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# VOCAL SCORE

(REVISED EDITION)

OF

THE

# YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

---

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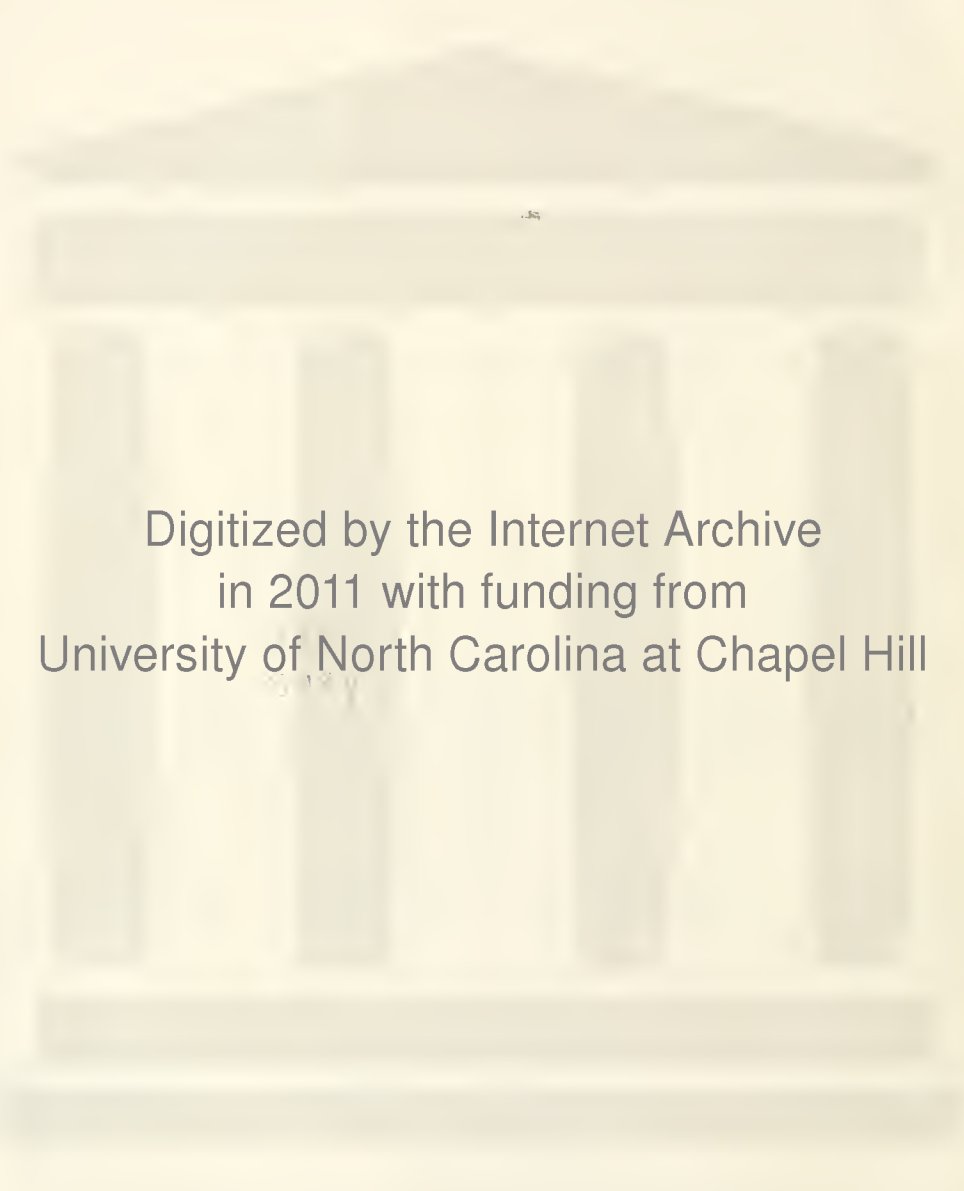
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THE YEOMEN OF THE GUARD;  
OR,  
THE MERRYMAN AND HIS MAID.

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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 Jailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND ..

FIRST CITIZEN

SECOND ..

ELSIE MAYNARD (*a Strolling Singer*)

PHEBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

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

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SCENE .. .. . Tower Green.

Date.—16th Century.

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# THE YEOMEN OF THE GUARD.

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# The Yeomen of the Guard;

or,

## THE MERRYMAN AND HIS MAID.

1

REVISED EDITION.

Written by  
W. S. GILBERT.

OVERTURE.

Composed by  
ARTHUR SULLIVAN.

*Allegro brillante e maestoso.*

PIANO. *ff* Brass. *marcato*

Viol. *brillante* *ff*

Clar.  
*p*

Viol. & Fag.

Ob. *p* Viol.

*p*

Ob. *p*

F1.

First system of a musical score. 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 (B-flat and E-flat). The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Second system of the musical score. It includes a violin part labeled "Viol." in the upper staff. The piano part continues with chords and accompaniment. Dynamics include *pp* and *sf*.

Third system of the musical score, continuing the piano accompaniment with chords and rhythmic patterns.

Fourth system of the musical score. It introduces a brass part labeled "Brass." in the upper staff. The piano part continues. Dynamics include *pp* and *p*.

Fifth system of the musical score. The piano part features a melodic line in the right hand and chords in the left hand. Dynamics include *cresc.* and *f*.

Sixth system of the musical score. It features a melodic line in the right hand and chords in the left hand. Dynamics include *sf* and *ff TUTTI.*

First system of piano accompaniment. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note bass line.

Second system of piano accompaniment. The right hand continues with chordal textures, and the left hand has a more active bass line. A *pp* dynamic marking is present. The word "Strings." is written above the right-hand staff.

Third system of piano accompaniment. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving bass notes.

Fourth system of piano accompaniment. The right hand has a melodic line with a trill (*tr*) and a slur. The left hand continues with a bass line. The word "Ob." is written above the right-hand staff.

Fifth system of piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with a bass line.

Sixth system of piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with a bass line. The word "Fl. & Ob." is written above the right-hand staff.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests.

Second system of a musical score. It consists of two staves. The key signature has two flats. The word "cresc." is written below the bass staff in two places. The music continues with dense, beamed passages.

Third system of a musical score. The top staff is labeled "Viol. 3" and features a series of triplets. The bottom staff has a "f" dynamic marking and a "marcato" instruction. The key signature has two flats.

Fourth system of a musical score. It consists of two staves. The top staff has a series of beamed notes. The bottom staff has a series of chords and rests. The key signature has two flats.

Fifth system of a musical score. It consists of two staves. The top staff has a series of beamed notes with accents. The bottom staff has a series of chords and rests. The key signature has two flats.

Sixth system of a musical score. The top staff has a series of beamed notes with accents. The bottom staff has a series of chords and rests. The word "Clar." is written above the top staff, and a "p" dynamic marking is written below the bottom staff. The key signature has two flats.

