's the time to wake our wor_thy friend the Knight. Ha! ha!

SHER: Ho! ho!

BANTAM. Who's there?

WIL: Hush! here he comes

BAN: Speak! Who is there?

SHER: We've got him now.

BAN: Confound the stair! For

B. mer - cy, sir, I hum - bly crave, Pray take my cash, and all I have, But

B. spare my life. We want your cash, and all... you have We

SHER: We want... your cash and all... you have We

BAN: Oh! spare Oh! spare

W. want your cash and all you have, But not your life We

S. want your cash and all you have, But not your life We

B. take my cash and all I have But spare my life Pray

W. want your cash and all you have, We want your cash, and all you have, We

S. want your cash and all you have, We want your cash, and all you have, We

B. take my cash and all I have, Pray take my cash and all I have, Take

W. want your cash, But not your life.

S. want your cash, But not your life.

B. all my cash, But spare my life.

No 18.

CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, BANTAM, LURCHER, & CHORUS.

Allegro moderato.

PIANO.

cen do.

al

SOP:

What noise was that

Waking us from our slumber,

TEN:

Waking us from our slumber,

BASS:

Waking us from our slumber,

p
 What to goodness? caus'd such a clatter, Hand join'd to hand,
 caus'd such a clatter, Hand join'd to hand,
 caus'd such a clatter, Hand join'd to hand,

Safe-ty there is in numbers, Let us find out! What is the mat-ter,
 Safe-ty there is in numbers, Let us find out! What is the mat-ter,
 Safe-ty there is in numbers, Let us find out! What is the mat-ter,

BANTAM. **WILDER.**
 Help, Help, Im almost dead, Help, Help, Im almost dead
 Help, Help raise up his head
 Help, Help raise up his head
 Help, Help raise up his head

Lift up his Graces head,
Lift up his Graces head,
Lift up his Graces head,

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with a key signature of one sharp. The lyrics are repeated three times across the vocal staves.

DOROTHY.
Oh! fa - ther what a

This system features a solo for Dorothy in the upper vocal staff and piano accompaniment. The lyrics are "Oh! fa - ther what a". The piano accompaniment includes a dynamic marking of *p* (piano).

CHORUS.
D: dread - ful sight To see you in so sad a plight, Oh what a
Oh what a
Oh what a

This system features a chorus in the upper vocal staff and piano accompaniment. The lyrics are "dread - ful sight To see you in so sad a plight, Oh what a", "Oh what a", and "Oh what a". The piano accompaniment includes dynamic markings of *p* and *mf*.

DOR:
sight, And see most shock - ing to re - late His

LYDIA.
sight, And see most shock - ing to re - late His

The first system shows two vocal staves for Dor and Lydia. Dor's part begins with a long note on 'sight' followed by a melodic line. Lydia's part is similar. Below them is a piano accompaniment with chords and a bass line. Dynamics include *p* and *hr*.

CHORUS.

D. grace has met the self same . . . fate Too shock - ing

L. grace has met the self same . . . fate Too shock - ing

Too shock - ing


The second system features a chorus with two vocal parts, D. and L., and a piano accompaniment. The lyrics are 'grace has met the self same . . . fate Too shock - ing'. The piano part includes chords and a bass line with dynamics like *hr*.