Viol. Ob.

This system shows the beginning of the piece. The piano accompaniment is in the left hand, and the Violin and Oboe parts are in the right hand. The music is in a minor key with a 3/8 time signature. The piano part features a steady eighth-note accompaniment.

dim.

This system continues the piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand maintains the eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

Clar. *p* Viol.

*sempre dim* *pp*

Clar. \* Clar. \* Clar. \* Clar. \*

This system introduces the Clarinet and Violin parts. The Clarinet part starts with a *p* (piano) dynamic. The piano accompaniment is marked *pp* (pianissimo). The Clarinet part has a series of notes marked with asterisks, indicating a specific performance instruction.

Clar. *pp* \* Clar. *pp* \* Clar. *pp* \* Clar. *pp* \*

This system continues the piano accompaniment. The right hand has a melodic line with grace notes, and the left hand has the eighth-note accompaniment. The Clarinet part from the previous system continues with notes marked with asterisks and *pp* dynamics.

Viola. *pp*

Clar. *pp* \* Clar. *pp* \*

This system introduces the Viola part. The Viola part is marked *pp*. The piano accompaniment continues with the eighth-note accompaniment. The Clarinet part continues with notes marked with asterisks and *pp* dynamics.

Ob & Clar. *f* Trombe. *pp* Fl. & Ob. *f*

*pp* *pp*

This system introduces the Oboe/Clarinet, Trombone, and Flute/Oboe parts. The Oboe/Clarinet and Flute/Oboe parts are marked *f* (forte). The Trombone part is marked *pp*. The piano accompaniment continues with the eighth-note accompaniment. The Oboe/Clarinet part has notes marked with asterisks.

Wood wind *mf*

*p* Strings

*cresc.*

*cresc.*

*p*

*cresc.*

*p* Cor.

*Cor.*

*Cor.*

*Cor.*

*Cor.*

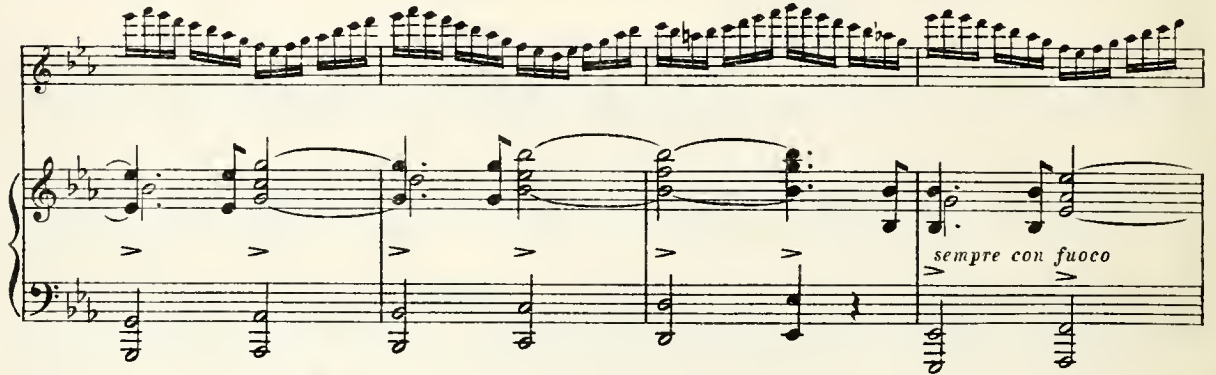
*Cor.*

*Tromba.*

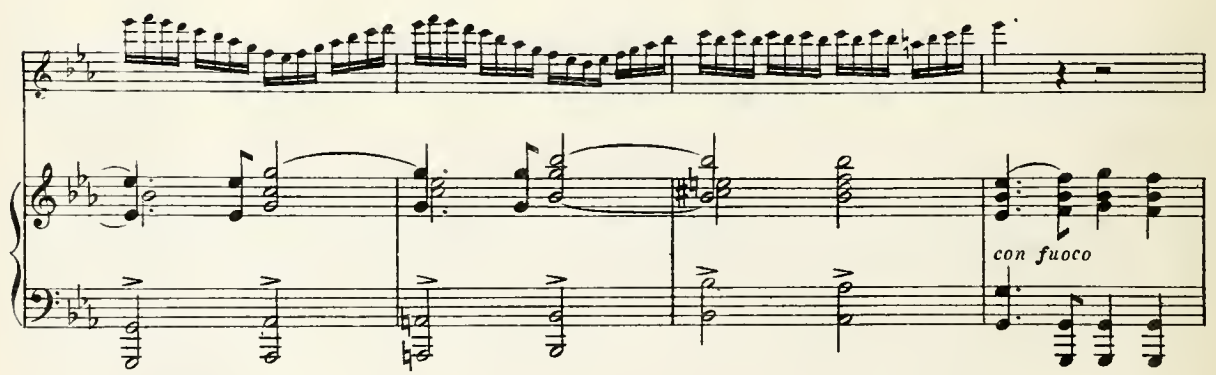
*p* *cresc. molto*



First system of musical notation. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part includes a section with a 'Ped.' (pedal) marking. Performance instructions include 'TUTTI.' and 'con fuoco'. Dynamic markings 'cresc. molto' and 'ff' are present.



Second system of musical notation. It continues the melodic and piano accompaniment. The piano part features a series of vertical strokes (accents) on the bass line. Performance instructions include 'sempre con fuoco'.



Third system of musical notation. It continues the melodic and piano accompaniment. Performance instructions include 'con fuoco'.



Fourth system of musical notation. It continues the melodic and piano accompaniment.



First system of a musical score in G major, 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with eighth notes and rests. A dynamic marking of *fff* is present in the right hand. Performance markings include *rit.* and *rit.* in the left hand, and an asterisk (\*) in the right hand.

Second system of the musical score. The right hand continues with a complex melodic texture of eighth notes and chords. The left hand maintains a steady eighth-note bass line. The system concludes with a final chord in the right hand.

Third system of the musical score. The right hand features a dense texture of sixteenth-note chords. The left hand has a bass line with eighth notes and rests. Performance markings include *rit.* in the left hand and an asterisk (\*) in the right hand.

Fourth system of the musical score. The right hand has a melodic line with slurs and a final chord. The left hand has a bass line with eighth notes and rests. Performance markings include *rit.* in the left hand and asterisks (\*) in the right hand.

# Act I.

## INTRODUCTION & SONG.—(Phœbe.)

No. 1.

*We may find a way to save  
him yet*

*Allegretto non troppo.*

PIANO.

The first system of the piano introduction consists of two staves. The treble staff begins with a series of chords, while the bass staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the piece.

The second system continues the piano introduction with similar chordal textures in both staves.