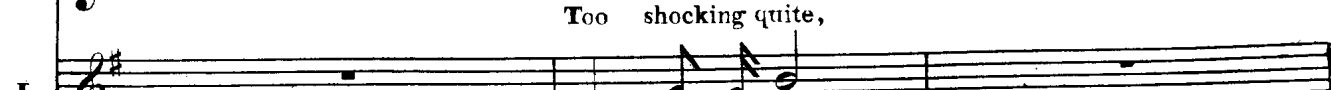
DOR:
quite Oh! what a night,

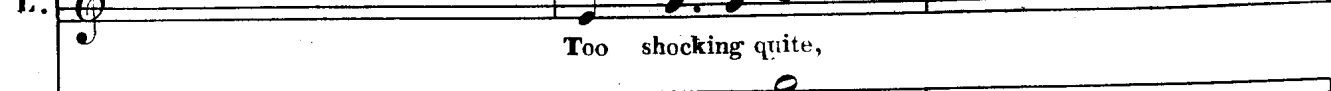
LYD.
quite Oh! what a night,

BAN: & SHER:
quite Oh! what a night,

The third system shows four vocal parts: Dor, Lydia, Ban, and Sher. Each has a line of music with the lyrics 'quite Oh! what a night,'. Below is a piano accompaniment with chords and a bass line, including a *p* dynamic marking.

D.  Too shocking quite,

L.  Too shocking quite,

B. S.  Too shocking quite,

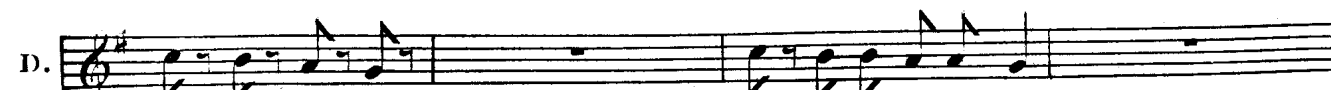
CHORUS.


f  Daring a death to plunder, What's coming next we wonder,

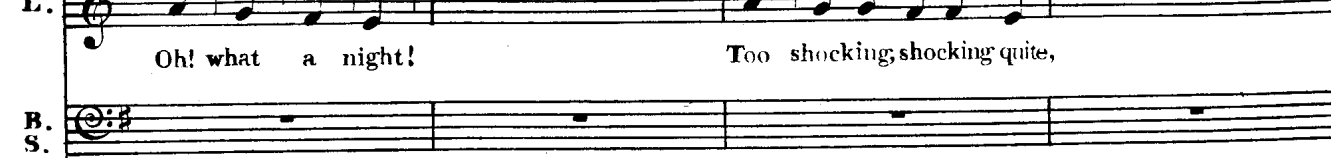
f  Daring a death to plunder, What's coming next we wonder,

f  Daring a death to plunder, What's coming next we wonder,

f 

D.  Oh! what a night! Too shocking, shocking quite,

L.  Oh! what a night! Too shocking, shocking quite,

B. S. 

 O! what a night! Too shocking quite,

 O! what a night! Too shocking quite,

 O! what a night! Too shocking quite,



D. Oh! what a night

L. Oh! what a night

B. S. Oh! what a night

Oh! what a night

Oh! what a night

Oh! what a night

BAN: *Andante maestoso.* BAN:

My money's safe There's not a pen - ny

How ve - ry strange, . . .

How ve - ry strange, . . .

How ve - ry strange, . . .

B. *WIL: (indeed.)* *BAN: e*

miss - ing, Ah! Not one,

WIL: *LUR:*

Speak! What is it, Your grace I fear! Has been

Ah!

Ah!

Ah!

Ah!

I. *SHER:* *LUR: rit:* *Allegro.*

robbed, They've got the swag, Yes! taken ev' - ry mag,

Oh!

Oh!

Oh!

Oh!

rit: *p*

SHER:

See! not one shil - ling left,

WIL.

Of ev' - - ry - thing be - left,

BAN:

The sum must

B.

be re - paid, at a - - ny cost,

Pray men - - tion what a - mount your

Pray men - tion what a - mount your grace has lost, your

Pray men - tion what a - mount your grace has lost, your

LUR:

The sum amounts to

grace has lost,

grace has lost,

grace has lost,

L.

eight - y pounds Per-haps a lit-tle more Sir And as a host I think you're bound The

L.

money to re-store Sir

Pray take the guineas He feels bound the money to re-store Sir.

Pray take the guineas He feels bound the money to re-store Sir.

Pray take the guineas He feels bound the money to re-store Sir.

dim.