The third system of the piano introduction features more complex chordal structures and some melodic movement in the bass line.

The fourth system includes a section marked *p* (piano), characterized by a more active bass line with sixteenth-note patterns.

The fifth system concludes the piano introduction with final chords and a steady bass accompaniment.

PHOEBE.

1. When

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano part.

The second system of the musical score includes the following lyrics: "maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops". The vocal line continues with the melody, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of the musical score includes the following lyrics: "fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!". The vocal line continues with the melody, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth system of the musical score includes the following lyrics: "'Tis but a lit-tle word- "heigh - ho!". A tempo marking of *meno mosso* is written above the vocal line. The vocal line continues with the melody, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

*a tempo*

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

life and - death May hang up - on a maids "heigh - ho!"

*C*

An i - dle breath— Yet life and death May hang up - on a maids "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 Baritone.)

*Allegro vivace.*

PIANO.

First system of piano introduction. Treble clef, bass clef. Features a melody with triplets and a bass line with triplets. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef. Continues the melodic and bass lines with triplets.

Vocal entry for the PEOPLE. Treble clef. Lyrics: Tower warders, Tower warders, Tower warders. Dynamics include *f* and *staccato*.

Piano accompaniment for the first vocal line. Treble clef, bass clef. Features a melody with triplets and a bass line with triplets. Dynamics include *f*.

Vocal entry for the Yeomen. Treble clef. Lyrics: Under orders, Gal-lant pike-men, va-liant sword-ers! Brave in bear-ing, Under orders, Gal-lant pike-men, va-liant sword-ers! Brave in bear-ing.

Piano accompaniment for the second vocal line. Treble clef, bass clef. Features a melody with triplets and a bass line with triplets. Dynamics include *f*.

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.

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

## BASSES.

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 -

*un poco rall.*  
 - call, re-call All the heat of by-gone noon.  
*un poco rall.*  
 - call, re-call All of by-gone noon.  
*un poco rall.*  
*a tempo f*

Piano introduction for the first system, featuring a treble clef staff with a whole note chord and a bass clef staff with triplet eighth notes.

**C** SOLO, 2nd YEOMAN.

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

Piano accompaniment for the second system, starting with a piano (*p*) dynamic marking.

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

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

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

Piano accompaniment for the fourth system, ending with a chord marked 'D'.

year\_ is not so spent, And our days\_ are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

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*  
E

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,

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



Dame Carruthers! *not a decent musician*

No 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

*Allegro moderato e maestoso.*

PIANO.

DAME CARRUTHERS.

1. When our gal.lant Normanfoes 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, At his bid.ding it a.rose, In its  
 perished with a con.stan.cy un - sha - ken. From the dun.geon to the block, From the

pan - o - ply of stone, A sen - ti - nel un - liv - ing and un - dy - ing. In -  
 scaffold 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 con - science and for home in all its

- su - ing; There's a le - gend on its shrow 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

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked in the vocal line and the right hand of the piano.

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

TENORS & BASSES, *p*

The

The piano accompaniment continues with the eighth-note bass line. The vocal line for Tenors and Basses is shown with a *p* dynamic marking.

The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

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

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

*cresc.*

The piano accompaniment continues with the eighth-note bass line. The vocal line features a *cresc.* marking.

*p*

*cresc.*

The piano accompaniment continues with the eighth-note bass line and chords in the right hand. A *p* dynamic marking is present at the start, and a *cresc.* marking is present later in the system.

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.*

*1'*

*3*

*3*

No. 4.

Phoebe - TRIO. - (Phoebe, Leonard and Meryll.)

*Leonard give Phoebe my blessing to  
dear. dear Leonard*

*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—

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The piano accompaniment includes dynamic markings: *cresc.* and *f*.

No, ours are not the hearts that

of need! No, ours are not the hearts that

No, ours are not the hearts that

The second system of the musical score continues the vocal line and piano accompaniment. It includes a piano marking *pp* and an asterisk *\** below the piano part.

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

The third system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking *cresc.*

shrink, — the cheeks that pale In hours — of need!

shrink, — the cheeks that pale In hours — of need!

pale, — the cheeks that pale In hours — of need!

*f* *p* *p'*

MERYLL.

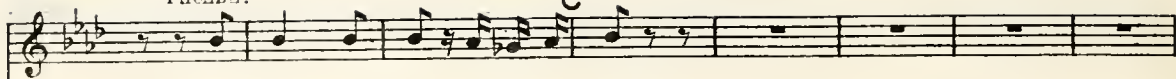
The

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

*dim.*

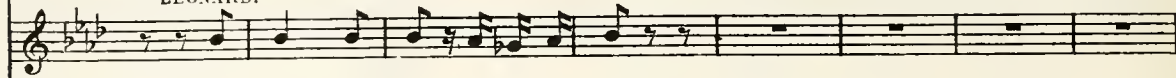
*rit* \* *rit* \* *rit*

PHOEBE.



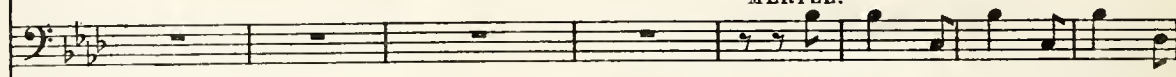
That life is his— so count it naught!

LEONARD.



That life is his— so count it naught!

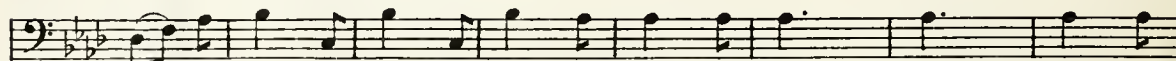
MERYLL.



And shall I reek - 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 -



ℳ

\* ℳ



D

PHOEBE & LEONARD.

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

- thy thought!

\* *Al.*

\*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought

E

Un - wor - thy thought!

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 -

8

fare - well

fare - well

fare - well

\* *Ad.* \* *Ad.*

May ——— heaven ———

May ——— heaven ———

May ——— heaven ——— help our hope ———

*dim.*

\* *Ad.*

help ——— our hope ——— fare ——— well!

help ——— our hope ——— fare ——— well!

help ——— our hope ——— fare ——— well!

*p*

\*

\* *Ad.*

*the moon and fruit of the tree were the same as  
to know in the garden of Eden that both*

No 5.

BALLAD (Fairfax.)