WIL:
Well then I

DOR:
His grace we own ac -

LYD:
His grace we own ac -

SHER:
His grace we own ac -

W. take the money as a loan, His grace we own ac -

BAN:
His grace we own ac -

Andante.

D. - cepts the loan With such a tone that one would feel inclin'd to think the

L. - cepts the loan With such a tone that one would feel inclin'd to think the

S. - cepts the loan With such a tone that one would feel inclin'd to think the

B. - cepts the loan With such a tone that one would feel inclin'd to think the

D. gold was all his own His grace we own ac - cepts the loan with

L. gold was all his own His grace we own ac - cepts the loan with

S. gold was all his own His grace we own .. ac - cepts the loan with

B. gold was all his own His grace we own ac - cepts the loan with

LYD: with Sop. 2nd

WILD: with Ten. 1st

LURCH: with Ten. 2nd

BAN: & SHER. with Bass.

CHORUS:

D. such a tone That one would feel inclin'd to think the gold was all his own,

L. such a tone That one would feel inclin'd to think.. the gold was all his own,

W. such a tone That one would feel inclin'd to think.. the gold was all his own,

B. S. such a tone That one would feel inclin'd to think.. the gold was all his own,

rit.

rit.

Vivace. SHER:

And when his grace re - turns this way The mo - ney he is

pp stacc:

WILD:
 I'm much afraid it won't be paid Of course your loan will be repaid,
LURCH:
 Of course the loan will be repaid,
S.
 sure to pay, Of course the loan will be repaid,

DOR:
Tempo di Valse. Hark I hear the quarter chime,
pe stacc.

LYD: What on earth can be the time,
DOR: Midnight not long past be sure,

DOR: Why the clock is striking four
LYD: Why the clock is striking four
BAN: Once more to slumber,
LURCH: col Ten: 2!

SHER.

Once more to slumber

SOP: We must all to bed a - gain, 'Till the sunshine thro' the

TEN: We must all to bed a - gain, 'Till the sunshine thro' the

BASS: We must all to bed a - gain, 'Till the sunshine thro' the

DOR:

LYD: And the bright morning light Brings us day a - gain,

pane,

WILD: And the bright morning light Brings us day a - gain,

pane,

SHER: And the bright morning light Brings us day a - gain,

pane,

And the bright morning light Brings us day a - gain,

D. And the bright morn - ing light brings the... day, brings the day a -

L. And the bright morn - ing light, brings the day a -

W. And the bright morn - ing light, brings the day a -


S. And the bright morn - ing light, brings the day a -

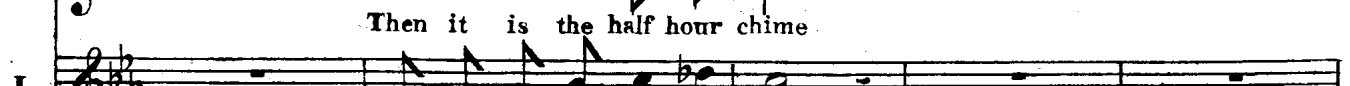
D. - gain, Hark I hear the quarter chime,
 L. - gain, Hark I hear the quarter chime,
 W. - gain,
 S. - gain,

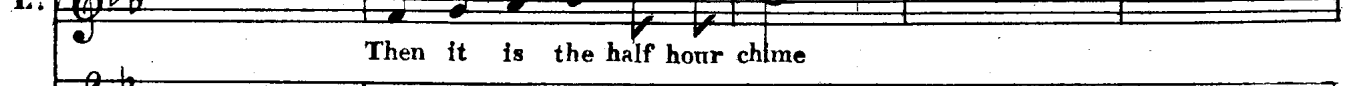
SOP:
 Brings us day a - gain, We must all to bed a - gain,
 LURCH: col.
 Ten. 2nd
 We must all to bed a - gain,
 BASS.
 We must to bed

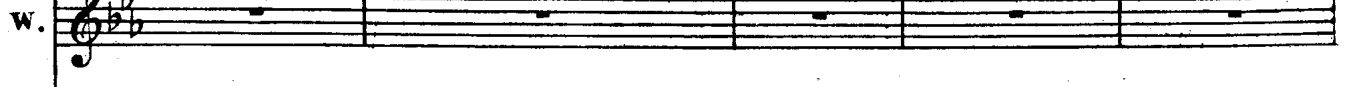
D. Off to bed it is now time,
 L. Off to bed it is now time,
 W.
 S.

We must all to bed a - - gain, We must
 We must all to bed a - - gain, We must
 We must to bed, We

D.  Then it is the half hour chime.

L.  Then it is the half hour chime.

W. 


S. 

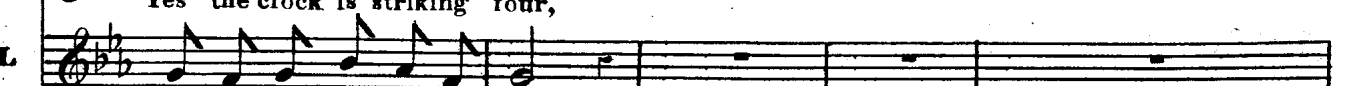
 all to bed a - gain, We must all . . . to

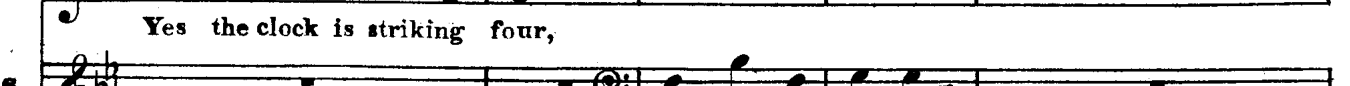
 all to bed a - gain, We must all to

 must to bed We must all . . . to



D.  Yes the clock is striking four,

L.  Yes the clock is striking four,

S. 

 Once more to slumber,
BAN:

 Once more to slumber,

 bed a - gain, We must all to bed a -

 bed a - gain, We must all to bed a -

 bed a - gain, We must all to bed a -



S. Once more to slum - ber,
 B. Once more to slum - ber,
 - gain, We must all to bed a - gain
 - gain, We must all to bed a - gain
 - gain, We must to bed
 D. 'Till the bright morning light, Brings us day a - gain, Till the bright
 L. 'Till the bright morning light, Brings us day a - gain, We must
 W. 'Till the bright morning light, Brings us day a - gain, We must
 S. 'Till the bright morning light, Brings us day a - gain, We must
 B. We

D. morning light Brings day a - gain, Till the bright
 I. all to bed a - gain, Till the bright
 W. all to bed a - gain, Till the bright
 S. all to bed a - gain, Till the bright
 B. must to bed We
 We
 We
 We must all to bed

D. morning light bring the day a - gain, Till the bright
 I. morning light bring the day a - gain, We
 W. morning light bring the day a - gain, We
 S. morning light bring the day a - gain, We
 B. must all to bed, We
 must to bed, We must
 must to bed, We must
 must to bed, We

D. morn_ing light brings day a - gain Till the bright morning light Brings us
L. must to bed Till the bright morning light Brings us
W. must to bed We must
S. must to bed We must
B. must to bed We must

all to bed a - gain We must
all to bed a - gain We must
must to bed, We must

D. day a - gain
I. day a - gain
W. all to bed
S. all to bed
B. all to bed

all to bed
all to bed
all to bed
all to bed

FINALE.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, BANTAM, & CHORUS

Allegro.
HORN.

ECHO.

PIANO.

TENORS BEHIND SCENE. 2nd time Solo DOR:
1st time Tenors of Cho^s Solo.

Hark forward hark forward a -

- way, A hunt - ing we'll go to day And the ear - ly dawn of the.

an - tumn morn Is rea - dy to shew the way, Hark

forward hark forward a - way 'Tis a beau - ti - ful hunt - ing day And

horse and hound shall skim the ground to the sound of the horn so gay, . . . And

horse and hound shall skim the ground to the sound of the horn so

gay,

TEN:

gay . . . And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the
And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the

BASS.