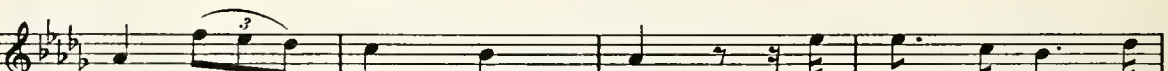
*Andante espressione.*

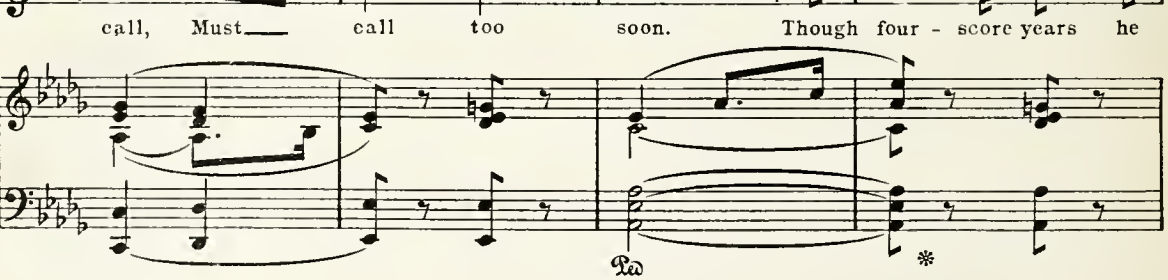
VOICE.  1. Is life a

PIANO. 

 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

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

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

June!  
*f* *p*

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

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

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

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

*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*

Don't - forget - to - turn - from - a - side - at - such - a - point -  
notice - in - the - last - strain - be - a - y -

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!

*f*



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

Come fool, fol - li - fy!      *unis.* 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-

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!

*mf*

*Dialogue through.*

*pp*

*play under dialogue*

*Twin on E-flat - Works*

No 7.

DUET:- (Elsie and Point.)

*Allegro con brio.*

PIANO.

The piano introduction consists of five measures. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro con brio' and the dynamics are 'p' (piano). There are five 'Red.' markings with asterisks at the bottom of the piano part.

POINT.

ELSIE.

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

The first vocal entry shows Point and Elsie. Point's line begins with 'I have a song to sing, O!' and Elsie's line begins with 'Sing me your song, O!'. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble. There are two 'Red.' markings with asterisks at the bottom.

POINT.

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

The second vocal entry is for Point, with the lyrics 'It is sung to the moon By a love-lorn loon, Who'. The piano accompaniment continues with the same rhythmic pattern. There are three 'Red.' markings with asterisks at the bottom.

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

The third vocal entry continues the lyrics: 'fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose'. The piano accompaniment continues with the same rhythmic pattern. There are five 'Red.' markings with asterisks at the bottom.

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

\* Ped. \*

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

\* Ped. \* Ped. \* Ped. \*

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

\* Ped. \* Ped. \* Ped. \*

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

\* Ped. \* Ped. \*

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

*pp*

Red.

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

Red. \* 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-dy!

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 - dy

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

\* Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

Oo

TENORS & BASSES

Oo

\* *Red.* \* *Red.* \* *Red.* \*

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

*Faster*  
*f*

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

Ah!

Ah!

*Faster*  
*f*

\* *Red.* \* *Red.* \*

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

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

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

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

lived in the love of a la - dye!

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)


int. For my part I consent I do for these 1 year

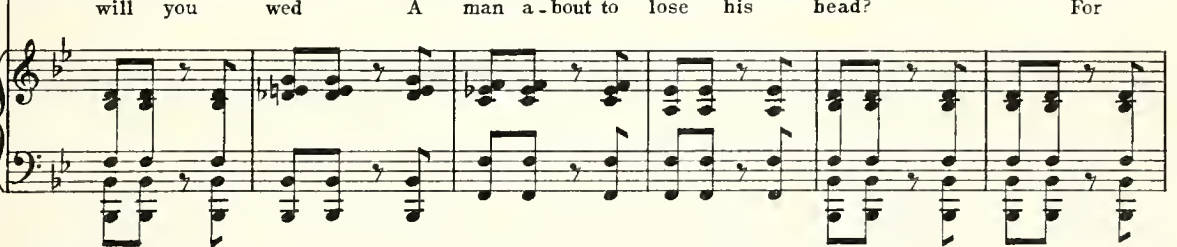
*Allegro vivace.*

LIEUTENANT.

VOICE.    
 How say you, mai - den,

PIANO. 

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

PIANO. 

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

PIANO. 

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

PIANO. 

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 - las! 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

thing! Tho' as a gen'ral rule of life I dont al - low my prom-ised wife, My

♩ \* ♪

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.

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. *Handwritten: head over heels!* 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,

*Handwritten: 8*

- 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

- 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,

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!

*Ad* \* *Ad* \*

*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!

*Più lento*  
*p* *p* *p*

*Ad* \*

*Ad* \* *Ad* \*

No. 9.

## RECIT &amp; SONG-(Point)

*Allegretto.*

VOICE.

PIANO.

I've jibe and joke      And quip and crank,      For low-ly

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.*

I. I've wisdom 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 jeering 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!  
al - ways gild the phil - o - soph - ic pill!

1. 2. I can

Recit - a tempo  
Piano - Guck - me - out - 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

No 10.

RECIT. and SONG.- (Elsie.)

*Moderato.*

RECIT.

VOICE.

'Tis

*a tempo*

dore! 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, alas, 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

Ped. \*

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

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

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

Ped. \* Ped. \*

Ah me, what pro - fit we. O maids that sigh, \_\_\_\_\_ Though

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

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

*cresc.* *colla voce* *f* *mp*

♩. \*

die?

*a tempo* *f* *p*

♩. \*

Er half an hour has rung, A wi - dow I! \_\_\_\_\_

♩. \*

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 melodic phrase: 'Ah heaven, he is too young, Too brave to die! Ah'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

mel Ah mel Yet

The second system continues the vocal line with the words 'mel Ah mel Yet'. The piano accompaniment includes a section marked with a 'tr.' (trill) and a '\*' symbol, indicating a specific performance instruction.

wives there be So wea - ry worn, I trow, That they would scarce complain,

The third system features the vocal line with the lyrics 'wives there be So wea - ry worn, I trow, That they would scarce complain,'. The piano accompaniment continues with a steady eighth-note accompaniment.

So that they could In half an hour at - tain To wi - dow - hood,

The fourth system concludes the vocal line with the lyrics 'So that they could In half an hour at - tain To wi - dow - hood,'. The piano accompaniment maintains the same rhythmic accompaniment as the previous systems.

No mat - ter how! No mat - ter

Ped. \* Ped. \*

how! O wea - ry wives, Who

Ped. \* Ped. \* Ped. \*

wi - dow - hood would win, Re - jice

Ped. \* Ped. \* Ped. \* Ped. \* cresc.

*poco rall.*  
re - jice, - that ye - have time - To wea - ry in!

*colla voce* **f** **mp** **p**

Ped. \*

O wea - ry

*And.* \* *And.* \* *And.* \*

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

*And.* \* *And.* \* *And.* \*

*Ossia.*

- joice, O wea - ry, wea - ry wives, re -

re - joice, re - joice, O wea - ry, wea - ry wives, re -

*brill.*

*f* *f* *f*

*And.* \* *And.* \*

- joice!

- joice!

*ff*


*And.* \*


Well - my - heart thou my bride -  
 Please - Oh - am I - loved - love - the -

## No 11.

## SONG - (Phoebe.)

*Allegro grazioso.*

VOICE.  *pp*

PIANO. 

Were I thy bride, Then

 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

*Flu* \*

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*

*Ad.* \* *Ad.* \* *Ad.* \*

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

*Ad.* \* *Ad.* \* *Ad.* \*

bridel A fea - ther's press Were

*Ad.* \* *Ad.* \* *Ad.* \*

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

*Ad.* \* *Ad.* \* *Ad.* \*

not thy bridel

*Ad.* \*

FINALE.—ACT I.

*Allegro maestoso.*

PIANO.

*tr*

*brillante.*

*sf*

*sf*

**A** TENORS, *unis.*

CHORUS OF YEOMEN,  
BASSES, *unis.*

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

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.*

**B** MERYLL.

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

*p*

Suck-led on gun - pow-der and wean'd 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 - ril! Man of pow - er, Knight - hood's flow - er,

time of pe - ril! 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 thoul  
 Tow - er, wel - come thoul

**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-ri! Bear it safe-ly back a-gain?

Leo.nard

Leo.nard

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

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

Mer-yll, at his pe-ri!, 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

true!

*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-

*più f*

FAIRFAX.  
Scarce a word of them is true!

- 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. C

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

*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 Phœ - hel Your own. — lit - - tie

sis - - ter!  
CHORUS OF MEN.  
Aye, he speaks the truth; 'Tis  
Aye, he speaks the truth; 'Tis

PHŒBE. Oh, my  
FAIRFAX. Sis - - ter Phœ - - hel  
Phœ - - hel  
Phœ - - hel

Rev. \* Rev. \*

H

bro - ther! 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!

*f*

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

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

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

WILFRED.

PHOEBE.

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

WILFRED.

less- But ra\_ther less than more. To thy fond care I

*Moderato.*

*p*

RECIT.

do commend thy sis - ter. Be to her An

e\_ver-watchful guardian- ea\_gle-eyed! And when she feels (as some\_times she does feel)

*K u tempo moderato*

Disposed to in\_discrim\_inate ca\_ress, Be thou at hand to take those favours from her.

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.

*p*

*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

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

morn to af\_ ter\_noon— From af\_ ter\_noon to night— From seven o'clock to two— From

two to e\_ ven\_tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She} I

*cresc.*

## CHORUS of MEN.

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

From morn to af - ter - noon = From

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

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

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

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 half rest, followed by a quarter note 's', a quarter note 'ake', a comma, a half rest, a quarter note 'At', a quarter note 'once', a half rest, a quarter note 'I', a quarter note 'an', and a quarter note 'swer'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line with a half note 'Yes', a quarter note 'That', a quarter note 'task', a quarter note 'I', a quarter rest, a quarter rest, a quarter note 'un', a quarter rest, a quarter rest, a quarter note 'der', a quarter rest, a quarter rest, and a quarter note 'take'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

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

The third system starts with a tempo marking 'M' (Moderato). The vocal line begins with a quarter rest, followed by a quarter note 'My', a quarter note 'word', a quarter note 'I', a quarter note 'ne', a quarter note 'ver', a quarter note 'break', a half rest, a quarter note 'I', a quarter note 'free', a quarter note 'ly', a quarter note 'grant', a quarter note 'that', a quarter note 'boon', a comma, and a quarter note 'And'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

*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*

The fourth system begins with a tempo change to 'rall.' (rallentando) and includes performance directions '(Tenderly) sostenuto' and '(Kiss.)' repeated twice. The vocal line starts with a quarter note 'I'll', a quarter note 're-peat', a quarter note 'my', a quarter note 'plight', a half rest, a quarter note 'From', a quarter note 'morn', a quarter note 'to', a quarter note 'af - ter-noon', a half rest, a quarter note 'From', a quarter note 'af - ter-noon', a quarter note 'to', a quarter note 'night', a half rest, and a quarter note 'From'. The piano accompaniment is marked 'pp rall.' and 'p un poco più lento', featuring a very slow, sustained accompaniment with some melodic movement in the right hand and a more active line in the left hand.

(Kiss) (Kiss) *Animato.*

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

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!

*Andante.*

*pp*

*p*

1<sup>st</sup> & 2<sup>nd</sup> SOPRANOS.

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

## TENORS &amp; BASSES.

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

*Ad*

\* *Ad*

\*

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

*Ad*

\* *Ad*

\* *Ad*

\*

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

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

*Ad*

\* *Ad*

\* *Ad*

\* *Ad*

\*

mer - cy

May Heav'n have mer - - cy

May Heav'n have mer - - cy

on his

on his soul!

ELSIE.

Oh,

on his soul!

*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. Oh, Mer - cy, — thou whose

SOPRANOS.

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 many 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

*cresc.*

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! 1

*ff* *fp*

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "know not how to tell The news I bear! I and my". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic accompaniment with many beamed notes and rests.

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

*cresc.*

The second system continues the vocal line and piano accompaniment. The lyrics are "comrades sought the pris'ner's cell— He is not". The piano accompaniment includes a *cresc.* (crescendo) marking and a fermata over a chord in the bass line. The system ends with a double bar line and an asterisk.

CHORUS. SOPRANOS.

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

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

The chorus section for sopranos begins with the lyrics "there! He is not there! They sought the pris - 'ner's". The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady, rhythmic accompaniment with a *f* (forte) dynamic marking.

R FAIRFAX 1st & 2nd YEOMEN.

cell- he is not there! As

cell- he is not there!

The Fairfax Yeomen section begins with the lyrics "cell- he is not there! As". The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady, rhythmic accompaniment with a *p* (piano) dynamic marking.

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. As es\_cort for the pri-son\_er They sought his cell, in du\_ty bound; The

**TENORS & BASSES.** As es\_cort for the pri-son\_er They sought his cell, in du\_ty bound; The

**FAIRFAX & 1st YEOMAN.** As es\_cort for the pri-son\_er They sought his cell, in du\_ty bound; The

**2nd YEOMAN.** As es\_cort for the pri-son\_er We sought his cell, in du\_ty bound; The

As es\_cort for the pri-son\_er We sought his cell, in du\_ty bound; The

double gratings op-en were, No pri-son\_er at all they found, They hunt-ed high, They

double gratings op-en were, No pri-son\_er at all they found, They hunt-ed low,

double gratings op-en were, No pri-son\_er at all we found, We hunt-ed high, We

double 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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

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!