And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the
And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the

SOP:
Tally ho!

TEN:
way And horse and hound shall skim the ground to the sound of the horn so

BASS:
way And horse and hound shall skim the ground to the sound of the horn so



Tal-ly ho,

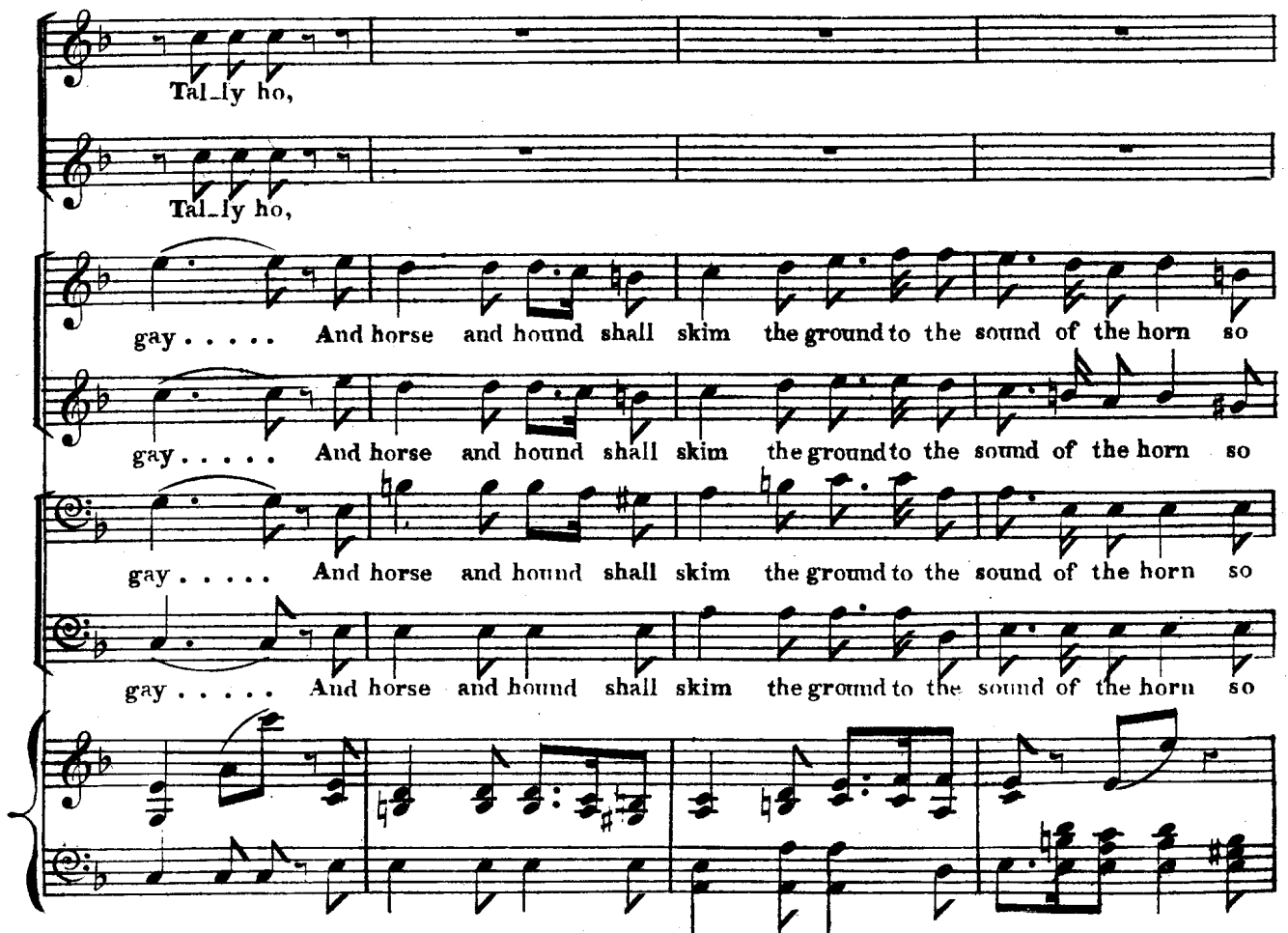
Tal-ly ho,

gay And horse and hound shall skim the ground to the sound of the horn so

gay And horse and hound shall skim the ground to the sound of the horn so

gay And horse and hound shall skim the ground to the sound of the horn so

gay And horse and hound shall skim the ground to the sound of the horn so



tutta forza.

Musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with lyrics: "Tal-ly ho, Tal-ly ho, Tal-ly ho, Tal-ly ho tal-ly". The piano accompaniment is on the bottom two staves. The music is in a minor key and features a driving, rhythmic accompaniment.

Enter DOR: **DOR:**
and LYD: **LYD:**

Musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts are arranged in eight staves, each with lyrics: "Tal-ly ho, Tal-ly ho, Tal-ly ho, Tal-ly ho, Tal-ly". The piano accompaniment is on the bottom two staves. The music continues with the same driving, rhythmic accompaniment.

D. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

L. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

W. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

S. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

L. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

B. ho, A hunt-ing we'll go to day And the ear - ly dawn of the

ho, A hunt-ing we'll go to day And the ear - ly dawn of the

ho, A hunt-ing we'll go to day And the ear - ly dawn of the

ho, A hunt-ing we'll go to day And the ear - ly dawn of the

D. au - tumn morn is rea - dy to shew us the way Tal - ly

L. au - tumn morn is rea - dy to shew us the way Tal - ly

W. au - tumn morn is rea - dy to shew us the way Tal - ly

S. au - tumn morn is rea - dy to shew us the way Tal - ly

L. au - tumn morn is rea - dy to shew us the way Tal - ly