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment includes some melodic flourishes and rests, particularly in the right hand.

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!

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! What'e'r 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.*

*cresc. molto*  
**TUTTI. p**

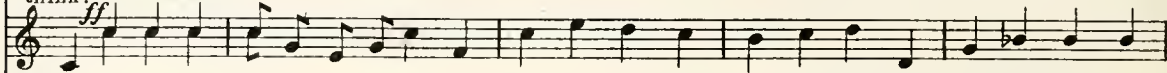
Ah!

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

*molto*

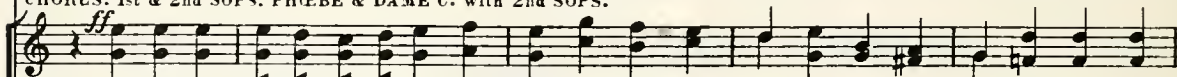
*Allegro con molto brio.**ff*

think, LIEUTENANT.



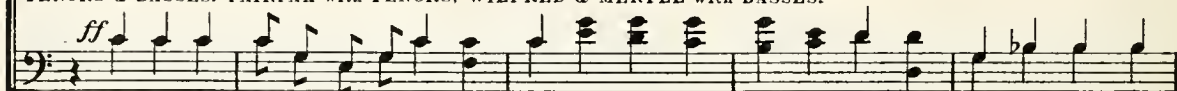
(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat\_ed of its due. Who is, who

CHORUS. 1st &amp; 2nd SOPRS. PHOEBE &amp; DAME C. with 2nd SOPRS.

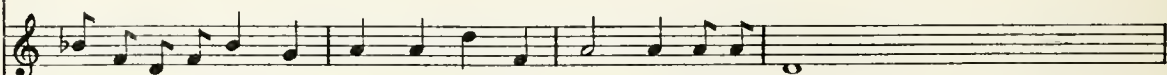


All frenzied, frenzied with despair they rave, The grave is cheat\_ed of its due. Who is, who

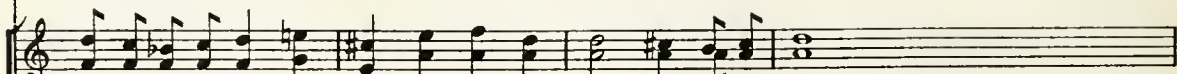
TENORS &amp; BASSES. FAIRFAX with TENORS, WILFRED &amp; MERYLL with BASSES.



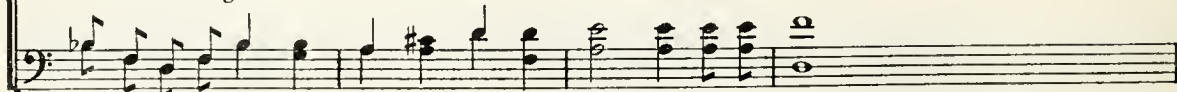
All frenzied, frenzied with despair, they rave, The grave is cheat\_ed of its due. Who is, who

*Allegro con molto brio.*

(L.) 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?



(L.) Let search, let search he 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

The first system consists of a vocal line (L.) and a piano accompaniment. The vocal line has three staves. The piano accompaniment has two staves. The lyrics are: (L.) Let search, let search he made throughout the land, Or my vin - dic - tive an - ger. The second staff of the vocal line has the lyrics: Let search, let search be made throughout the land, Or his vin - dic - tive an - ger. The third staff of the vocal line has the lyrics: Let search, let search be made throughout the land, Or his vin - dic - tive an - ger.

W

(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 o.

The second system consists of a vocal line (L.) and a piano accompaniment. The vocal line has three staves. The piano accompaniment has two staves. The lyrics are: (L.) dread- A thou - sand marks, a thousand marks I'll hand Who brings him here, a live or. The second staff of the vocal line has the lyrics: dread- A thou - sand marks, a thousand marks he'll hand Who brings him here, a live or. The third staff of the vocal line has the lyrics: dread- A thou - sand marks, a thousand marks he'll hand Who brings him here, a live o.

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

dead, Who brings him here, a - live

dead, Who brings him here, a - live

*Ad.* \*

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

or dead! A thou - - - sand

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

*Ad.* \*

(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.....

*3*

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. There are dynamic markings like *3* and *8*.

(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..... *loco*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. There are dynamic markings like *8* and *loco*.

Musical score for vocal and piano parts. The vocal line (soprano) has lyrics "or dead!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando).

Piano accompaniment section. The right hand features a melodic line with a dotted line above it, and the left hand provides a rhythmic accompaniment.

Piano accompaniment section. The right hand features a melodic line with a dotted line above it, and the left hand provides a rhythmic accompaniment.

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Piano accompaniment section. The right hand features a melodic line with a dotted line above it, and the left hand provides a rhythmic accompaniment.

# 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 staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The left-hand staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a *rit.* (ritardando) marking and a series of asterisks indicating a repeat or continuation.

The second system continues the piano accompaniment. It features similar melodic and harmonic textures. The right-hand staff has a more active melodic line, while the left-hand staff maintains a steady accompaniment. The system ends with a *rit.* marking and asterisks.

The third system of the piano accompaniment shows further development of the musical themes. The right-hand staff includes some chromatic movement. The left-hand staff continues with a consistent accompaniment. The system concludes with a *rit.* marking and asterisks.

The fourth system of the piano accompaniment features a dynamic shift. The right-hand staff includes a *cresc.* (crescendo) marking leading to a *ff* (fortissimo) dynamic. The left-hand staff continues with its accompaniment. The system ends with a *rit.* marking and asterisks.

The fifth system of the piano accompaniment includes a *dim.* (diminuendo) marking in the right-hand staff, followed by a *rit.* marking. The left-hand staff continues with its accompaniment. The system concludes with a *rit.* marking and asterisks.

The sixth and final system of the piano accompaniment begins with a piano (*p*) dynamic. The right-hand staff features a melodic line with some chromaticism. The left-hand staff provides a harmonic accompaniment. The system concludes with a *rit.* marking and asterisks.

## 1st &amp; 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

dun - - geon key! He has sha - - ken

1st SOP.

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 frown!

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

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

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

TENORS  
*f* Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,  
BASSES.  
*f* 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 search'd, but all in vain! Warders are

chamber, ev\_ry outlet Have we search'd, but all in vain!

*f*

*p*

♩

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*

♩

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.*

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

\* \* \* \* \*

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\_emn D. D.— 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 - tune 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 hit - They don't blame you - so long as you're

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

*ff*

No 3.

DUET:— (Point and Wilfred.)

Well! - I had it cheap enough, & say "yes it is a bargain!"

*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 -

*p*

- 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 con - vin - cing

Tell a tale of cock and bull, Of con - vin - cing

de - tail full! Tale - tre - men - dous, Heav'n de - fend us!

de - tail full! Tale - tre - men - dous, Heav'n de - fend us!

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

What a tale of cock and bull! bull!

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

*musical notation: vocal staves and piano accompaniment*

bull, cock and bull! Heav'n defend us!      What a tale of cock and bull!

bull, cock and bull! Heav'n defend us!      What a tale of cock and bull!

*musical notation: vocal staves and piano accompaniment*

*musical dynamics: cresc. - - - - - ff*

*musical notation: piano accompaniment*

*musical notation: piano accompaniment*

No. 4.

## BALLAD.—(Fairfax.)

*Andante con espress.*

VOICE.



PIANO.



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

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

*dim.* *p*

tied— A pris - 'ner still?

*f*

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.

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

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

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

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 Tow-er Green! Groom in drear-y dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

*p.* *p*

- headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon  
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 Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon  
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 Tow-er Green! Groom in drear-y dun-geon  
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 - ensigh-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

*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

*p* *p*

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

*p* *p*

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

*p* *p*

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

*p* *p*

*Se* *Se* *Se*

*cresc.* *Slower. dim.* *p*

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!

*cresc.* *dim.* *p*

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!

*Slower.*

No. 6.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

*Allegro con fuoco.*

RECIT.  
MERYLL.

VOICE. *Hark! What was that, sir?*

PIANO. *f*

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.

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

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

The first system of music 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. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *sf* and *f*, and is marked with asterisks at the end of measures.

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

The second system of music 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. The piano accompaniment is shown in grand staff notation. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *sf* and *f*, and is marked with asterisks at the end of measures.

*RECIT.*

The third system of music 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. The piano accompaniment is shown in grand staff notation. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *fp* and *f*, and is marked with asterisks at the end of measures.

*POINT.* My lord 'twas he- to rash-ly judge for-  
*WILFRED.* My lord, 'twas I- to rash-ly judge for-hear!

The fourth system of music 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. The piano accompaniment is shown in grand staff notation. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *mf*, and is marked with asterisks at the end of measures.

*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 crawl-ing— 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 SOPRS.  
PHOEBE & DAME C. with 2nd SOPRS.  
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, hy

*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. *f*  
 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.

1 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 hea-vy 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

*Ad*

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*

*\* Ad \**

- 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 himthro' the head. And he's ve - ry, ve - ry dead! And it

view his king of pleasing, Wil-fred shot himthro' 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

*stringendo*

*RECIT. LIEUT.*

The riv - er must be dragged - No time be

ve - ry, ve - ry, dead!

ve - ry, ve - ry, dead!

*ff* *ff* *ff* *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

*ff* *f* *f* *f*

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

*f*

*Red.* \*

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!

*Red.*

\*



airfax - 'Tis an art in itself and must  
studied gravely & conscientiously.

No. 7.

TRIO.—(Elsie, Phœbe, and Fairfax.)

*Allegretto grazioso.* ELSIE, 2nd Verse.

VOICE. 

VOICE. FAIRFAX, 1st Verse.


PIANO. *Allegretto grazioso.*

*f* *psf* A



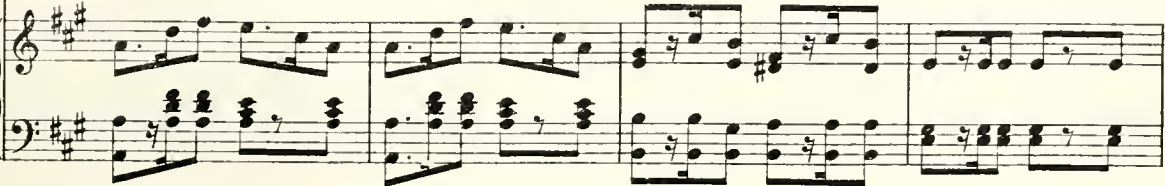
made the best use of his time, — His twig he'll so care-ful-ly lime — That

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 elime. 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!

*f*

1. & 2. 3.

If he's PHOEBE.

Then a

*p* *f*

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.*

*rall.* *a tempo* It is

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

*colla voce* *a tempo* It is

*Red* \*

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!

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

*Fairfax - here we use the words of theverture of the Quartet - go them & apply it elsewhere*

*Allegretto grazioso.*

ELSIE.

VOICE.

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

PIANO.

joy.

FAIRFAX.

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

ELSIE.

Bold - ly blush - ing - Brave - ly coy!

Oh, the  
PHOEBE.

Oh, the

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

Oh, the happy days of do - -



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 sister For an -  
 sweets that ne - ver cloy!  
 sweets that ne - ver cloy!

- oth.er, Sis . ter weeps. Tears that trickle, Tears that blis.ter - Tis hut mickle Sis . ter reaps! Tears that

ELsie. Oh, the  
 PHOEBE. Oh, the  
 FAIRFAX. Oh, the  
 POINT. Oh, the

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

Oh, the doing and un - do - -

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

D

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

When a jes - ter Is out - witted, Feelings

*SLOWLY*

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 - do.ing, Oh, the sighing and the suing, When a jes - ter goes a -

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

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

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

-woeing, And he wishes he \_\_\_\_\_ was dead! Oh, the do.ing and un -

-woeing, And he wishes he \_\_\_\_\_ was dead! Oh, the do.ing and un -

-woeing, And he wishes he \_\_\_\_\_ was dead! Oh, the do.ing and un -

-woeing, And he wishes he \_\_\_\_\_ was dead! Oh, the do.ing 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.*

— 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*

*rall.*

Dame Carruthers  
Meryll  
It's the same thing -  
Mer. Do it?

No. 9.

DUET--(Dame Carruthers and Sergeant Meryll.)

*Allegro vivace e con brio.*

PIANO. *f*

DAME CARRUTHERS.

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

*p*

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

## 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! Ghast-ly, ghast-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 in the upper staff and a piano accompaniment in the lower staff. The vocal line has two phrases of lyrics. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

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.*

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line has a longer phrase of lyrics.

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.*

The third system concludes the piece. The piano accompaniment features a *dim.* (diminuendo) marking. The vocal line has two phrases of lyrics. The piano accompaniment includes a *2'* (second ending) marking.

Seeks the no-ta-ry. Joy andjol-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 andjol-li-ty Then is po-li-ty; Reignsfrivoli-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 - -

*f*

Dole - - ful, Dole - - ful, dol - -

- ture, rap - - ture! Joy and jol - li - ty, Then is

- ful, Dole - - ful! Court - ing pri - vi - ty, Down de -

po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - ture!

- cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - ful!

*ff*

*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!

*Ad.* \* *Ad.* \*

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

*Ad.* \* *Ad.* \*

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

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

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

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

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simple bass line. There are dynamic markings of *ff* and *mf* at the beginning of the vocal lines. The piano part has a *ff* marking at the start and a *\* ff* marking later.