B. au - tumn morn is rea - dy to shew us the way Tal - ly

au - tumn morn is rea - dy to shew us the way Tal - ly

au - tumn morn is rea - dy to shew us the way Tal - ly

au - tumn morn is rea - dy to shew us the way Tal - ly

au - tumn morn is rea - dy to shew us the way Tal - ly

D. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

W. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

S. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

B. ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, 'Tis a beau - ti - ful hunt - ing

D. day, And horse and hound shall skim the ground to the

L. day, And horse and hound shall skim the ground to the

W. day, And horse and hound shall skim the ground to the

S. day, And horse and hound shall skim the ground to the

L. day, And horse and hound shall skim the ground to the

B. day, And horse and hound shall skim the ground to the

day, And horse and hound shall skim the ground to the

day, And horse and hound shall skim the ground to the

day, And horse and hound shall skim the ground to the

day, And horse and hound shall skim the ground to the

ff tutta forza,

D. sound of the horn so gay, Tal - ly ho,

L. sound of the horn so gay, Tal - ly ho,

W. sound of the horn so gay, Tal - ly ho,

S. sound of the horn so gay, Tal - ly ho,

L. sound of the horn so gay, Tal - ly ho,

B. sound of the horn so gay, Tal - ly ho,

And horse and

And horse and

And horse and

D. Tal - ly ho, To the

L. Tal - ly ho, To the

W. Tal - ly ho, To the

S. Tal - ly ho, To the

L. Tal - ly ho, To the

B. Tal - ly ho, To the

hound Shall skim the ground . . . To the

hound Shall skim the ground . . . To the

hound Shall skim the ground . . . To the

2nd time. Pause 2nd time only.

D. sound of the horn so gay

L. sound of the horn so gay

W. sound of the horn so gay

S. sound of the horn so gay

L. sound of the horn so gay

B. sound of the horn so gay

sound of the horn so gay

sound of the horn so gay

sound of the horn so gay

sound of the horn so gay

Pause 2nd time only

DOR:

Hark

Ped *

Ped