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

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

The second system continues the vocal and piano parts. The vocal lines have a *mf* marking. The piano accompaniment includes a *cresc.* marking and a *mf* marking. The piano part ends with a *\* ff* marking and a fermata.

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

The third system is a trio for three characters: Elsie, Phoebe, and Dame Carruthers. Each character has a vocal line. The piano accompaniment is in the left hand. The music is marked *mf*. The piano part includes a *dimin.* marking and a *ff* marking at the end.

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!

*rall.* *a tempo* *f*

CHORUS. *rall.* *a tempo* *f*

With

Yes, yes. With

*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.*

*f*

SOLO.  
LIEUT.

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

*p*

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

*tr*

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

*ff*

*Un poco meno mosso e agitato.*  
ELsie.

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

*P* *cresc. molto*

*f* DAME CARRUTHERS & PHOEBE.  
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 SOPR.  
Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.  
Oh, day of ter - ror! Oh, day of ter - ror!

ELSIE. Oh, Leo - nard,

DAME & PHOEBE. The man to whom thou art al - lied

LIRUT, 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

*And.* \*

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* *And.* \*

FAIRFAX. (*sternly.*)

All thought of Leo-nard Mer-yll

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

RECIT. ELSIE.  
A

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

he!

he!

*Andante espress. e con moto.* *Andante.*

*dim.* *p*

bear me\_ hence a way! — But though they take me

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

*Pia.* \* *Pia.* \*

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, — is — thine, — my —

*cresc.*  
*Pia.* \* *Pia.* \* *Pia.* \*

own, — is — thine, — for aye!

*f* *dim.* *ff*

*Un poco più vivo.*

Sir, I o\_hey, I am thy bride; But ere the fa.tal hour I said the say That

placed me in thy pow'r, Would I had died! Sir, I o\_hey! I am thy bride!

*Allegro vivace e con fuoco.* *ff* FAIRFAX.  
Leo - nard! My own!

ELSIE  
Ah! With hap - pi. ness my soul is cloyed, —

FAIRFAX.  
With hap - pi. ness my soul is cloyed, —



This is our joy - day un - al - loid! —

This is our joy - day un - al - loid! —

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

This is their joy - day un - al - loid! — With

This is their joy - day un - al - loid! 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!

*pp* Sing me your song, O!

*dim.*

*p*

*rit.*

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

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

*rit.*

*rit.*

*rit.*

*rit.*

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

*rit.*

*rit.*

*rit.*

*rit.*

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

*p*

Ool

*p*

Ool

♩. \* ♩. \* ♩.

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

\* ♩. \*

ELSIE.

I have a song to sing, O!

*ff* ^ ^ ^ ^ *dim.*

What is your song, O!

*ff* ^ ^ ^ ^ *dim.*

What is your song, O!

*p*

♩. \* ♩.

## ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' and '\*' markings.

long. O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord, but who

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' and '\*' markings.

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' and '\*' markings.

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' and '\*' markings.

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 - dy!

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

*f* Ool

*f* 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 - - - - -

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "dy! Heigh dy! Heigh" and a piano accompaniment. The bottom system continues the piano accompaniment with a more active bass line.

dy! Heigh

dy! Heigh

This system contains the next two systems of the musical score. The vocal line continues with "dy! Heigh" and "dy! Heigh". The piano accompaniment features a prominent dotted line in the treble clef, indicating a melodic phrase.

dy!

dy!

This system contains the final two systems of the musical score. The vocal line concludes with "dy!". The piano accompaniment ends with a final chord in both staves.



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"A" IS HAPPY, "B" IS NOT.  
THE FLOWERS THAT BLOOM IN THE SPRING.

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I AM A PIRATE KING.  
CLIMBING OVER ROCKY MOUNTAINS.  
WHEN FRED'RIC WAS A TINY LAD.  
POOR WAND'RING ONE.  
THE POLICEMAN'S SONG.  
AH, LEAVE ME NOT TO PINE ALONE.

### "H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.  
I'M CALLED LITTLE BUTTERCUP.  
HE IS AN ENGLISHMAN.  
SING HEY, THE MERRY MAIDEN.  
THINGS ARE SELDOM WHAT THEY SEEM.  
NEVER MIND THE WHY AND WHEREFORE.

### "PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.  
PRITHEE, PRETTY MAIDEN.  
I CANNOT TELL WHAT THIS LOVE MAY BE.  
SING "HEY TO YOU, GOOD-DAY TO YOU."  
SILVER'D IS THE RAVEN HAIR.  
THE MAGNET AND THE CHURN.

### "PRINCESS IDA"

OH, DAINTY TRIOLET.  
SING HOITY-TOITY.  
THE MAIDEN AND THE APE.  
SUCH A DISAGREEABLE MAN.  
NOTHING WHATEVER TO GRUMBLE AT.  
THIS HELMET, I SUPPOSE.

### "TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.  
THE JUDGE'S SONG.  
NOW, JURYMEN, HEAR MY ADVICE.  
OH, JOY UNBOUNDED.  
OH, GENTLEMEN, LISTEN I PRAY.  
COMES THE BROKEN FLOWER.

### "THE GONDOLIERS"

THE GAVOTTE.  
THE MERRIEST FELLOWS ARE WE.  
THERE LIVED A KING.  
A REGULAR ROYAL QUEEN.  
NO POSSIBLE DOUBT WHATEVER.

### "YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.  
I HAVE A SONG TO SING, O!  
WHEN A WOOPER GOES A-WOOING.  
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THE SENTRY'S SONG.  
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WELCOME TO OUR HEARTS AGAIN.  
WHEN BRITAIN REALLY RULED THE WAVES.  
NOTHING VENTURE, NOTHING WIN.

### "RUDDIGORE"

I KNOW A YOUTH.  
THE HORNPIPE.  
HAPPILY COUPLED ARE WE.  
THE PRETTY LITTLE FLOWER AND THE GREAT  
OAK TREE.  
WHEN THE NIGHT WIND HOWLS.  
I ONCE WAS A VERY ABANDONED PERSON.

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VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO  
LIBRETTO



**HEY, WILLOW, WALY, O!  
A MOST INTENSE YOUNG MAN  
SILVER'D IS THE RAVEN HAIR  
IN THE TWILIGHT OF OUR LOVE  
WHEN I FIRST PUT THIS UNIFORM ON  
THE SILVER CHURN  
LOVE IS A PLAINTIVE SONG  
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**POOR WAND'RING ONE** (In F and A flat)  
**THE POLICEMAN'S SONG**  
**I AM A PIRATE KING**  
**THE MODERN MAJOR-GENERAL**  
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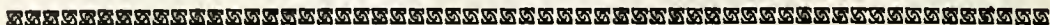
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